

FILMS FOR DIALOGUES AND REFLECTIONS WITH THE CONCEPTUAL BASES OF PROFESSIONAL AND TECHNOLOGICAL EDUCATION (EPT)¹ <https://doi.org/10.56238/sevened2024.041-040>**Cássia Siman Carvalho² and Luís Eduardo Moraes Sinésio³.****ABSTRACT**

This article presents the excerpt of a master's study, which aimed to investigate films for dialogues and reflections with the conceptual bases of Professional and Technological Education (EPT). The justification of the study was revealed in the perspective that the films can bring subsidies to teachers about the possibilities of teaching contents addressed in the classroom in dialogue with the conceptual bases of EFA. In the methodological path, the research was characterized as of an applied nature, of the exploratory type and from a qualitative approach, with the theoretical foundation based on the categories of the epistemological basis in the perspective of historical materialism. Data collection was done through a semi-structured questionnaire applied to IFMS teachers in order to verify the relevance of the pre-established criteria for film selection, as well as suggestions for films aimed at dialogue with the EFA databases. Data analysis was carried out through Bardin's content analysis, which revealed that the pre-stipulated criteria are pertinent and through these it was possible to investigate films for dialogues with EFA. From this investigation, it was possible to identify the dialogues with the conceptual bases of EFA, analyzing the presence of the previously defined criteria in the selected cinematographic narratives.

Keywords: Film. Cinema. Didactic Resource. Professional and Technological Education.

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INTRODUCTION

Education, in today's scenario, faces great challenges, one of which is the improvement in the quality of education offered to students. In the context of Education in the Federal Institutes of Science and Technology Education, it is essential that the academic community has knowledge of the conceptual bases of Professional and Technological Education, especially teachers and administrative technicians.

This can be inferred from the provisions of article 2 of Law 11.892 (2008), according to which the Federal Institutes are institutions specialized in the provision of Professional and Technological Education. In this sense, one of its purposes is to constitute a center of excellence in the provision of science teaching, in general, and applied sciences, in particular, stimulating the development of critical thinking, aimed at empirical investigation (article 6, V, of Law 11.892/08).

Professional and Technological Education is an educational modality, regulated by the Law of Guidelines and Bases of National Education (LDB) - law 9.394/1996, which permeates all levels of national education integrated with other modalities of education and the dimensions of work, science, technology and culture, aimed at the integral formation of the student, preparing him for the world of work and life in society (Resolution 1/21 of the CNE/CP).

According to Moura (2016), the proposition of technical and professional training integrated with basic education, especially in high school, with science, work and culture as axes, constitutes a strategic struggle for the Federal Institutes of Education, Science and Technology.

In relation to integrated education, Ciavatta (2005) has six assumptions, with emphasis in this study on the following assumption: the exercise of integrated education is an experience of participatory democracy. This assumption implies seeking teachers who are open to innovation and, in this sense, the author argues that an idea of creative processes is the articulation of art and science (Ciavatta, 2005).

In view of these conceptions, Ciavatta (2005, p. 16) points out that:

It is necessary to give the student horizons to capture the world beyond school routines, the limits of the established and the standardized, so that he appropriates the theory and practice that make work a creative activity, fundamental to the human being.

In this context, Pacheco (2015) points out that, in order to enforce a conception of education in tune with the universal values of the human being, it is important to ensure, in the Federal Institutes, the place of art and culture.



In relation to culture, Morin (2000) states that the term has several meanings depending on the context in which it is used. It can refer to everything that is learned or acquired throughout life; it can mean the uses, values, beliefs of an ethnic group or a nation; it can mean the entire contribution of the humanities, literature, art and philosophy (Morin, 2000).

From this perspective and in line with this research, it is assumed in culture with the meaning of the contribution of art and emphasis on films.

In view of this context and specialty of the Federal Institutes (IFs) in EFA, studies that allow dialogues on the basis of EFA to the academic community of the IFs, especially teachers, are relevant and films can collaborate in this continuing education.

