

CinEducAção: A potência de um grupo de professoras em atividades de formação continuada inspiradas pelo cinema

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Resumo

O presente artigo contempla uma reflexão sobre a potência de um grupo de professoras em atividades formativas com/pelo cinema, sendo esse o conector de diálogos, agregador de saberes e construtor de autorias. Trata-se de um recorte das vivências e reflexões de uma pesquisa de doutoramento que evidenciou algumas experiências com o cinema na transformação docente. Buscando elementos para o diálogo e a reflexão sobre a presença do cinema na escola e na formação docente, tomou-se como inspiração metodológica a abordagem qualitativa, a qual possibilitou encontrar formas de compreender a realidade, e a pesquisa colaborativa, na qual as construções foram coletivas, considerando a diferença e a diversidade como princípios orientadores da atuação profissional. Para tanto, foi importante compreender como um coletivo docente na escola pode contribuir para o desenvolvimento pessoal e profissional dos seus integrantes, potencializando as relações consigo mesmo, com os outros e com o mundo.

Palavras-chave: Cinema na Escola. Coletivo Docente. Desenvolvimento Profissional. Educação Básica. Formação Continuada.

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CinEducAção: The power of a group of teachers in continuous training activities inspired by cinema

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Abstract

This article contemplates a reflection on the power of a group of teachers in educational activities with/through cinema, which is taken as a dialogue connector, knowledge aggregator and author builder. This is an excerpt from the experiences and reflections of a doctoral research that highlighted some experiences with cinema in the transformation of teachers. Qualitative approach was used seeking elements for dialogue and reflection on the presence of cinema in school and in teacher education, which made it possible to find ways to understand reality, and collaborative research, in which constructions were collective considering difference and diversity as guiding principles of professional formation. Therefore, it was important to understand how a teaching collective at the school can contribute to the personal and professional development of its members, enhancing relationships with themselves, with others and with the world.

Keywords: Cinema at School. Teacher's Collective. Professional Development. Basic Education. Continuing Education.

CinEducAção: El poder de un grupo de docentes en actividades de formación continua inspiradas por el cine

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Resumen

Este artículo contempla una reflexión sobre el poder de un grupo de docentes en actividades de formación con/a través del cine, siendo este conector de diálogos, agregador de saberes y constructor de autoría. Se trata de un recorte de las experiencias y reflexiones de una investigación doctoral que evidenció algunas experiencias con el cine en la transformación docente. Buscando elementos de diálogo y reflexión sobre la presencia del cine en la escuela y en la formación docente, se tomó como inspiración metodológica el enfoque cualitativo, que permitió encontrar formas de entender la realidad y la investigación colaborativa, en la que las construcciones eran colectivas considerando la diferencia y la diversidad como principios rectores de la formación profesional. Por lo tanto, fue importante comprender cómo un colectivo docente en la escuela puede contribuir al desarrollo personal y profesional de sus miembros, potenciando las relaciones consigo mismo, con los demás y con el mundo.

Palabras clave: Cine en la Escuela. Colectivo de Enseñanza. Desarrollo profesional. Educación básica. Formación Continua.

Composing the Scene

In this article, we explore the connections between cinema and teaching transformations facilitated by collaborative research. We examine the possibilities of cinema in the school environment through experiences, ongoing and numerous dialogues among peers, and the (re)construction of pedagogical practices.

Practices transform after reflections on what is done and what can be done, combined with awareness and desire. These changes occur from within, shaping and refining both small and large actions, continuously building ways of feeling, thinking, and acting.

We share the transformative power of a group of teachers connecting with cinema in their lives and pedagogical practices, evolving and being transformed. Cinema holds this transformative power. As both art and culture, it can navigate within individuals and their relationships with themselves, others, and the world.

The research problem was to understand how a group of teachers can develop and transform their teaching practices with/by cinema. This proposal was designed with the intention of contributing to teacher development, leveraging cinema as a potentializing element. The formation process was collaborative, with participating teachers deciding what and how they wanted to learn.

This text is an excerpt from the doctoral thesis “Experiences with Cinema in Teaching Transformation,” conducted between 2017-2021, based on a research project approved by the Ethics Committee for Research Involving Human Beings at the Federal University of Uberlândia. In this investigation, we delved deeper into schools and encountered the interest of several teachers in the subject.

