FROM WATCHING TO LEARNING: A STUDY ABOUT CINEMA AND MEDIA EDUCATION ON ANPED

DO ASSISTIR AO APRENDER: UM ESTUDO SOBRE CINEMA E EDUCAÇÃO MIDIÁTICA NA ANPED

DEL VER AL APRENDER: UN ESTÚDIO SOBRE CINE E EDUCACIÓN MEDIÁTICA EN ANPED

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ABSTRACT: This paper aims to understand the knowledge produced about cinema and media education in the ANPED (National Association for Research and Graduate Studies in Education). In methodological terms, it is characterized as a bibliographic study with systematic literature review elements that focus on the papers published in the “Communication and Education” working group of the ANPED national conferences between 2000 and 2019. Ultimately, this mapping gathered 23 works whose analysis considered the different functions attributed to cinema/audiovisual in the educational field. In dialogue with the principles of media education, the papers were categorized according to their alignment with forms of education about/for, with, and through the media.

KEYWORDS: Cinema. Education. Educational technologies. Media education. ANPED.

RESUMO: Este trabalho tem o objetivo de compreender a produção do conhecimento sobre cinema e educação midiática no âmbito da Associação Nacional de Pesquisa e Pós-Graduação em Educação (ANPED). Em termos metodológicos, caracteriza-se como um estudo bibliográfico com elementos de revisão sistemática de literatura que tem como foco os trabalhos publicados no grupo de trabalho “Comunicação e Educação” dos encontros nacionais da ANPED entre os anos de 2000 e 2019. No total, o mapeamento reuniu 23 trabalhos cuja análise levou em conta as diferentes funções atribuídas ao cinema/audiovisual no âmbito educacional. Em diálogo com os princípios da educação midiática, os textos foram categorizados conforme seu alinhamento a formas de educação sobre/para, com e através das mídias.


RESUMEN: Este trabajo tiene como objetivo comprender la producción de conocimiento sobre cine y educación mediática en el ámbito de la Asociación Nacional de Investigación y Estudios de Posgrado en Educación (ANPED). En términos metodológicos, se caracteriza por ser un estudio bibliográfico con elementos de revisión sistemática de la literatura que se centra en los trabajos publicados en el grupo de trabajo “Comunicación y Educación” de las reuniones nacionales de la ANPED entre 2000 y 2019. En total, el mapeo reunió 23 trabajos cuya análisis tuvo en cuenta las distintas funciones atribuidas al cine/audiovisual en el ámbito educativo. En diálogo con los principios de la educación en medios, los textos fueron categorizados según su alineación con formas de educación sobre/para, con y a través de los medios.

Introduction

Amidst the successive technical advances witnessed throughout the 21st century, the debate regarding new information and communication technologies and their possible impacts on contemporary lifestyles has been rekindled. The rise of digital culture has created a landscape abundant in media experiences and content, supported by phenomena of recent origin, such as social networks, electronic games, and apps, as well as by reaffirming already established forms of communication, like cinema.

In particular, the seventh art remains popular among current media consumers, even under the pressure of new and exciting "rivals". Digital culture has paved the way for alternative forms of access to film industry products, such as streaming platforms, online video-on-demand (VOD) services, and accesses obtained through illegal but widely spread means – like piracy. To a certain extent, this has contributed to the diversification of uses and meanings attributed to cinema today.

Film language has gained relevance in roles beyond mere entertainment and "disinterested" aesthetic appreciation. Education is among the sectors embracing cinema and its potentialities based on the display of moving images. This approach has allowed for the emergence of formative proposals implemented in both school and non-school contexts and a growing volume of academic works describing the limits and challenges of integrating cinema into pedagogical practices.

In the field of education, the production of scientific knowledge can be followed in multiple events, periodicals, and institutions that have brought together researchers, themes, and research groups with different interests and expertise. In Brazil, one of the main entities responsible for managing these activities is the Associação Nacional de Pesquisa e Pós-Graduação em Educação (ANPED).

Founded on March 16, 1978, ANPED's mission is to act in favor of the improvement and universalization of education in Brazil through the promotion of academic and scientific activities involving researchers and other professionals in the field of education, especially at the postgraduate level. In this sense, it promotes debates on new educational practices, encourages research in its different centers of activity, and stimulates the participation of the educational community in developing policies aimed at the country's demands, especially in the field of stricto sensu training. To ensure receptivity to all research issues aligned with the field, ANPED is structured according to working groups (GTs), divided into 23 thematic axes that
welcome and give visibility to the knowledge produced by researchers from specialized sub-areas.

Against this backdrop, the aim of this work is, in dialogue with media education, to analyze the presence of cinema and audiovisual expression in the academic production of the educational field through a bibliographic study conducted in the annals of the national meetings of ANPED. As it is an entity of relevance among researchers, teachers, and other educational professionals, it is understood that this effort can provide valuable subsidies to the identification and understanding of the alliances between the cinematic universe and the "new" and "old" ways of teaching and learning, among which is media education. In terms of structure, the text is organized according to the following discussion itinerary: 1) considerations about media education; 2) the phenomenon of cinema and its relations with education; 3) methodological design of the study; and 4) results.