The justification of the study is based on the idea that the resources of the films, subsidized to stimulate dialogues and critical reflections between teachers and students in relation to the bases of EFA, can collaborate in the understanding of the bases of EFA, in the perspective that the films can provide opportunities, in the pedagogical issues of the integrated technical education of the IFMS, access to different perspectives and give the possibility of in-depth and meaningful understanding of the topics studied for the formation of an individual with critical thinking. It intends, in this way, to bring subsidies to teachers about the possibilities of teaching, of contents addressed in the classroom, in dialogue with the conceptual bases of Professional and Technological Education.

Regarding critical education, films are resources that can stimulate teaching aimed at the path of formation of a critical subject. According to Machado and Silveira (2020, p.3):

Through critical mediation mediated by the teacher, students can understand science as a human construct, reflecting on the historical context, as well as on the conceptions of science and technology conveyed in cinema.

In the same thought, Dias-Trindade; Moreira and Rigo (2021) consider that, in an overview of the educational process, interconnecting the cinema-education-historical knowledge trilogy, strategies can be created, associating attributions of film and media language with essential skills for the elaboration of historical thinking, analysis and interpretation of sources, critical thinking and interpretation, as well as multiperspectives.

In this context, the general objective of this study was to investigate films for dialogues and reflections with the conceptual bases of EFA.



THEORETICAL FRAMEWORK

PROFESSIONAL AND TECHNOLOGICAL EDUCATION

The beginning of professional training in Brazil had a welfare approach and, in 1809, there were the first signs of professional education with the emergence of the College of Factories, initiating the concern to prepare workers for professional practice (Opinion CNE/CB N°16/99).

Later, in 1930, in the demand for the industrialization process, apprentice schools for the children of their workers or their associates emerged (Opinion CNE/CB N°16/99).

In 1942, in the context of the Organic Laws, the objective of Secondary Education was to train the "Leading Elites of the Country" and the objective of Vocational Education was to provide "adequate training to the children of workers" (Opinion CNE/CB N°16/99).

Subsequently, in 1996, the LDB 9.394 project was enacted (CNE/CB Opinion No. 16/99). This project sought to install, in Brazilian Education, polytechnic education. However, a neoliberal government project instituted decree 2.208/97 and separated specific training from general training (Ciavatta, 2014).

Subsequently, in 2004, through Decree 5,154, Decree 2,208/97 was revoked, with the purpose of reestablishing the fundamental principles that guide a policy of professional education integrated with basic education (Ramos, 2014).

In Professional and Technological Education, the installation, between 2003 and 2010, of 214 new schools expanded the Federal Network to strengthen the offer of EFA and led to the creation of Federal Institutes (Pacheco, 2015).

In 2008, Law 11,892 established the Federal Network of Professional, Scientific and Technological Education, creating the Federal Institutes of Education, Science and Technology, defined as institutions of higher, basic and professional education, pluricurricular and *multicampus*, specialized in the provision of professional and technological education in different teaching modalities, based on the combination of technical and technological knowledge with their pedagogical practices (Ramos, 2014).

The Federal Institutes of Education, Science and Technology are characterized by the innovation and boldness necessary for a policy that intends to anticipate the foundations of a contemporary school of the future and committed to a democratic and socially just society (Pacheco, 2015).



CATEGORIES OF THE EPISTEMOLOGICAL BASIS OF HISTORICAL AND DIALECTICAL MATERIALISM

In the context of the epistemological basis of historical and dialectical materialism, the human being is formed in historical and social relations, and in Karl Marx we find the necessary bases for this understanding.

The method understands that objective reality is historical and, in order to explain it, it is necessary to reveal its diachronic dimension (which occurred over time), thus allowing us to observe this reality as a process in development (Leite, 2017. p.847).

Leite (2017) points out that historical-dialectical materialism considers that the human being is the greatest artisan of the reality that is constituted from the relationships that humanity establishes among itself and between nature.

Along these lines, throughout his works, Karl Marx developed a series of fundamental categories to explain the dynamics of capitalism; categories of the epistemological basis of historical materialism. Some that were used as criteria for the selection of films for dialogues and reflections with the conceptual bases of Professional and Technological Education stand out, such as surplus value, alienation, etc.

