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LITERATURE REVIEW ON CINEMA AND EDUCATION

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Abstract: This research is part of the line of studies `` *Languages, Art and Education* `` , of the Graduate Program in Education at the ``Universidade Regional de Blumenau``, through the Communication and Media Education research group (FURB/CNPq). The research is classified as documentary and descriptive, has a qualitative approach and uses the film analysis technique with adaptation for a didactic sequence. An analysis of the original tale of the ``*Branca de Neve*`` of the brothers Grimm and the identification of the public for which the didactic sequence is intended. The results achieved were the systematization of a didactic sequence in order to reflect on the use of media, cinema and literature, in the classroom.

Keywords: Education; movie theater; literature; fairy tales; following teaching.

INTRODUCTION

This article presents a study on a certain dialogue between cinema and literature. Thus, a chapter is presented that discusses cinema and education, followed by literature and education, followed by media and education and finalized by concepts about the didactic sequence. The text was built from the survey carried out in searches carried out on Capes and Google Scholar portals on how to use the media as a tool in teaching the Portuguese language in the final grades of Elementary School II.

CINEMA AND EDUCATION

Edgard Roquette-Pinto was one of the pioneers to believe in the pedagogical function of the media in the 1930s. With this principle, Fabris (2008, p. 2) also states that "the media exerts a vigorous pedagogical action on the population." because, currently, this media is everywhere we are located. In any place, there is usually someone watching some programming in some means of communication, whether

on the radio, on television or on the computer through the internet and with it, even on a tablet or cell phone. As it is present in the daily lives of contemporary citizens, Roquette-Pinto, according to Fabris (2008), already saw, in the 1930s, that this media could be used as a pedagogical tool for educators and that it could be used in favor of teaching -learning. Since Roquette-Pinto was responsible for creating INCE - ``Instituto Nacional do Cinema Educativo``, in the 1930s, and lasting until the 1960s.

As well as, Almeida (2017) who believes that one of these media can be cinema since he describes that "cinema is a form of knowledge and, as such, has the same cultural and formative weight as books" (ALMEIDA, 2017, p. 5). Even because, cinema is a good example with which young people can have access, not only in movie theaters, as well as in means of communication such as television, computer, tablet or cell phone, just connect them to the Internet. Even with the advent of these devices, cinema is still perpetuated among people, even the youngest.

Klammer (2006) suggests that it would be important for a teacher to use a means of communication, in this case, cinema, in his teaching methodology with his students. But it would not be pedagogically correct for a teacher to show films in their classes just to fill their time, without any purpose with this exhibition, just to show them for the sake of showing them. An educator must choose well the film with which his class will be used. This film is an artistic artifact for your teaching and not the matrix of it.

Realizing that a cinematographic work cannot serve as a pure pastime for students, Mota and Fusaro (2014) also state that the use "of film in the classroom not as mere entertainment, but, above all, as an instrument of sensory, optical and sound education that bring liberating thinking" (MOTA; FISARO,

2014, p. 42), given that, unfortunately, some teachers even show a film that is on the list of suggestions written in their respective textbooks, but without any objective and class without objective, it is not a class, because there is no learning.

This theory is also corroborated by Nicácio (2012) who highlights “cinema as an art capable of contributing to the expansion of learning, renewing ways of teaching and building knowledge” (NICÁCIO, 2012, p. 1). Because when this tool is taken, pedagogically, seriously, everyone learns more and cinema really becomes recognized as one of the instruments of teaching and learning.

Because of this, Dias (2010) defends this idea by saying that “developing a work having cinema as a pedagogical support is to be in constant interactive search with the society in which we live” (DIAS, 2010, p. 7), because the professional from each area knows how to recommend and use as an example a film made with their respective area as the background of the projected story. Even because, those who don't appreciate cinema very much, have certainly already watched a movie in their life and reveal this when choosing a favorite movie as their favorite.