Media Education

In recent decades, the affirmation of digital culture has become evident thanks to the accelerated pace of technological development observed in contemporary society. More and more swiftly, communicative practices and forms of sociability are born and become established within multiple everyday activities. These practices and forms, in turn, have enabled individuals from different regions to access an increasing number of ways to participate in social, political, economic, and cultural life, established in both online and offline communities.

Furthermore, the advent of digital technologies has brought profound transformations to the social fabric, affecting the profile, skills, and worldviews of generations born in the information age. The presence of digital media in everyday life has impacted the ways more and more people perform essential tasks, including those related to learning. From the perspective of Prensky (2001, p. 1, our translation), “our students today are all ‘native speakers’ of the digital language of computers, video games, and the internet”. The term “digital natives” highlights the supposed "fluency" of the new generations in understanding and using digital technologies in their social practices. According to the author, these individuals possess not only different ways of dressing and speaking from their parents and grandparents but also think, communicate, process information, and therefore learn in fundamentally different ways. Increasingly earlier, children and young people have gained access to digital devices and content, spending more time on activities such as playing online, browsing social networks,
exchanging instant messages, and watching movies and series, becoming, in theory, more autonomous and creative learner-subjects (PRENSKY, 2001).

However, despite its eloquence, the discourse of the "digital generation" (and its not always evident fallacies) has been the subject of extensive and exhaustive problematization (SELWYN, 2009). In the academic field, the implications of cyberculture for the constitution of ways of acting, thinking, and learning of today's children and young people are already perceived as much more complex than what authors who believe in the innate technological fluency of digital natives demonstrate. Assuming that new generations are inherently more skilled with media than their parents and grandparents – the immigrants – is a dangerous generalization that has led researchers to numerous errors in the educational field.

Contrary to empirical evidence that points to numerous problems in young people's interaction with digital technologies, this reasoning flirts with different forms of determinism that, as a rule, ignore important elements for a solid understanding of the new generations, such as the need to examine their sociocultural contexts and awareness of the persistence of inequalities and structural problems in various regions of the planet, both in access to technologies and in mastering the knowledge necessary to extract the maximum potential from digital resources.

In this scenario, one of the challenges for educational institutions involves dialogue with educational practices and strategies born from digital culture. This demand has fueled the debate on how media can enter the classroom, in ways capable of overcoming the dichotomy between "old" and "new" didactic-pedagogical resources.

In the midst of demands like these, educational proposals and approaches emerge that are committed to the task of narrowing the relationship between media and education, among which media education – also known as media-literacy – stands out. According to Fantin (2011), this perspective emerged as a response to the accelerated concentration of power by the major mass media outlets: "Media education was born and developed parallel to the formation of the cultural industry throughout the first decades of the 20th century, more as an educational sensitivity in confrontation with the media messages than as a conscious movement" (FANTIN, 2011, p. 31, our translation). Since then, there has been a growing volume of studies on the contributions and implications of media education for the teaching-learning processes. Each of these reflections remains in line with their respective historical coordinates and the challenges of each sociocultural context. In this sense, the author states that it is fundamentally important for these media to be integrated into educational institutions, since outside of them, they are...
increasingly present in the daily lives of students, even if in an unequal and poorly distributed way.

As Bévort and Belloni (2009, p. 1084, our translation) point out

The integration of ICT (Information and Communication Technologies) in schools, at all levels, is essential because these techniques are already present in the lives of all children and adolescents and function – in unequal, real, or virtual ways – as agencies of socialization, competing with school and family. One of its functions is to contribute to compensating for the inequalities that tend to distance the school from young people and, consequently, make it difficult for the educational institution to effectively fulfill its mission of forming the citizen and the competent individual.

In a broad sense, media education highlights various formative demands linked to individuals' relationships with media. Among its goals, Buckingham (2019) emphasizes the need to promote the development of critical reading abilities for all media content by fostering technical skills and cognitive and sociocultural competencies. The aim is to promote the development of an expanded view of reality, especially in relation to the consumption, production, and dissemination of information and meanings. For this reason, it is essential to stimulate the integration of this set of resources, languages, and devices into formal and non-formal educational practices, aiming to shape individuals endowed with an active, critical, and creative stance towards media and digital technologies, aligning them with a horizon of civic engagement.

In practice, media education operates on different fronts of action, which, according to Fantin (2011), are organized into three main axes: 1) educating about/for the media – media as objects of study and contents ("texts") capable of critical reading; 2) educating with the media – media as a pedagogical tool and didactic resource; 3) educating through the media – media as languages that allow the expression and production of meanings.