Regarding alienation, the result of labor is confronted with its producer, as an alien, alien object (Marx, 2007).

Surplus value is when the worker produces for capital, thus serving its self-expansion (Marx, 1984). This is divided into absolute and relative surplus value. Absolute surplus value is the increase in the working day without increasing the wage (Marx, 1996) and relative surplus value is the increase in labor productivity through technological advances, from which most of the profit comes (Marx, 1996).

In this context, the fetishism of the commodity is highlighted, through which it operates in the market as if it were endowed with its own energy (Marx, 2007). Complementary to this, the personification of things is highlighted, when all commodities are not use values for their possessors and use values for their non-possessors (Marx, 2007).

CONCEPTUAL BASES OF PROFESSIONAL AND TECHNOLOGICAL EDUCATION

In this perspective of historical-dialectical materialism and the historicity of EFA, some conceptual bases of EFA are gathered in the base document entitled "Technical Professional Education of Secondary Level Integrated into High School" (Brasil, 2007).



The following conceptual bases of EFA were highlighted in the research: Integral Human Formation, Omnilateral Education, Work as an Educational Principle; Work, science, technology and culture as inseparable categories.

To begin with, integral human education stands out, which is to guarantee adolescents, young people and working adults the right to a complete education to read the world and to act as citizens belonging to a country, integrated with dignity into its political society (Ciavatta, 2005).

According to Ciavatta (2014), integrated education means more than a form of articulation between High School and Professional Education: it seeks to recover the conception of polytechnic education, omnilateral education and unitary school. Therefore, Ciavatta (2014, p.198) states that:

The sense of integrated education or secondary education integrated with professional education, under a unitary basis of general education, is a necessary condition for making the transition to polytechnic and omnilateral education carried out by the unitary school.

In this context, an integral human formation is to approach work as an educational principle, in the sense of overcoming the dichotomy between manual work and intellectual work, of incorporating the intellectual dimension into productive work, of training workers capable of acting as leaders and citizens, according to Ciavatta (2005).

In view of this, another conceptual basis of EFA is Work as an educational principle. In this sense, it means that the human being is the producer of his reality and, therefore, appropriates it and can transform it (Brasil, 2007).

According to Ramos (2014), to understand the inseparable relationship between work, science, technology and culture means understanding work as an educational principle (Ramos, 2014).

In the case of each category, work, science, technology and culture; Pacheco (2015) points out that the ontological dimension of work is the starting point for the production of knowledge and culture by social groups and the teleological character of human intervention in the material environment produces knowledge that, systematized under the social sieve and by a historical process, constitutes science. To the extent that science intervenes in reality, promoting the advancement of the productive forces, it produces technique and technology (Pacheco, 2015).

According to Moura (2016), the central point is the defense of the unitary school that integrates general culture and polytechnic training, both fundamental in the omnilateral development of the human being.



From this perspective, Ciavatta (2014) points out that omnilateral education is education in the sense of forming the human being in its physical, mental, cultural, political, scientific-technological integrality.

FILMS AS AN INSTRUMENT FOR TEACHING

Films can be a valuable instrument to stimulate critical and reflective thinking in dialogue with the conceptual bases of EFA, since the formation of the bases of EFA is the result of a historicity of facts that go back to different periods and social contexts, and films can allow a broad view of the world.

In line with this thought that films can allow a broad view of the world, Medeiros (2016) states that the experience of watching a film is not just leisure, fun or aesthetic experience. It is an experience that brings all this together and, in this way, can provide a comprehensive dimension of the world.

In addition, the means of communication and information have been acquiring, nowadays, a growing importance as agents of dissemination of knowledge (Medeiros, 2016). In this context, Medeiros (2016, p. 15) notes that:

It is difficult to find a person who has not been affected in some way by the moving images of cinema. Just as it is also difficult to identify a theme, a fact, a human issue that has not been dealt with by cinema.