We present our scenario of cinema in the school environment and introduce the CinEducAção study group, composed of educators committed to becoming better professionals. They worked in schools within the Municipal Education Network of Uberlândia/MG, having initially participated in observations and interviews as part of the research, and engaged in collaborative research to study, reflect, debate, and learn more about cinema and their own teaching practices.

We also address the actions developed by this group, including the ongoing professional development course for educators titled “Luz, Câmera... EducAção!” (Light, Camera... EducAtion) and other initiatives and expansions, such as suggestions for national children's films, a virtual repository for sharing materials, video lessons, among others. Finally, we elucidate how experiences with cinema have facilitated personal and professional deconstructions and/or constructions.

Cinema in Schools

Through classroom observations and interviews conducted during our initial contact with the theme in our doctoral research, which reflect fragments of lived and reported experiences, we were able to understand how cinema, particularly through film activities, was integrated into educational institutions and influenced teachers' discourses about their pedagogical practices. Considering our immersion in the schools, we realized that we prompted teachers to reflect on the use of cinema in the school environment.

From our immersion in two municipal schools in Uberlândia in 2018, we noticed that cinema was also a significant part of the teachers' lives, and they were enchanted by this art form. There was a strong involvement from the school's personnel (early childhood educators, teachers, pedagogical supervisors, and directors) who wanted to share their experiences with cinema.

With this understanding, driven by the desire to enrich the lives of individuals and combined with our aspiration to foster reflective moments on cinema and education, we concluded that, as professional colleagues and researchers, we could contribute by proposing dialogues about the potentialities of cinema in schools.

As the research progressed, specifically when we presented the records of observations and interviews, we informed the involved teachers and supervisors of our intention to discuss cinema, which they welcomed and engaged with, advancing the proposal. It is important to mention that in collaborative research, researchers are considered part of the group conducting the investigation, able to perceive challenges and contribute to the acquisition of new knowledge, bridging research and education.

In this sense, the willingness to improve is what we consider important; the humility to acknowledge gaps in knowledge and the desire to learn. Acceptance, openness, and willingness are essential in fieldwork conducted in school environments, as schools are living entities where life happens. Thus, we both influence and are influenced, creating an experience of proposing a new way of conducting research.

In this light, considering the needs and capacities of teachers in their knowledge construction, we propose study meetings that, according to Ibiapina (2008):

[...] should stem from problems arising from practice or from formative gaps that represent teachers' demands for professional development and training. Thus, study sessions are spaces for negotiation and co-construction of knowledge by teachers

CinEducAção: The power of a group of teachers in continuous training activities inspired by cinema and researchers, aligning with teachers' needs and addressing researchers' investigative interests (IBIAPINA, 2008, p. 98).

Collaborative action research was solidified when the research became "ours," belonging to the group. This occurred because more than one of the research subjects (classroom teachers observed and/or professionals interviewed) specifically, 11 out of the 17 initially involved expressed interest in reflecting on their teaching practices related to cinema. This stage represented a joint effort between the school (teachers) and the university (researchers) in the construction of knowledge. The names chosen for the participants were selected by themselves, inspired by animated film characters and reflecting physical characteristics, personality traits, or memories from their childhood.

It is important to highlight that all stages were designed to meet the needs and expectations of the educators and to contribute to the reflection process. In this sense, the meetings allowed them to distance themselves from their immediate reality, analyze potential difficulties and strengths, and subsequently problematize and rethink their pedagogical practices, leading to significant achievements in their professional development.

It is worth noting that humans spend most of their lives interacting with various groups and form diverse bonds from birth. Thus, groups evolve, and new connections are established through these relationships, whether they are familial, professional, or social. Considering this formation of new bonds, a study group, according to Martins (2015, p. 1), can be characterized as "a small group of people who meet regularly to discuss and deepen topics of common interest, generally in an autonomous and cooperative manner."

In this context, we combined efforts to create a study group capable of contributing to the aggregation of new knowledge, enabling the personal and professional growth of its members. Similarly, following Martins (2015), we emphasize that the meetings contributed to the participants' professional knowledge expansion (NÓVOA, 2022), provoking reflections and inquiries from various paradigms.

Thus, study meetings constitute necessary spaces for individual and collective development, as it is through personal and collective experiences that we gain the capacity to reflect on our actions, always seeking improvements and refinements. Consequently, groups facilitate the expansion of knowledge and perspectives, as well as the emergence of new ideas and insights.

In this vein, and believing that study groups are spaces for enriching dialogues, we aspired to and provided the Reflective Meetings. We consider that these exchange moments, as Ibiapina (2008,

p. 96) states, motivate "teachers to focus on teaching practice and teaching intentions and encourage the creation of critical reflection spaces that aid in developing an awareness of teaching work."