The number of people – especially young people and adolescents – who daily seek entertainment in TV series, on YouTube, in anime, cartoons, and games is growing. In this scenario, it is appropriate for schools and other institutions responsible for the socialization process of individuals to understand and appropriate this cultural universe. Similarly, it is also important to encourage students to develop the analytical thinking necessary to construct their own knowledge in and through the media, thus making education more democratic by mobilizing pedagogical practices with greater appeal among students, a principle that becomes increasingly necessary in a scenario of worsening crisis in educational institutions.
Faced with the multiple media forms susceptible to thematization, this work chooses cinema as its object of study, aligning with research that seeks to uncover the details of its formative potential (DUARTE, 2002a; FRESQUET, 2013). Based on the axes of intervention of media education – education about/for, with, and through media – and the desire to integrate educational practices with emerging forms of expression, this study approaches the cinematic universe, addressing it not only as a potential pedagogical resource or content susceptible to critical analysis but above all as a form of art situated in a territory rich with possibilities for creation and participation by educators and students.

Cinema and Education

Since the first official film projection by the French brothers Auguste and Louis Lumière in 1895, cinema has undergone various transformations that have helped it become the poignant audiovisual expression form we know today. Based on a system of unique signs, the cinematic experience creates a sensitive connection between reality and imagination, bridging these dimensions through narratives that represent various events, characters, and discourses, stimulating new ways of portraying and (re)interpreting the world.

The first filmings in cinema history were made in the 19th century with the help of the cinematograph, an equipment that enabled the production and projection of frames reproduced in sequence, giving the impression of movement in films that, at the time, lasted on average one minute. During this period, few works employed specialized concepts or jargon now inseparable from filmmaking (EDGAR-HUNT; MARLAND; RAWLE, 2013). Since then, many techniques have been incorporated into the repertoire of the industry, refining and diversifying the ways these stories are told. This is partly due to the creation and improvement of semiotic strategies assimilated into a complex system of audiovisual communication. An example of this maturation is the establishment of basic film segmentation units (shots, frames, scenes, and sequences) that began to guide the production process of most works in the genre. Thanks to these and other advances, cinema has acquired the status of the "seventh art," accentuating the magnetism of its narratives, whose power to produce the social imaginary has historically challenged already established expressive forms.

Amidst the transformations experienced in recent decades, cinema is notable for its pronounced cultural impact, a trait that has earned its attention in various domains, such as education. More precisely, there is a recognition of its association with goals that generally...
involve the desire to reinvent pedagogical practices and transform educational institutions to a certain extent. For Fresquet (2013, p. 20, our translation):

 [...] with cinema as a partner, education is inspired and shaken, provoking pedagogical practices to remember the magic that learning signifies, when 'make-believe' and imagination occupy a privileged place in the sensitive and intellectual production of knowledge.

Integrating cinematic art into educational institutions can be an important step in constructing and disseminating pedagogical practices that challenge traditional teaching models. For this, institutional education must be prepared not only physically and structurally but also curricularly in a way that favors the incorporation of film language into its learning processes. Although the reproduction of films in the classroom is not an extraordinary scene in the daily school routine, this type of presence can also be a symptom of the predominance of restricted and merely instrumental appropriations of cinema:

 [...] immersed in a culture that sees audiovisual production as a spectacle of entertainment, most of us, teachers, use films only as a second-order didactic resource, that is, to 'illustrate', in a playful and attractive way, the knowledge we believe to be contained in more reliable sources" (DUARTE, 2002a, p. 87, our translation).

More than that, the alliance between cinema and pedagogical practices can destabilize hierarchical educational paradigms where the teacher is conceived as the sole holder of knowledge. In front of the screen to watch a film, everyone is equally spectators, whether students or teachers: "[...] both in cinema and in school, we are placed before the possibility of reproducing or inventing. It is necessary to always invent, with the world, other ways of inhabiting it" (FRESQUET, 2013, p. 33-34, our translation). Although it does not produce structural transformations in society by itself, cinema, when entering classrooms, offers opportunities for the audience to transcend their immediate reality, becoming sensitized to alternative ways of thinking, acting, and living.

Anchored in the film experience, the construction of educational knowledge can occur both individually, according to subjective criteria and interpretation processes, and collectively, through the sharing of ideas, readings, and feelings. This complexity also presents itself in film production occasions in the classroom. When using a camera, “the group arranges itself ‘around’ the camera, deconstructing any form of hierarchy in the occupation of the place of knowledge” (FRESQUET, 2013, p. 22, our translation). In dialogue with pedagogical
conceptions aimed at empowering students, numerous classroom activities have been thought out and implemented with the intention of bringing cinema closer to school curricula.

Conceived by Alain Bergala and Nathalie Bourgeois, the Lumière Minute is an example of a strategy that consists of “making an inaugural cinema experience by restoring its first time [...]” (FRESQUET, 2013, p. 68, our translation), that is, encouraging students to choose what they will film and, in a single shot, like the cinematograph of the Lumière brothers, define a framing and a cut of the world they wish to portray, and finally, carry out the filming. Even though the result is a minimum unit of the film (the shot), this exercise activates different technical and aesthetic processes that pave the way for the thematization and appropriation of elements constituting film language.