In this line, according to Duarte (2002, p. 17): "Watching films is a social practice as important from the point of view of people's cultural and educational formation, as the reading of literary, philosophical, sociological works and many more".

METHODOLOGY

CONTEXT AND CLASSIFICATION OF THE RESEARCH

This study was developed within the scope of the Graduate Program in Professional and Technological Education (ProfEPT) of the Federal Institute of Education, Science and Technology of Mato Grosso do Sul (IFMS), *Campo Grande Campus*, inserted in the research line of Organization and Memories of Pedagogical Spaces in Professional and Technological Education (EPT) and in the macroproject of Organization of the Integrated Curriculum in EPT.

As for the approach, the research was classified as qualitative research, in which the results are presented through verbal descriptions (Gil, 2017).

As for the type or purpose, in applied research, which, according to Gil (2017), is research aimed at obtaining knowledge for application in a specific situation.



Regarding the objectives, the research was classified as exploratory, which aims to provide greater familiarity with the problem (Gil, 2017).

DATA COLLECTION

The research was initiated after approval by the Research Ethics Committee (CEP) of the Dom Bosco Catholic University (UCDB), which generated the CAAE number: 76112523.4.0000.5162 and, after the release of the research in the school environment of the IFMS *Campus* Campo Grande by the General Directorate and Dean of Research, Innovation and Graduate Studies of the IFMS.

The instrument for data collection was given through a semi-structured questionnaire pre-selection of the films, applied to the teachers of the Professional Master's Program in Professional and Technological Education of the IFMS (ProfEPT), of the Specialization Course in Teaching and of the Integrated High School.

The questionnaire was elaborated with the purpose of providing the research participants with the criteria pre-established by the researcher for the selection of films, with the purpose of verifying the relevance of the criteria and suggestions of other criteria, as well as suggestions for films aimed at dialogue with the EFA bases.

DATA ANALYSIS

The analysis of the data available in the questionnaire was carried out by content analysis, which is designated by Bardin (2016, p.48) as:

A set of techniques for the analysis of communications in order to obtain, through systematic and objective procedures for describing the content of messages, indicators (quantitative or not) that allow the inference of knowledge related to the conditions of production/reception (inferred variables) of these messages.

According to Bardin (2016), content analysis has two functions that can be dissociated or not. The heuristic function of exploratory attempt (to see what happens) and the function "administration of the evidence", the latter being the function designated for this research, which had hypotheses stipulated in view of the objective of investigating films for dialogues and reflections with the conceptual bases of EFA.

The function "administration of evidence" is described by Bardin (2016, p. 35) as: "Hypotheses in the form of questions or provisional statements, serving as guidelines, will appeal to the method of systematic analysis to be verified in the sense of a confirmation or an inaffirmation".



In this sense, regarding the type of analysis, in this study, categorical analysis was adopted for the interpretation of the collected data. According to Bardin (2016, p. 101), this analysis "works by dismembering the text, into units, into categories, according to analogical regrouping".

Regarding the content analysis method, Bardin (2016) presents four stages, which are: organization of the analysis (composed of the pre-analysis phase; exploration of the material and treatment of the results obtained and interpretation); coding (registration units and context units); categorization and inference.

In the analysis organization stage, the pre-analysis phase set forth by Bardin (2016) comprises floating reading, which consists of establishing contact with the documents to be analyzed and getting to know the text, allowing oneself to be invaded by impressions and orientations.

According to Bardin (2016), with the universe demarcated (the type of document on which the analysis can be carried out), it is necessary to define the Corpus, a set of documents that will be submitted to analytical procedures, and these documents can be defined following some of the criteria pointed out by Bardin (2016), such as exhaustiveness (one cannot leave out any of the elements of the corpus), representativeness (the analysis can be carried out on a sample), homogeneity (the documents must comply with precise criteria for choice) and the rule of relevance (the documents must be suitable as a source of information, so as to correspond to the objective that the analysis is about).

In addition, for Bardin (2016), the pre-analysis stage consists of the formulation of hypotheses and objectives and the elaboration of indicators that support the final interpretation.