Regarding these dialogue spaces on teaching, Ibiapina (2008) further adds that:

[...] are systematized to assist teachers in reconstructing concepts and practices, developing a reflective process that starts with existing constructions and the identification of the basic components of theoretical action axes and trends close to instructional practices. This reflection promotes the re-elaboration of pedagogical concepts and practices and the assessment of possibilities for changes in teaching activities (IBIAPINA, 2008, p. 96).

We emphasize that all members of the *CinEduAção* study group (researcher and collaborators) became increasingly engaged with the pleasure of deepening and systematizing their knowledge during the Reflective Meetings. As a result, emotional bonds were formed. In these moments, we shared daily life experiences, worldviews, and continuously positioned ourselves as authors of our own stories and, consequently, of our teaching practices.

Fusions and Synergies

Being part of a group means respecting others while simultaneously sharing knowledge and multiplying insights. It involves life stories, work experiences, diverse ideas, conceptions, ideologies, and religions that shape each individual in various environments, yet with a common goal: to study, think, discuss, and build knowledge about a specific topic, such as cinema in schools.

Moments of exchange among peers included sharing personal and professional experiences, reading texts, and discussing films. There were many questions and sometimes misunderstandings, but learning was a constant in our meetings. Cultural diversity can lead to conflicts among people but also brings them closer together, enabling an expansion of worldviews.

I am here because I love watching movies and want to learn about Cinema in Schools. (Reflective Meeting³, Tiana, 11/27/2018).

Metaphorically, we can consider that the teachers who sought group studies remain on one side of the boundary, encompassing what they currently know and how they act concerning cinema in schools, and they aspire to move to the other side, which involves a desire to learn and know more. In this sense, considering that:

The boundary is a mythical place of desire, choice, and freedom. It is true that border beings and children are almost by nature such, as beings in transit toward something else. [...] The boundary is both an obstacle and a promise, both closure and openness.

³ They were the in-person meetings of the *CinEduAção* study group.

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On the other side of the boundary lies something that has prestige and the challenge of the beginning (LARROSA, 2006, p. 62-63).

Thus, the boundary is considered a reference point, and crossing it is risky, requiring determined and courageous action from those willing to take the leap. The boundary represents an encounter with others and with oneself; merely existing brings us to the boundary, which is both an obstacle and a promise. Group studies enable us to move from one place to another, acquiring countless experiences.

This crossing, which is individual and intimate, with cinema as a form of knowledge, can also be thought of as an encounter. According to Oliveira Júnior (2015, p. 743), it is "inhabited in different ways, opening up new possibilities established in and through the encounter between cinema and space." In this sense, the space, interactions, and subjective desires of each individual enable people to change.

This transformative movement occurred during group meetings, as Barbosa (2017, p. 17) notes, with the intention to "make this pedagogical practice a factory of new perspectives, thoughts, and more questioning and proactive attitudes towards the world we live in and what cinema brings to us," experiencing the art that moves and fascinates us.

In the process of developing this study group, it was essential to discuss conceptions that globally connected different dimensions of individual aspects, the teachers' praxis, ongoing innovations in the educational context, and the various social situations affecting them, their students, and their families.

When teachers come together to focus their energies and attention on the specific task of developing educational practices that can help students question and evaluate social conventions, ways of thinking, and existing power relation (SIMON, 2011, p. 61).

We aimed to reflect on teaching practices concerning the presence of cinema in schools, which translated, as Barbosa (2017, p. 124) describes, into "a collaborative learning experience, where knowledge is produced in the relationship."

There were thirty (30) in-person meetings of the study group from November 2018 to November 2019 to reflect on the theme. At certain times, it was also necessary to establish conversations, agreements, and exchanges of information through a WhatsApp group. These meetings took place at a Municipal Early Childhood Education School (EMEI) in Uberlândia, referred to as EMEI A, in the evening from approximately 6 to 9 PM to avoid overlapping with school activities.

The first meeting occurred on 27/11/2018, being the only one for the year 2018, as we were already at the end of November. Besides moments of welcome, interaction, socialization, and reflections on cinema in our lives and teaching practices, we also discussed the importance of not making cinema merely a tool for school content, emphasizing the need to:

[...] advance the understanding of a cinema that educates not because it teaches specific content, but because it shapes cognitive operations inherent to narrative, and provides concrete and unique material for more universal abstractions (cognitive dimension). It influences the economy of libido, passions, and sensations (aesthetic dimension), offers models for identification/projection with characters and their desires, dreams, and thoughts (imaginary dimension), and challenges the relationship between humans and the world in social, psychological, existential, and mythical dimensions (ALMEIDA, 2017, p. 7).