Among the challenges in this scenario is the predominance of Hollywood film productions among the most consumed content by viewers worldwide. Despite the symbolic value inherent in works from the commercial circuit, the monopoly of the major studios tends to restrict opportunities to recognize the plurality of techniques, styles, and discourses that inhabit the seventh art. Moreover, cinema is often accused of surrendering to market principles, sometimes reducing itself to the function of diffuser of dominant values and ideologies. This is the argument of Martin (2005), who contends that the film industry tends to reflect the prevailing socioeconomic system, a fact that reinforces the need for viewers to master analytical competencies capable of aiding them in interpreting messages, meanings, and interests materialized by film productions and their representations of reality (or fantasy).

In view of its fundamental role in citizen formation, it is appropriate for educational institutions to allow themselves to “open the doors” to extracurricular (media) culture, dialoguing with social practices that, in addition to being effective in dealing with curricular contents, demonstrate an emancipatory character and assist in the development of subjects endowed with critical, creative, and engaged consciousness in the collaborative construction of their communities. For this, it is necessary that such experiences not be restricted to the mere reproduction of films in the classroom, but also provide contact with linguistic, technical, and aesthetic foundations inherent to cinematic activity.

When conceived as a language, cinema provides access to unique forms of reading and writing, endowed with their own grammar and orthography. In this regard, Duarte (2002a, p. 37, our translation) observes that "cinematic grammar has created a profoundly rich language: the result of the articulation of distinct codes and elements: moving images, light, sound, music, speech, written texts; cinema has at its disposal infinite possibilities of producing meanings".

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The semiotic elements that characterize cinema communication are, for the most part, unknown to the general public. Understanding this universe is not an easy task, as it requires technical knowledge and specialized skills. In light of this, schools and other educational institutions can take on the task of making the texts "'written'" through moving images "'legible'" to student-spectators.

Despite its wide influence, cinema is not exempt from reflecting or even reproducing different forms of inequality. Even though films enter the homes of millions of people daily, playing important cultural roles in their lives, cinema still represents a privilege that remains distant from many settings. According to data provided by the System of Cultural Indicators Information and the Brazilian Institute of Geography and Statistics (IBGE), until 2018, nearly half of the Brazilian population (40%) resided in municipalities without any cinema halls (CABRAL, 2019). This data reinforces the urgency of actions capable of democratizing not only access to and consumption of films but also the formation of viewers capable of understanding the full artistic dimensions, codes, and transformative potential of the cinematic universe.

In the face of the current technological scenario, often referred to as the "information society", the belief is increasingly rooted that the role of disseminating knowledge is no longer the exclusive responsibility of schools and universities. With this, different modalities of non-formal education have been discovered and consecrated, partly thanks to the popularization of various emerging means of communication, among which cinema itself figures.

If the mastery of the codes that compose audiovisual language constitutes power in societies that produce and consume this type of artifact, it is the task of educational mediums to provide the appropriate resources for the acquisition of this mastery and for the expansion of the competence to see, in the same way as we do with the competence to read and write (DUARTE, 2002a, p. 84, our translation)

Grounded in media education, this work aims to identify the educational dimensions of cinema (and its system of signs) within the field of knowledge in education through a bibliographic study. Amidst the growing call for the reinvention and improvement of pedagogical practices, it is understood that an investigation of this nature is a timely initiative, as it proves capable of highlighting the uses and implications of cinema/audiovisual in didactic situations both within and outside educational institutions. The intention is to bring visibility to experiences, reflections, and studies already conducted on the subject, shedding light on the
efforts made in scientific production and thereby revealing its limitations and possibilities to researchers, educational agents, and cinema enthusiasts.

**Methodological Design**

This work operates from the perspective of qualitative research, which, as Flick (2013, p. 23) clarifies, is an approach where "data collection is conceived in a much more open manner and aims for a comprehensive picture made possible by reconstructing the case being studied." This investigation is also characterized as an exploratory incursion, seeking "to provide greater familiarity with the research problem, with a view to making it more explicit or to formulating hypotheses" (Gil, 2002, p. 41, our translation). This choice is justified by the absence of prior review studies focused on the insertions of cinema as an object of study in the intellectual production of ANPED.

Regarding data collection and construction, the research constitutes a bibliographic study with elements of Systematic Literature Review (SLR). According to Okoli (2019), this strategy serves as a means to map the knowledge available to professionals, outlining established research techniques and projects, unidentified sources, as well as recognizing experts and reference authors in a given field. In terms of definition, SLR consists of "a systematic, explicit, (comprehensive) and reproducible method for identifying, evaluating, and synthesizing the existing body of completed and recorded works produced by researchers, scholars, and professionals" (Fink, 2003, p. 3 apud Okoli, 2019, p. 4, our translation). These characteristics are essential to ensure the technical rigor and scientific nature of each executed procedure.

In terms of organization, the research is structured according to a review protocol constituted by a set of predetermined steps, namely: 1) identification of research objectives; 2) planning of protocols and training of the team/researcher; 3) application of practical selection criteria (inclusion and exclusion); 4) bibliography search; 5) data extraction; 6) quality assessment; 7) synthesis of studies; 8) writing the review.