Holleben and Saveli (2012) agree with the other authors, because “education can create conditions for a critical ‘reading’ of cinema and its film production” (HOLLEBEN; SAVELI, 2012, p. 10). When watching a movie in the classroom, these students, already prepared by the teacher, are aware that they must be suspicious and that every detail that catches their attention can be the subject of discussion in a later class. Which usually doesn't happen when he watches a movie at home or with friends, with the sole aim of having fun with a certain story.

As corroborated by Piovesan, Barbosa and Costa when concluding that the use of cinema in the exercise of teaching “can help to expand

and advance the cultural formation of the teacher and the student. Cinematographic art contributes to disseminating art and culture and can exert a positive influence on students and teachers when properly used” (PIOVEZAN; BARBOSA; COSTA, 2020, p. 6). That is, this use of cinema in the classroom as a tool is a cultural heritage that can be used in teaching and learning, but it does not solve all issues. The teacher continues to be the mediator of this process.

As well, Freitas and Coutinho (2013) define when stating that cinema in education has a didactic function in the teaching-learning process, as cinema is used in education to “teach, memorize, repeat, make explicit, explain, make clear, emphasize, from concepts, knowledge, historical periods and artistic, cultural and social movements, going to a predominantly disciplinary and normalizing use” (FREITAS; COUTINHO, 2013, p. 478). Cinema maps the everyday life with which current students identify since they are the ones who make up our youth.

By following this same line of reasoning, Marcello and Fischer (2011) conclude that by assuming the task of being the conductors of knowledge to their respective students, teachers allow themselves to use other styles of pedagogy such as the “creation of tools that allow us to think the present, from one of these spaces – the cinema” (MARCELLO; FISCHER, 2011, p. 518), since if it is for a good construction of student knowledge, every type of pedagogy is welcome, from the traditional to the cinema.

Cinema, currently, is so researched as a pedagogical ferment of teaching-learning that Lima Neto and Nóbrega (2014) already define that cinema is present in the education “of the body, the gaze and sensitivity, considering that it is not a matter of action of direction, production or even film criticism, but of a researcher who gets involved in the dynamics

of visibility raised by the art in question” (LIMA NETO; NÓBREGA, 2014, p. 92). Because, as a being is also composed of a body, this use of cinema as a pedagogical tool has an influence on the body of the teacher and the student.

Because of this, Sandes et al. (2016) perceive that “the use of cinema and its artistic tools enable reflections and discussions responsible for new knowledge about the most varied themes, intrinsically related to the worked scripts” (SANDES et al., 2016, p. 493), regardless of the area. Perhaps, for this reason, many areas use cinema in their explanation, not only in the classroom, but in any area where learning is to be built.

Catelli (2009) believes that “in order to bring the community closer to the school, the mass media would play a central role, such as cinema, which could show the city, everyday life, nature and represent the social relations that take place. they establish in these places” (CATELLI, 2009, p. 2), because any teacher of any curricular component has already used a film in their teaching practice, as long as they have their objectives well-defined according to their particular class. Problems occur when this teacher shows any movie to his students, just to keep them busy, without exercising any intellectual activity, with the construction of their wasted knowledge.

Thus, education professionals would reflect more specifically on the relationship between education and culture during the process of this teaching-learning method. This premise of using cinema as a means of instrument for pedagogical practice is defended by Cabral and Nogueira (2019). The authors understand that “the demand for tools to instrumentalize and enrich pedagogical practice demands creativity and skill from educators in appropriating the various possibilities that technology provides” (CABRAL; NOGUEIRA, 2019, p. 107). It is interesting when the teacher has the sensitivity

to unite cinema with his pedagogical practice, but he has to have the sensitivity to balance this well so that his classroom does not become an alternative cinema room and that his students, too, realize that the story he watches will be used for later projects.