We met again on 18/12/2018 and collectively outlined the study schedule to set dates, aiming to address the needs for constructing new knowledge related to our own pedagogical practices. In this process of adjusting the research themes, we used films as connectors for dialogues, allowing teachers to experience "new ways of feeling, thinking, and inhabiting that educational space" (BARBOSA, 2017, p. 14).

In addition to studying cinema through readings and theories, we could also enjoy watching films. We could suggest films to each other and include some videos, films, and clips related to the topic in our training." (Reflective Meeting, Moana, 12/18/2018).

Thus, our direction, reflected in the work dynamics, was guided by the collective commitment to study, based on the topics presented in Table 1.

All programming, decisions, and practices adopted by the group were defined democratically, with voting used at times to make certain choices. The responsibility for meeting weekly to study cinema in schools was shared collectively, as were the paths taken by the group.

I've never studied in a group before; this dynamic is different for me. When I was in undergraduate studies, a professor invited the class, but I didn't go because I was working at that time. I didn't realize that choices were collective and that we could express our opinions, suggest what we wanted to read and discuss (Reflective Meeting, Mégara, 04/02/2019).

In this way, we experimented with and assumed different roles, each with its own importance, as if producing a film. At various times, one member of the *CinEducAção* group took on the role of director, another as screenwriter, while others acted as cinematographers, sound designers, costume designers, among other roles.

Table 1: Dates and Themes Studied in the Reflective Meetings

Reflective Meetings	
Dates	Themes
11/27/18 and 12/18/18	Initial Dialogues Construction of Study Outline
02/12/19, 02/19/19, 02/26/19, 03/12/19, and 03/19/19	Cinema in Education
04/02/19, 04/09/19, and 04/16/19	Cinema in Education
04/30/19, 05/07/19, 05/14/19, and 05/21/19	Cinematic Language
06/04/19, 06/11/19, and 06/18/19	Cinema in Pedagogical Practices
07/02/19	Cinema in Pedagogical Practices
08/06/19, 08/13/19, and 08/20/19	Cinema: New Perspectives
09/03/19, 09/10/19, and 09/19/19	Cinema: New Perspectives
10/01/19, 10/08/19, 10/15/19, and 10/22/19	Cinema: New Perspectives I Create Art: Producing a Short Film
11/12/19 and 11/19/19	Finalization of Studies Evaluation and Celebration

Source: Prepared by the authors, 2021.

We truly became a group, where even the snack became a subject of discussion and collective decision-making, as evidenced by the following excerpt:

I want to propose something. This whole idea of you bringing snacks all the time isn't working for me. We could do it this way: each person brings something to eat and drink. It won't be a burden on anyone because this is not just for you; it's for all of us as well (Reflective Meeting, Fiona, 02/12/2019).

Thus, the financial costs related to the meetings were shared or subsidized by everyone in the group. The strengthening of the collaborative group was solidified day by day through relationships and practices focused on the execution and realization of our training. The 30 Reflective Meetings totaled approximately 90 hours.

The study schedule of the *CinEducAção* group underwent various changes based on our needs, curiosities, and concerns until we finalized the actual outline. Several aspects initially considered were excluded, and others were included, following a flexible plan designed to meet the needs of those involved in the process.

The relationships were guided, as Barbosa (2017) states, by:

A series of events led to deviations, variations, and abandonment of ideas, but at the same time, they prompted us to create new paths, sensitizing us to perceive other possibilities, to negotiate with the space, and to explore different trajectories in the practice of filmmaking [...] (BARBOSA, 2017, p. 122).

This planning, aimed at deepening our studies and self-training, was possible because we believe it is important to invest in both theoretical and practical foundations. As Teixeira, Grammont, and Azevedo (2014, p. 134) state, it involves "experiences and knowledge for working with other languages and, above all, with images and screens that constitute a significant part of the processes of socialization and sociocultural experiences in contemporary societies.

Dialogues and Movements

We began our studies during the January 2019 vacation, with suggestions for different films and readings. After fifteen days, we decided to systematize our collective commitment. We chose the film "Like Stars on Earth" to watch individually at home and then discuss a week later. Thanks to technological advancements, particularly in communication methods, we were able to stay connected even when physically distant. We held discussions on the mentioned film and, at the end, proposed reading the text titled "Media-Education and Cinema in the School," written by Mônica Fantin (2007), for later sharing within the group.