In general terms, this work consists of an SLR that focuses on the relationships between cinema and education from the perspective of media education, based on studies published in the national meetings of ANPED, more specifically, in the working group Communication and Education. This choice is justified by the relevance of the works circulating in this context for...
the Brazilian educational field, especially in terms of their ability to express reality, that is, trends, themes, and issues addressed in the field of post-graduate education.

Subsequently, the review protocol was developed, establishing the guidelines and procedures to be followed in the data collection and extraction processes. With the research objective highlighted, the preliminary search for the bibliography to be analyzed began on the online portal of ANPED, a site that hosts, among other documents, the annals of each year of the association's national meetings. This page does not present search mechanisms or search engines that allow "filtering" the works based on metadata. Therefore, the pre-selection of the works was conducted manually, through the search and individualized examination of each text, looking for signs of the presence of debates on cinema and audiovisual language from the reading of titles and introductory sections of each article. The data collection period occurred between July and August 2020.

After searching for data on the ANPED portal and identifying the bibliography linked to cinema, the gathered texts were subjected to the following inclusion criteria: 1) having been presented in the "Communication and Education" working group of ANPED; 2) being in the Portuguese language; 3) encompassing themes that articulate education with audiovisual language, especially cinema. At this point, the preliminary mapping obtained a total of 36 works.

Subsequently, exclusion criteria were applied, resulting in the discarding of publications that: 1) were not available for download on the ANPED portal; 2) were written in a foreign language; 3) did not have as their object of discussion the relationship between cinema/audiovisual and education. Of the 36 works gathered in the previous stage, 13 were disregarded, leaving 23 texts for the composition of the final study sample. This set covers publications distributed between the 23rd and 39th meetings of the association, whose temporal scope spans the years 2000 to 2019, respectively (TABLE 1).
Chart 1 – Selected Articles for Analysis

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duarte, Rosália Maria</td>
<td>Estudantes universitários e consumo de filmes: produção e apropriação de significados</td>
<td>2000</td>
</tr>
<tr>
<td>Sabat, Ruth</td>
<td>Filmes infantis como máquina de ensinar</td>
<td>2002</td>
</tr>
<tr>
<td>Fantin, Monica</td>
<td>Produção cultural para crianças e o cinema na escola</td>
<td>2003</td>
</tr>
<tr>
<td>Loureiro, Robson</td>
<td>Educação e cinema no GT 16 da ANPED: considerações sobre o cinema em Adorno e Benjamin</td>
<td>2003</td>
</tr>
<tr>
<td>Fantin, Monica</td>
<td>Fragmentos e imagens de crianças no cinema – a inversão do olhar</td>
<td>2004</td>
</tr>
<tr>
<td>Marcello, Fabiana de Amorin</td>
<td>Cinema e educação: da criança que nos convoca à imagem que nos afronta</td>
<td>2006</td>
</tr>
<tr>
<td>Fantin, Monica</td>
<td>Da mídia-educação aos olhares das crianças: pistas para pensar o cinema em contextos formativos</td>
<td>2006</td>
</tr>
<tr>
<td>Paiva, Carla</td>
<td>Da pólis grega às ladeiras do pelourinho (análise do filme o pagador de promessas e as virtudes de zé do burro)</td>
<td>2006</td>
</tr>
<tr>
<td>Roure, Glacy</td>
<td>Cinema, educação e psicanálise: Uma questão de transmissão</td>
<td>2007</td>
</tr>
<tr>
<td>Fresquet, Adriana Mabel</td>
<td>Fazer cinema na escola: Pesquisa sobre as experiências de Alain Bergala e Núria Aidelman Feldman</td>
<td>2008</td>
</tr>
<tr>
<td>Marcello, Fabiana</td>
<td>Criança e cinema no exercício estética da amizade</td>
<td>2008</td>
</tr>
<tr>
<td>Ortiz, Paula Nunes</td>
<td>Representações de escola em filmes de animação</td>
<td>2009</td>
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<tr>
<td>Medeiros, Sérgio Augusto Leal de</td>
<td>Cinema na escola com Walter Benjamin</td>
<td>2009</td>
</tr>
<tr>
<td>Seiber, Lisli</td>
<td>Cinema e juventude para além da rebeldia</td>
<td>2010</td>
</tr>
<tr>
<td>Rodrigues, Cristiano José</td>
<td>Cinema e subjetividades: da imponderabilidade do campo de pesquisa à força do instrumento</td>
<td>2013</td>
</tr>
<tr>
<td>Almansa, Sandra Espinosa</td>
<td>O cinema como prática de si: narrativas sobre experiência e formação</td>
<td>2013</td>
</tr>
<tr>
<td>Domingues, Glauber; Fresquet, Adriana</td>
<td>Construção do ponto de escuta em experiências de cinema com alunos de educação básica.</td>
<td>2013</td>
</tr>
<tr>
<td>Diniz, Kênia Mendonça</td>
<td>O que a Barbie ensina para as crianças?</td>
<td>2015</td>
</tr>
<tr>
<td>Omelczuk, Fernanda</td>
<td>Aprender cinema no hospital: experiências e deslocamentos com adultos, a infância e docência</td>
<td>2015</td>
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<tr>
<td>Gomes, Greice Rosane</td>
<td>Os jogos vorazes são aqui: um estudo sobre o filme hollywoodiano e a subjetivação na juventude</td>
<td>2015</td>
</tr>
<tr>
<td>Hilgert, Ananda Vargas</td>
<td>Alteridade e experiência estética: o estrangeiro e o cinema brasileiro</td>
<td>2015</td>
</tr>
<tr>
<td>Rodrigues, Cristiano José</td>
<td>Cinema documentário em espaços formativos</td>
<td>2015</td>
</tr>
<tr>
<td>Martins, Karine Jolie</td>
<td>Escola, Mídia e Cinema: Construindo espaços de participação com as crianças</td>
<td>2019</td>
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</table>