This way, the author finds that regardless of the area, the teacher can and must use cinematographic works in their practice, since cinema is interdisciplinary, as corroborated by Pacheco (2019), when explaining that it can be used in the curricular components of “languages, sciences, mathematics, history, geography, physics, chemistry, psychology, engineering, ecology etc., that is, it is transdisciplinary, it is above any discipline” (PACHECO, 2019, p. 44). So, it is believed that if any teacher defines his objectives well when showing any film to his respective students, he is allowed to use it, because, as Cunha (2015) argues that there is no curricular component in which cinema cannot be used.

Coutinho and Dias (2016) also use cinema to promote public health in the Unified Health System, as they state that “their methodologies envision the subjective potential of art and the popularity achieved by cinema as an artifact of reflection on reality and on the experiences from the spectators” (COUTINHO; DIAS, 2016, p. 47). This confirms that cinema is a great and true ally of teaching, pedagogy, teaching, education, any construction of knowledge.

Thus, we can feel that cinema is so interdisciplinary that, notoriously, it can and must be used as a pedagogical means in any area of knowledge and teaching. However, these same authors call attention to care when using this instrument, as they themselves warn that “teachers who choose to use cinema must be careful to choose the film they are going to use properly, articulating it to the curricular items that you want to address, in order to maintain the contextualization

of the activity and its consequent meaning” (CEZAR; GOMES; SIQUEIRA-BATISTA, 2011, p. 94)

As we have seen before, the idea of using cinema as an instrument to build any kind of knowledge is not a new discourse, as Malafaia (2014) declares. For this author, “Since its creation, cinema has raised numerous debates regarding its use as media, entertainment and education” (MALAFAIA, 2014, p. 10). Regardless of the area, because cinema is an interdisciplinary instrument, perhaps that is why it is still with us today, as there are cinematographic genres for all tastes.

LITERATURE AND EDUCATION

The dialogue between Literature and Education is not a new discourse since teachers, pedagogues and educators have been trying to build a bridge between these areas for some time. Proof of this is the work *Literature from the collection: ‘‘Explorando o Ensino’’* (2010) written by several teachers from Brasília-DF, with which they list different faces of how Literature can dialogue with Education in the exercise of Teaching in the school routine and vice versa. In his introduction, Maciel (2010) argues that “the teacher is the subject who promotes fantasy by indicating the work to be worked on, and if this work offers the quality of good literary texts, the student’s imagination will always be activated and fertilized.” (MACIEL, 2010, p. 11). Thus, it is believed that literature greatly helps the teacher in building the knowledge that he builds with his students in the classroom.

Therefore, Literature must be intertwined with Education and not passed on to students as a pastime or entertainment. Literature worked responsibly in Education can even help the study in its learning process according to Fernandes and Saldanha (2020), even because they explain, in their article that

“literature and poetry, as exposed, make use of language in which they explore linguistic tricks and thus advance in dealing with the issue” (FERNADES; SALDANHA, 2020, p. 80). Thus, they claim that the use of literature in education contributes to the teaching of those students who have more difficulties in their learning to learn in a more diversified way.

However, these two sciences must be carefully combined in a classroom, as Nagakome (2015) warns that we see Literature and Education together, “because they are involved in a positive valuation, of a humanizing nature” (NAGAKOME, 2015, p. 90). But, the same author shows that when teachers choose Literature as an aid in teaching the Portuguese language, this “choice for literature necessarily forces them to think about it together with education” (NAGAKOME, 2015, p. 102). She makes this reflection because, unfortunately, when some teachers choose Literature, they simply forget about Education, however, they must realize that they are in a Portuguese language classroom teaching it to teenagers.

Thus, Literature assumes a fundamental factor in the construction of Education, mediated by the teacher since he is the mediator of the encounter with the literature of that class. The teacher’s action is also more fundamental because he is the intermediary of that class, because, according to Goto (2003), the “teacher’s task, in this case, would consist of trying to bring the student closer to the work and at the same time promoting the distancing critical that allows reading to take place as an exercise of the reader’s critical awareness” (GOTO, 2003, p. 209).