One week after proposing the reading of Fantin's text, we scheduled a time to discuss and analyze the points raised by the author based on our understanding and interpretation. At this point, we emphasized the group's approach to continuing studies at home during the vacation period, which was done remotely but with specific timing. We maintained this study practice for an additional three weeks until the municipal school classes resumed.

I thought studying during the vacation would be awful; I was tired and just wanted to sleep, eat, and go out. But the way we did it was calm, enjoyable, and interesting. (Reflective Meeting, Pocahontas, 02/12/2019).

I was terrified of reading those academic texts that are hard to understand, but the readings were actually smooth. Together, we exchanged ideas about the readings and films. (Reflective Meeting, Ariel, 02/12/2019).

With the start of the school year and the availability of the school's infrastructure, the meetings became in-person as planned, every Tuesday at 6:15 PM at the school where most of the group worked (EMEI A). Communication via WhatsApp also continued.

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We continued implementing the study plan, which was collectively created by the *CinEducAção* study group. For the first topic, focusing on Cinema and Education, specifically Law 13.006/14, we studied the following works: “Cinema, Education, and the State: The Insertion of Law 13.006/14 and the Requirement for Film Screening in Schools” by Vitória Azevedo da Fonseca (2016); “The Obligation of Cinema in Schools: An Analysis of Law 13.006/14” by Ana Iara Silva de Deus (2016); and “Cinema and Education: Law 13.006 – Reflections, Perspectives, and Proposals” edited by Adriana Fresquet (2015).

This was how we mapped out our study trajectory (*CinEducAção* group), where we would predefine the readings on Cinema and Education, to be done at home during the week. On Tuesdays, during the in-person meetings, we would have discussion circles to talk about the studied material. The agreement among the group was that the person who suggested the reading material should provide a brief analysis of the content before proposing it, ensuring it was appropriate and relevant for our development, using authors in the field of Cinema and Education to support our reflections.

Before proposing readings to the group, let's agree to read and select what is pertinent or not, making a selection of the material. After that, we'll share it on WhatsApp so that everyone can read and make notes. Then, during our in-person meetings, we'll discuss the topics and choose what to work on for the general training, focusing on subjects that we consider important for us and for others. (Reflective Meeting, Cinderella, 02/26/2019).

The effort was to bring stimulating ideas to the group, and in this process, we also experienced activities related to cinematic culture through the production of a commercial. In the reflective group, we observed that some teachers were more open to engaging in audiovisual creation, while others were more reserved and hesitant to expose themselves, as can be seen in the following statements:

I don't like being filmed, so I'll help behind the scenes. (Reflective Meeting, Tiana, 05/07/2019).

I want to be the teacher who keeps running from classroom to classroom, desperately asking colleagues to borrow USB drives with movies. (Reflective Meeting, Pocahontas, 05/14/2019).

In this recording, we showed some of the struggles that most teachers face daily, not knowing how to use some of the digital tools available in the school and classrooms. Thus, we planned and executed the entire filming process, materializing what we learned in the *CinEducAção* group, such as: setting, costumes, dialogue, camera angles, framing, sound, actions of the characters, among others.

That day was very fun and productive; we practically explored the experience of a film production. The knowledge acquired from the meetings, especially about cinematic language, greatly assisted us in constructing the commercial. We were both protagonists and producers! (Reflective Meeting, Jasmine, 05/14/2019).

In this sense, we agree with Barbosa (2017, p. 37) when he comments that "the camera is the trajectory that gains prominence in this process of negotiation with the real, as it is the tool that frames, edits, and unveils the blocks of space-time, in composition with all the other co-present trajectories in the filming location." The camera allowed us to film what we wanted to show to our colleagues, a collective choice of compositions and actions.

Multiplications of the Group

In the *CinEducAção* study group, we studied, discussed, assimilated, appropriated, and learned together, and we decided to multiply our knowledge with other interested individuals through a proposal for a continuing education course. For this, we engaged in the process of constructing knowledge, both collectively and individually, educating ourselves and others.

Schools, as Simon (2011, p. 67) notes, are "places of cultural politics, organized through modes of semiotic production that employ various cultural technologies to represent, display, and facilitate the mediation of assertions of knowledge about the world and about ourselves." In this sense, cultural technologies materialize historically constructed knowledge and social meanings.