Source: Research Data (2021)

For data extraction, the primary sections/subsections of each text (objectives, theoretical foundation, methodology, and results) were taken into account. All the works were read in their entirety, synthesized, analyzed, and finally described to explain how cinema is intertwined in modes of education with, about/for, and through
media. The intention is to identify potential contributions of this knowledge to the expansion, transposition, and operationalization of media education from the cinematic universe.

From the outset, it is admitted that this work privileges qualitative analyses, a choice that tends to reduce the level of "objectivity" of the presented data and, consequently, also reduces the degree of reproducibility of the study – a principle essential to an RSL (systematic literature review). It is understood that adopting entirely replicable review procedures is something that, in the context of this work, can also impart certain rigidity to understanding the object of study. For this reason, we have chosen to classify this research as a "bibliographic study" instead of a traditional systematic review, as this allows us to examine the empirical corpus more in line with the exploratory bias of the study and the lenses of media education.

Finally, the present study specifically followed the steps of the RSL above protocol up to the data extraction stage. The phases of synthesis of the works and presentation of the results favored elements such as: 1) the description of general aspects of each study analyzed; 2) the indication of the types of media education present in them – with, about/for, and/or through media; and 3) the representativeness of each form of media-education within the sample.

**Results**

The first aspect observed in the sample was the distribution of works between school and non-school educational contexts. Of the 23 texts examined, only six (26%) are explicitly directed to the field of formal education, covering debates about students, teachers, and practices inscribed in both basic education and higher education. Non-formal education is represented by a total of 17 works (74%), encompassing debates dedicated to the formative qualities of cinema and audiovisual, especially those that emerge from the everyday consumption of films.

In the context of ANPED, cinema in school contexts constitutes a thematic nucleus represented by studies that often reconcile awareness of the challenging nature of implementing pedagogical proposals of this nature with the presentation of examples of interventions and "good practices." One such example is the work of Fresquet (2008), who mentions a few successful experiences with "making cinema in school," mainly focusing on creative activities. Starting from this argument, the author reflects on the limits and possibilities of cinema as an artistic and formative expression, in light of two distinct pedagogical experiences. Initially, she highlights the importance of engaging artists and education professionals in the construction of...
projects aimed at Brazilian schools, especially public institutions. She also defines cinema as otherness, that is, as "another" that enters educational spaces as a foreigner destabilizing beliefs, worldviews, and rooted concepts (FRESQUET, 2008). From an expanded view of human formation, she emphasizes the importance of schools moving beyond themselves and navigating territories occupied by art, stimulating dialogue and the democratization of cultural spaces, such as cinemas, museums, and galleries.

On another front, Martins (2019) discusses the integration of audiovisual language into school education, underlining the need to go beyond the formal curriculum to encompass the different realities of Brazilian schools, as well as to promote spaces for cultural participation for children and adolescents. Regarded as an important tool for socialization that allows children and adolescents access to and learning of ICTs, making cinema in school assumes the role of promoting critical and creative appropriation of this language, as well as enabling an overflow of formation beyond school walls, reaching family and community spaces.

In terms of focus, the axis concerned in formal education has emphasized aspects such as: a) strategies, approaches, and concepts capable of supporting pedagogical practices associated with cinema within schools and universities (DOMINGUES; FRESQUET, 2013; HILGERT, 2015); b) reports of experiences from teachers and researchers who conducted or just followed cinema/audiovisual projects linked to institutional teaching-learning processes (DOMINGUES; FRESQUET, 2013; RODRIGUES, 2015); and c) pedagogical implications of the interaction between viewers (teachers and students) and cinema for promoting new forms of understanding reality and didactic treatment of curricular content (GOMES, 2015; MEDEIROS, 2009).

These are just a few examples of debates on the relationships between cinema and schools, which help to clarify the different roles assumed by media and digital technologies in pedagogical practices aimed at the seventh art. Next, the works in the sample will be addressed according to the types of media education they promote, in order to verify to what extent cinema is treated with an instrumental (educate with media), critical (educate about/for the media), and/or expressive (educate through the media) content.