In view of what has been exposed, we understand that there are many and differentiated possibilities to unite Literature with Education in the teaching of any curricular component, mainly in the teaching

of the Portuguese Language, since Literature is already part of its content. According to what Cosson (2010) himself defends: the first Greek philosophers who are cited until today as Plato, Aristotle and Socrates, among others, normally used Literature to exemplify their respective theories.

MEDIA AND EDUCATION

As Dorigoni and Silva (2008) already defend the use of the media in the classroom when they state that the “media is essential to educational directions, offering valuable perspectives to achieve satisfactory knowledge”, as in this research, the media is an “alleged contribution to development of education.” (DORIGONI; SILVA, 2008, p. 16). In other words, a new way of teaching.

This is how the student of the 21st century is perceived, as corroborated by Teruya (2009) who states that different “studies deal with media language as relevant tools in the teaching and learning process in school education, with the objective of working on a certain school content and provide a more critical view of the students.” (TERUYA, 2009, p. 160), by clarifying how the media is normally used in the classroom as a teacher’s tool in Education.

Gonnet (2004) recalls that “media education is not exactly new. The expression goes back to the 1960s, especially in Unesco discussions, but at the end of the 20th century, the Larousse bookshop was already implementing a program with teachers based on photos from the news” (GONNET, 2004, p. 8). When we take advantage of the media in education, it is no longer an innovation, but as this media is in constant transformation, as we are also following this transformation, teachers transform education with the resource of this media, because with this, they make their classes more attractive to your students.

FOLLOWING TEACHING

As the purpose of this article is to present a didactic sequence for Portuguese classes in the Final Years of Elementary School II, we use the concept of Araújo (2013), when he says that the didactic sequence “is a way for the teacher to organize the teaching activities according to thematic and procedural cores” (ARAÚJO, 2013, p. 323). In this conceptual reference, it is described how the researcher organized the teaching activities of any curricular component, in this case, Portuguese Language with the thematic core analysis of a short story and its respective cinematographic adaptation.

Even though it is not a new discourse, the teaching of a curricular component through a didactic sequence is very current, since already in the 2020s, Figueiredo (2020) states that the didactic sequence is one of the “ways of structuring and organizing knowledge, making it clear that sequences are a way for students to learn in a more hands-on way.” (FIGUEIREDO, 2020, p. 7). As a result, the author also ensures that the didactic sequence is a structure that allows the teacher to constitute his work, as she herself says that “These sequences need to have a certain diversity of textual genres so that the teaching and learning objectives can be achieved. be achieved, with this, students can learn for uses in social life, which concretizes the literacy process.” (FIGUEIREDO, 2020, p. 7).

By believing in this bias, Vargas and Magalhães (2011) say that the didactic sequence “is a dynamic instrument, that is, its organization allows insertion of activities according to the teacher’s observation regarding the development of students’ language skills, their prior knowledge and cultural experiences. (VARGAS; MAGALHÃES, 2011, p. 142). The didactic sequence is not only used in different curricular components, but as different tools

in the teaching of different contents within the same curricular component.

This is recognized by Silva and Gomes (2011), because when they constructed a didactic sequence in order to work with their respective students, they concluded “that the theoretical-methodological procedures adopted (the teaching of the mother tongue through didactic sequences) proved to be quite productive.” (SILVA; GOMES, 2011, p. 15).

As well as Costa (2021) defines that the didactic sequence “organizes in a systematic and meaningful way the procedures that, if applied with diligence, can successfully lead to the realization of the objectives of this research.” (COSTA, 2021, p. 45).

FINAL CONSIDERATIONS

This article had as its theme the dialogic approach about cinema and literature, and its due importance for the area of Education. This is a practice that has been used by educators from different countries, increasingly justifying the importance of the media in the classroom.

In this work, it was possible to analyze the film: `` *Branca de Neve e os sete anões* `` (1937), and compare it to the original Brothers Grimm tale; as well as listing fundamental elements related to educational practices of the Portuguese language such as narrator, characters, space, time, plot, introduction, conflict, climax and solution; as well as to systematize a didactic sequence based on cinema derived from literature.

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