In this context, in the pre-analysis stage, all the participants' answers were selected regarding the questionnaire pre-selection of the films for a floating reading, which followed the criterion of exhaustiveness. This process allowed a first approximation with the content.

Then, indicators were defined in alignment with the objective of the research, which consists of investigating films for dialogues and reflections with the conceptual bases of Professional and Technological Education.

In view of this, the defined indicators served as support for the identification and categorization of context units.

After this pre-analysis, the exploration of the material and treatment of the results obtained began, as well as the interpretation. All participants' answers were organized and named as P01 to P09 in a word document. In this document, all context units were



highlighted in each answer, that is, "parts" of the texts that contained relevant answers to the proposed question were extracted.

Subsequently, the coding process began and all the context units were transferred to an excel spreadsheet, in which the answers were grouped in a more systematic way.

RESULTS AND DISCUSSIONS

Based on the analysis of the context units, similarities and differences were identified between the participants' answers, in this way, the categories that represented the main ideas of the answers were stipulated, bringing together the context units that presented similar characteristics.

It is noteworthy that this article dealt with part of the result of a research, thus, the analysis of the questions that deal with the criteria for selecting films for EFA and suggestions of films for EFA (questions 02, 03, 10 and 11) is highlighted

Next, in tables 01, 03, 04 and 05, the central idea of each question and the stipulated categories are highlighted.

Table 1. Relevance of the criteria for selecting films for EPT

Participants	Description of context units	Category	Quantity
P05	It refers to the importance of the criteria set out for the selection of films and points out suggestions for the synthesis of the criteria	Relevance of the criteria and suggested summary of the criteria	1
P01 to P03 and P06 to P09	They refer to the relevance and adequacy of the criteria presented for the selection of films	Relevance of the criteria	7
P04	No answers	-----	1

Source: Prepared by the authors (2024).

Question 2 (Chart 1) sought to collect the opinion and suggestions of the research participants about the relevance of the criteria for the selection of films for EFA. Based on the analysis, it can be concluded that, in general, the answers indicate that criteria A and B are considered pertinent for the selection of films for dialogues with EFA. This result supports the choice of criteria adopted in the research and reinforces its adequacy to the proposed objectives.

Thus, the selection of films followed criteria A and criterion B, set out in Table 02, in continuity.

Table 2. Criteria for selecting films for EPT

Criterion A	Films that can be signaled categories of the epistemological basis of historical materialism: surplus value, industrial culture, objectification of people, reification of people, personification of things, alienation, media that blinds, society of the spectacle.
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Criterion B	Films in which dialogue and/or reflection with the conceptual bases of EFA can be allowed, even if the film is in a perspective for or against, but the important thing is that this dialogue and reflection are stimulated for dialogue with the bases of EFA: work as an educational principle, integral human formation and/or with its categories work, science, technology and culture, world of work.
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Source: Prepared by the authors (2024).

Furthermore, Ciavatta (2005) points out that work should be taken as an educational principle to overcome the dichotomy between manual work and intellectual work, therefore, the selection of films based on criteria A and/or B, especially when raising discussions regarding criterion A, such as added value, alienation, stimulation of dialogues of work as human formation, because, through antagonism, it stimulates reflection. This antagonism/contradiction allows discussions for dialogues and reflections on the conceptual bases of EFA.

In addition, in this alignment of contradictions, Karl Marx extracts, from the very contradictions of social production, the need for a scientific-technological education (Ciavatta, 2014). Thus, using these criteria to select and investigate films finding these A criteria in cinematographic narratives provides a dialogue with the bases of EFA in a critical way.

The sources for the research for the films were streaming channels, such as Netflix, HBO Max, Disney, Prime Video, which had criteria A and/or B and suggestions from the research participants through the analysis of data from the pre-selection questionnaire of the films.

The films chosen, based on the sources listed, were selected when dialogues with the EFA databases were found by the researcher, following criteria A and/or B, and this occurred while the researcher was watching the films.