In this regard, firstly, it is worth highlighting the predominance of the critical perspective centered on education about and for the media, which, despite its thematic nuances, was identified in all 23 works of the sample (100%). From this perspective, cinema is conceived as an “object of study, that is, of critical reading of media messages” (BÉVORT; BELLONI,
2009, p. 1086, our translation). Practically, this means that, in their own way, all demonstrated concern for the formation of active and qualified cinema spectators.

This goal encompasses studies that seek to map viewer behavior and how contact with cinema (or its absence) interferes with the audience's interaction with film productions. Duarte (2002b) analyzes how the consumption of cinema interferes with the process of formation of young university students who frequently watch films, as well as the meanings they produce in contact with these images. The empirical corpus of the research was restricted to interviews conducted with cinephiles and other “privileged” cinema spectators, attempting to understand the conditions under which this segment interacts with audiovisual productions. The study discusses how the process of collective construction of meanings through direct contact with film narratives, reading specialized critiques, and related activities, favors the construction of richer and more original interpretations. Finally, the author points out the implications of these results for formal education, emphasizing the centrality of the school as one of the main institutions capable of giving access to the knowledge and practices of the cinematic universe.

The critical dimension of media education implies understanding the media as channels for the reproduction of dominant discourses and the universalization of particular worldviews. One example is the study by Sabat (2002), which problematizes children's films by highlighting their role as instances of reiteration of heteronormativity.

As the author clarifies, the statements present in the analyzed films tend to (re)produce sexual and gender identities that reaffirm heterosexuality as the norm and regulatory parameter. To support her argument, the author examines film productions aimed at a child and youth audience, emphasizing the importance of subjecting them to critical analysis and constructing new interpretations in the classroom. This is research that highlighted the political-ideological dimension of film narratives, which are sometimes treated as neutral and unrooted, contributing to the diffusion of meanings that distort (or simplify) reality and the image of minority and marginalized segments – like the LGBTQIAPN+ community.

In the context of actions for the formation of the consumer public, the debate on media education often turns its attention to potentially vulnerable groups, such as children and youth. This is the case with Fantin (2003), who discusses the role of children's cultural production in light of training experiences focusing on cinema in schools. For her, the denial of the right to childhood is an increasing trend in contemporary society, revealed in the relationships between

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4Lesbians, gays, bisexuals, transsexuals, queer, intersex, asexual/aromantic/agender, pansexual, non-binary, and others.
children and different objects and cultural practices (playing, watching movies and TV, reading, etc.). The nature of these links is subordinate to different systems of thought and worldviews, acting in the shaping of children to particular conceptions of childhood. Starting from the idea of the child as a subject of rights, Fantin asserts that many answers to the challenge of training new generations lie in children's cultural production and its appreciation, as they favor the promotion of empowering ways of being a child in different times and spaces. By conceiving cinema as a universe imbued with meanings that nourish the child's imagination, the author argues that the ideas, concepts, and values conveyed by this language assume social roles that should not be ignored by institutions responsible for the formation of children. Thus, she infers that the more education professionals master skills and concepts related to cinema, the more capable they will be of forming an audience of critical viewers of film works.

Another issue in the debate about children concerns the ways they are portrayed in films. Addressing this issue, Marcello (2004) reflected on the notions of childhood that underlie the images and dominant meanings in cinema. In line with the critical bias of media education, the author discusses the hegemonic representations of "being a child" in film narratives, problematizing them in the light of new perspectives and interpretations.

In the aforementioned works, the critical perspective reveals how the school environment and its actors assimilate cinema, here understood as a repository of narratives, discourses, and representations, in their daily lives. This focus is interested in the meanings attributed to filmic works by viewers, understanding their worldviews and hidden interests. As Fantin (2011, p. 30) reminds us, media education "constitutes a space for theoretical reflection on cultural practices and also configures as an educational doing in a transformative perspective of reconnecting culture, education, and citizenship." For this, it emphasizes the importance of producing knowledge about different media languages, allied to the didactic transposition of competencies in film interpretation and analysis to the school context, in order to contribute to the formation of subjects capable of appreciating cinema in its multidimensionality. The alignment of the works in the sample to this demand was unanimous, even when this meant sharing the center of debate with other fronts of action in media education, indicating that all these approaches (critical, instrumental, and creative) can be thematized both separately and in an integrated manner.

As already mentioned, in addition to being an object of study, media can also operate as a pedagogical tools. That is, media and communicational forms support didactic strategies for promoting knowledge, skills, and curricular content. Upon consulting the sample, it was
observed that 17 works (75.9%) address the use of cinema as a teaching technique in formal and non-formal educational environments (ALMANSA, 2013; DINIZ, 2015; DOMINGUES; FRESQUET, 2013; FANTIN, 2004, 2006; FRESQUET, 2008; GOMES, 2015; MARCELLO, 2008; MARTINS, 2019; OMELCZUK, 2015; ORTIZ, 2009; PAIVA, 2006; RODRIGUES, 2013; RODRIGUES, 2015; ROURE, 2007; SEIBER, 2010).