Simon (2011, p. 68) acknowledges that schools are "equivalent to 'dream machines' – sets of social, textual, and visual practices designed to provoke the production of meanings and desires that may affect people's ideas about their future identities and possibilities." Thus, cinema can navigate through different environments and school times.

We understand education as a broad and complex process, a field of reflection that forms and develops the human being, built and erected through social and cultural interactions. It encompasses the teaching-learning action, affecting the individual; therefore, education liberates and must be meaningful, oriented towards the reception, recognition, and full development of people, with respect for differences.

And the study group, in which we became educators, built this dimension of education in the Reflective Meetings, as we can observe in the following statement where Tiana referenced Paulo Freire:

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If education is not liberating, the oppressed becomes the oppressor" (Reflective Meeting, Tiana, 12/18/2018).

Complementing, through the actions of the study group, we aimed to share practices and knowledge with education professionals interested in cinema in schools and its potential, especially since it involves an artistic and cultural production that sensitizes, mobilizes, and transforms individuals.

In this sense, the following excerpt from Moana's speech highlights this significant characteristic of the group: not only acquiring new knowledge but also spreading and expanding this knowledge to a larger number of people.

It is important to remember that we are responsible for contributing, not just to cognitive development, but it is essential to collaborate in human formation. (Reflective Meeting, Moana, March 12, 2019).

We also sought, in the continuing education course, to contribute to new perspectives on education, media, and their numerous possibilities in the teaching-learning process. We focused on cinema because it is, in a way, present at least once a week in classrooms, being a powerful agent in the construction of knowledge and subjects, and presenting important specificities.

The teacher training focused on the potential of cinema in the classroom occurred through the Reflective Meetings of the *CinEducAção* group and was expanded to other education professionals when this group decided to develop the continuing education course. Thus, the group members were trained, and they (including the main author) trained others. Both proposals were collectively constructed with a focus on cinema in schools as education of the gaze and feeling.

Providing moments of reflection and exchange among educators, expanding views on cinema and its possibilities in the classroom, is, above all, about bringing art to diverse settings and thinking about teaching practices. We also believe that cinema provides pathways for socialization and cultural dissemination, which are essential for education professionals.

Our role as trainers is to stimulate beyond what they already know. It is to provoke! To make them think about cinema, films, in school, and in their teaching practices (Reflective Meeting, Mégara, 11/27/2018).

It is important to emphasize that the teacher is a professional who develops through a continuous process of training, which occurs through the knowledge and skills built from their initial course training. This training includes pedagogical, psychological, epistemological, and theoretical

foundations, as well as components from their teaching activity. The way their praxis is formed reflects completely on their evolution as an educator.

Continued professional development for teachers requires an openness to new ideas, skills, and strategies, as well as the belief that every individual is capable of improvement through learning opportunities in various contexts and ages, both in personal and professional life. As Gasque and Costa (2003) point out:

Continued professional development is crucial for teachers to stay updated and develop the necessary competencies for their profession. The concept of competency seems to transcend the boundaries of mere knowledge; that is, a teacher should possess not only knowledge but also professional competencies that go beyond just mastering the content taught (GASQUE; COSTA, 2003, p. 55).

The professional knowledge of teachers is not static; it evolves throughout their institutional practice, both within and beyond the school environment. This underscores the importance of continued professional development from both individual and collective perspectives, building on their own pedagogical practices for professional growth, considering all dimensions of this process (BAROLLI; GURIDI, 2021; SHULMAN; SHULMAN, 2016).

It is important to emphasize that professional development is not solely based on a collection of courses, methods, knowledge, or techniques acquired but involves a focus on critical reflection about one's own teaching activities. It is a continuous construction with a unique and personal characteristic.

Offer, for those who are interested, a practical, lively, dynamic training, as is the reality of the school, and connect the subject of cinema" (Reflective Meeting, Tinker Bell, 03/12/2019).

In this direction, continuing education can provide professionals with spaces for conversations, debates, reflections, sharing of experiences, as well as contribute to the construction and consolidation of knowledge that promotes the professional development of those involved in the classroom, and beyond. These actions can lead to the holistic development of students, education, and its agents.

Believing in the importance of continuing education, we (the *CinEducAção* group) designed and intended a training course aimed at other colleagues and education professionals, with the purpose of multiplying the knowledge built from the studies provided by collaborative action research. This belief is rooted in the idea that when teachers are engaged in a purpose, it becomes effective. This can be perceived in the excerpts of the teachers' statements:

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Let's train ourselves and train our colleagues; this motivates us to seek more and more. (Reflective Meeting, Tiana, 12/18/2018).