It is worth noting that, in this case, the concern with the instrumental functions of cinema adds to the critical facet of media education identified in all the texts in focus. This is observed in efforts such as those of Paiva (2006), who reflects on the contributions of cinema to the study of virtue, dedicating himself to the analysis of the signs of "northeasterness" present in the film "Keeper of Promises" (1962), directed by Anselmo Duarte. Its instrumental character is explicit in using the film with the purpose of thematizing - teaching about - the concept in question (virtue), following the protagonist Zê do Burro, a man who is determined to fulfill his goal in the name of faith, experiencing a set of civilizational values throughout his journey.

In the context of the arguments conveyed by cinema narratives, Diniz (2015) investigates Barbie movies to understand what this media artifact wants to teach children, highlighting the stimulus to consume toys and other licensed merchandise, in addition to conveying meanings and statements about gender roles in contemporary times. In this context, the exhibition and problematization of Barbie films themselves act as fundamental strategies to unveil the discourses directed at young people, especially females, and the way they may reflect in the formation of their subjectivities. In the final analysis, both works show how the experience of watching films is a pedagogical strategy - an educating "with" cinema - that can serve both for the reaffirmation of hegemonic visions expressed in these narratives intentionally or not, as well as for their deconstruction and contestation - an educating "about" and "for" cinema.

Although less frequent than studies with a critical bias, the instrumental perspective of media education was also present in most of the works analyzed. The mentioned dimensions tend not to operate in an antagonistic regime, but rather in a coordinated manner, confirming that the appropriation of cinema as a pedagogical tool is an action inseparable from the formation of an audience capable of understanding film works as form and content in all their complexity.

In a cross-sectional analysis, it is observed that all dimensions of media education are represented in the sample, encompassing different forms of education with, and through cinema. Discrepancies were also noticed regarding the regularity of each of these strands. In
contrast to the conceptions of cinema as a pedagogical tool and object of study, which stood out quantitatively throughout the study, cinema as a form of expression and participation revealed itself to be a topic of lesser adherence within the scope of ANPED (Figure 1).

**Figure 1 – Perspectives of Media Education**

<table>
<thead>
<tr>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sobre/para as mídias (crítica)</td>
<td>23</td>
</tr>
<tr>
<td>Com as mídias (instrumental)</td>
<td>17</td>
</tr>
<tr>
<td>Através das mídias (expressivo produtivo)</td>
<td>4</td>
</tr>
</tbody>
</table>

Source: Data from research (2020)

These data indicate the underrepresentation of the expressive-productive dimension of media education in relation to the critical and instrumental axes. The reasons for this disparity tend to vary. One hypothesis is that, with the emergence and theoretical and methodological maturation of the field of media education, studies in this area have gained increasing self-awareness, gradually recognizing and deepening the different facets of cinema as both “form” and “content” of teaching. Within ANPED, this process was evidenced in the accumulation of “layers” in the event's works, that is, in the overlap of different dimensions of media education in the research presented over the investigated period. This means that concerns present in the first published studies remained over the years, adding to new possibilities for approaching the theme.

**Final Considerations**

The research conducted allows us to infer that cinema has been gaining increasing prominence in the field of education, a fact that suggests the recognition of its limits and potentialities in learning processes of different natures, as seen in the predominance of investigations aimed at integrating films into non-school educational settings. In this context, cinema has been associated with an extensive range of formative experiences primarily linked to institutions not specialized in teaching activities, suggesting its proliferation across different

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5 Translation from left to right: 23 - About/for the media (critical); 17 - With the media (instrumental); 4 - Through the media (productive expressive).
scenarios as well as its alignment with diverse educational goals and roles (didactic resource, object of criticism, and creative form).

Regarding the interfaces with media education, the annals of the national meetings of ANPED reveal the omnipresence of the critical bias, that is, the predominance of studies where films and audiovisual products are framed as objects of study and critical reading. Although less frequent, the instrumental dimension of media education also stood out, covering works in which films are used with the intention of addressing teaching contents (concepts, values, competencies, and other curricular knowledge) materialized in the form of audiovisual narratives. Finally, the expressive bias was the least present among the works analyzed, although it has also outlined a trend of growth in recent years, demonstrating the increasing popularity of proposals that use techniques and resources of the cinematic language in activities of production of meanings through cinema.

Lastly, among the main contributions of this research is the construction of a mosaic of studies on cinema from the perspective of media education, whose results provide subsidies for specific actions in different domains of the educational field. Regarding educational practices, it offers theoretical, didactic tools and experience reports that support the planning and implementation of concrete pedagogical proposals. It also contributes to formulating public policies in the realms of culture and education by revealing a significant set of uses and purposes associated with cinema, elucidating initiatives, and promotion models that can be replicated in different contexts.

Finally, to academic work, this investigation reinforces the fruitfulness of the dialogue between the cinematic universe and a set of emerging approaches (pedagogical approaches, conceptual bases, methodological arrangements) in the field of education – such as media education itself – with an emphasis on forms of knowledge production capable of integrating researchers, teachers, artists, activists, and other agents and professionals in the field of culture.
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