By studying, we will grow as professionals, each in our own way and with our own intensity, but we will grow. One helping the other! Together we are stronger! (Reflective Meeting, Mégara, 12/18/2018).

We aimed to address the participants' needs, based on our own formative needs regarding cinema in schools. It is important to remember that the topics covered at each stage were built from the readings, reflections, and discussions facilitated by the *CinEducAção* collaborative group.

Let's do our part, providing a dynamic study on Cinema in Schools. I'm not sure if the teachers will want to participate, but regardless of anything, we will dedicate ourselves and do our best. (Encontro Reflexivo, Moana, 12/18/2019).

Whether one person, ten, or a thousand choose to take the course, it doesn't matter. Our dedication and effort will remain the same. The participants will benefit from this, but we will gain even more. (Encontro Reflexivo, Jasmine, 12/18/2019).

The proposed course was titled '*Lights, Camera... EducAtion!* The Possibilities of Cinema in School'. We noticed that this theme is both necessary and relevant, needing to stimulate reflections, debates, and studies that contribute to the dissemination and expansion of documents, research, and works on this topic, not only in the school context but also in universities. Ariel's statement reflects this need:

The theme of Cinema in School has never been the focus of study for us, municipal employees, and I've been in the network since 2007, for 12 years. I think it is relevant because teachers use the television in the classroom every week).

In general, continuing education courses are focused on content that is external to the teachers' own contexts, highlighting managerial principles and technical and disciplinary issues (VIEIRA FILHO; GONÇALVES, 2023). In contrast, we proposed a course that valued experiences with cinema, the education of the eye and the feeling through art, a sensitive training through ethics-aesthetics.

The continuing education course was held at one of the municipal schools involved in this process (EMEI A), providing a real environment compatible with the educational experience of both the trainers and participants, thus becoming welcoming.

The training was designed, planned, and organized to address the needs of the teachers working at the school who were at that time engaging with cinema. It was a resource used weekly in the teachers' classrooms, which had not previously been the subject of discussions among them.

The course comprised a total of thirty-four hours, distributed as follows: nine in-person modules of three hours each and two activities to be completed at home, totaling seven hours. The modules were planned by the group to establish a shared organization of the topics covered. The training period ran from 26/03/2019 to 05/11/2019, with monthly meetings held on Tuesdays and no financial costs to the participants.

All the trainers made every effort to provide an engaging, dynamic, and meaningful training that would address the interests and concerns related to the theme of cinema in the school. We expected, as participants in our own training, teachers who were eager to learn and inspire, even indirectly, their colleagues at the school where they worked.

Thus, we reviewed and reinforced our compatible knowledge about what we studied in order to provide the participants with the learning experience, without the intention of scripting the teachers' work.

Our goal was to provide a space for exchange and experiences with cinema, as Barbosa (2017, p. 123) suggests, a “place of negotiation of multiple trajectories, experiencing a process of search, experimentation, and creation of new ways of relating to space, cinema, and education.”

We agree with Migliorin (2015, p. 23) when he argues that “without the teacher, our work with cinema would lose the school and leave no mark on the institution... nothing that the school could incorporate.” Therefore, we focused on the continuing education course, understanding that cinema in the school is a topic of interest to teachers and that using cinema in their pedagogical practice can sensitize, move, and touch students, leaving an impact.

A total of 64 participants completed the continuing education course. The collective desire to expand our achievements and knowledge to other education professionals about cinema in the school was realized, as we aimed to instill a sensitive and reflective perspective by including an element that challenges values, behaviors, and norms (BERGALA, 2008).

In this context, the continuing education course aimed not only to develop critical viewers and educators about cinema in the school but also

[...] by contributing to the broadening and refinement of these individuals' perspectives in both human and professional terms. The activities with cinema in the training relate to opportunities to educate sensitivity, associated with experiences that simultaneously promote the exercise of the right to choose and the experiences that build sensory perception and reflection on how we become aware of the reality perceived through the senses (TEIXEIRA; GRAMMOND; AZEVEDO, 2014, p. 135-136).

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During the journey of the *CinEducAção* group and the continuing education course, some needs emerged. To address them, we collectively decided to alter the planning, producing and disseminating formative resources to meet our objectives and address the desires and interests of the participants.

In this context, several initiatives were implemented: we created a list of 71 works with suggestions of Brazilian films and shared this material via WhatsApp; we produced video tutorials on the use of online resources; we organized a virtual repository for exchanges between instructors and participants, including slides, films, interviews, texts, tutorials, among others; we developed a cinema workshop with students – shadow theater; we hosted a debate on the film *CineFolclore*; and we promoted dialogues and socializations at academic/scientific events.

From this perspective, we highlighted the reflective and formative aspect for teachers, based on activities that emerged from the schools themselves. We consider that expanding our work is a way to broaden the actions regarding the use of films in educational institutions, advancing towards an understanding of cinema that goes beyond entertainment and the illustration of school content.

The Power of a Group

Working in a collective of teachers turned out to be a significant challenge because we understood that each person is unique due to their individual experiences, backgrounds, and stories. Living with this diversity was not an easy task, but it became more manageable because we shared a common goal, which, in this specific case, was to learn about the possible relationships between cinema and education.

The main difficulties faced in the research realm were related to the effort to shift educators' thinking about cinema in schools how it is perceived and practiced. Until then, cinema was mainly viewed as entertainment/fun and a pedagogical resource or tool for teaching knowledge. While we acknowledged and respected these limitations, we believed that cinema extends beyond these perspectives.

I have two approaches: some films I choose according to the topics being covered, there are good short films that last 15 minutes, which are perfect to fit into the theme. I also show films that have no connection with the content, just for recreation." (Interview, Cinderella, 11/20/2018).

Overcoming these obstacles was achieved by recognizing the need for understanding and dialogue about cinema in teacher training, considering their experiences, which, even though

individual, were expanded through the collective building that was sparked within the group. Cinema in schools is a powerful tool for analogies, creating connections with oneself, others, and the world.

The power of a group lies in the ability of its members to affect one another and to be affected by each other:

[...] It is observed that the power of a body is related to the quantum of its capacity to be affected; in other words, the power of a body to affect others is directly related to how much it can be affected by another body. It is as if there is a feedback relationship between both powers. One does not function without the other, showing this mutual co-dependence (HUR, 2016, p. 219).

We also strengthened our belief that we are in a constant state of transformation, that we know very little about certain subjects, and that it is therefore essential to continue learning. In this context, teamwork and collective effort among educators gained prominence. Through sharing experiences, mutual support, and joint efforts to understand and overcome problems, the actions we developed effectively contributed to the professional development of all participants.

In our meetings, we often experienced misalignments, with certainties becoming relative and uncertainties remaining constant. Many external and internal conflicts emerged. However, learning occurred continuously. Besides the topics related to cinema, we learned to relate to each other. Working in a team means respecting others, their limitations, ideals, and individualities.

All the educator participants were protagonists in the construction of knowledge. The group decided on its own learning path. The research became "ours" from the moment they said "yes" to the *CinEducAção* group, fully committing to the studies researching, experimenting, learning, and multiplying together. We can conclude that all participants experienced numerous and varied experiences with cinema in their development as teachers.

Thus, the collaborative research was consolidated, as it was possible to achieve its primary goal:

[...] to create in schools a culture of analyzing the practices carried out, in order to enable teachers, with the support of university faculty, to transform their actions and institutional practices (PIMENTA, 2005, p. 523).

The author notes that teachers become researchers through their interest in elucidating specific problems within their context, and the Reflective Meetings contributed to this. As Ibiapina (2008, p. 97) confirms, they served "to promote meetings aimed at studies, interpersonal and intrapersonal reflection, and practice analysis."

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Teachers who engage in collaborative research, as Pimenta (2005, p. 526) mentions, have "the opportunity to reflect on their own practices, their condition as workers, as well as the limits and possibilities of their work." The Reflective Meetings "create opportunities for the externalization of meanings and significances, helping to reorganize established structures and expanding the theoretical and practical knowledge levels of researchers and teachers" (IBIAPINA, 2008, p. 44-45).

It's a huge privilege to build this path with you. When you invited me to participate in your research, I didn't know I would learn so many interesting things with direct applicability, not only in pedagogical practice but also in personal life. I already enjoyed watching movies, but today I see them in different ways (Sininho, 08/06/2019).

We can say, without a doubt, that we grew as a group and, most importantly, as educators. The Reflective Meetings provoked, unsettled, stirred, demystified, stimulated, awakened, and enchanted us. They were unique moments of affection, study, dedication, and pleasure in being a teacher!

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