Table 3. Films and reflection with the foundations of EFA

Indicators	Participants	Description of the Context Unit	Category	Quantity
Didactic usability	P08	It infers the potential of films as a pedagogical tool	Film as a didactic resource	1
Relationship with integral human formation	P02	He infers that the film can stimulate dialogues and reflections directly with the EFA bases	Reflection with ETC with indication of the conceptual basis of ETC	1
Relationship with EFA	P03, P05, P06, P07 and P09	They infer that the film can stimulate dialogues and reflections with the EFA bases, even in an indirect way	Reflection with EFA	5
Critical potential	P01	Infer critical approach	General critical reflection	1
No memory	P04	Infer a difficulty in remembering films related to EFA	No remembrance	1

Source: Prepared by the authors (2024).



Question 3 (Chart 3) had the purpose of exploring information on whether the participants had already watched movies in an entertaining moment or not and made reflections with the EFA bases.

From the answers, it can be seen that there is a consensus that films are used or can be used for reflections with the EFA bases. It should be noted that, in answers 02, 03, 05, 07 and 09, some films were suggested and these were selected and investigated, among them the films *district 9*, *society of dead poets*, *100 things to do before becoming a zombie*, *the price of the challenge*, *modern times*, *the boy who discovered the wind*, *the day after tomorrow* and *island of flowers*, and all of them allowed dialogue with the EFA bases.

In this line, Pacheco (2015) refers to the importance of continuing education, a political education that allows knowing the Pedagogical Political Project of the IFs. In this sense, the films investigated allow this knowledge at the level of the EFA bases, a specialty of the IFs.

Table 4. Criteria suggested by participants for selection of films for ETP

Indicators	Participants	Description of the Context Unit	Category	Quantity
Contemporary themes	P09	It infers the appreciation of films that address contemporary and diverse themes	Current affairs and thematic diversity	1
Lack of practice	P01	It infers little familiarity about films for dialogues with EFA.	Absence of criteria or limited reflection	1
-----	P04	No response	-----	1
Aesthetic quality	P05	It infers concern with artistic quality and suitability for the target audience	Artistic and classification criteria	1
Pedagogical potential	P02,P06,P07 and P08	They infer to select a film with pedagogical relevance, clarity in language and coherence in the script	Pedagogical criteria and conceptual alignment	4
Scientific advances and social impacts	P03	It infers films that integrate categories of science and technology and their impacts on the social context	Interface between science, technology and society	1

Source: Prepared by the authors (2024).

Question 10 (Chart 4) sought to identify the criteria that the participants consider important for selecting films for dialogues with EFA. The analysis showed that teachers use multiple criteria to select films, ranging from specific pedagogical criteria (most participants) to artistic and classificatory criteria. The criteria described also served as a basis for the selection of the films investigated in this research.

Table 5. Question 11 – Suggestions for films for EFA

Indicators	Participants	Context Unit	Category	Quantity
No suggestions	P03 and P06	Infer unfamiliarity about films for EFA	Difficulty in suggesting	2



Relevant reading	P01	It infers preferring literary works to films	Literary works instead of movies	1
Not Specified	P08	He infers that the film The Wave (Die Welle) may have dialogue	It can be related to EFA	1
No direct relationship	P05	He infers that the movies: Parasite, fight club, American psychopath, moneyball, the big bet can have a dialogue with the EPT	Broad suggestion without explanation	1
No direct relationship	P07	He infers that the films: The Seventh Seal, Schindler's List, Apocalypse Now, Good Morning Vietnam can have a dialogue with the EPT because they are films that deal with politics, war, history.	Specific suggestions and chance of relationship with EFA	1
Movie already mentioned	P02 and p09	They infer that the film: the boy who discovered the wind has a dialogue with the EPT	EFA-specific and EFA-related tips	2
	P04	No response	----- ---	1

Source: Prepared by the authors (2024).

The idea of question 11 (chart 5) was to collect suggestions for films for dialogue and reflections with EFA. The answers were analyzed to identify trends and explanations that evidence the relationship of dialogue.

The answers indicate a diversity in the selection of films related to the bases of EFA, as some indicate directly related films, such as the film "The Boy Who Discovered the Wind" and others indicate literary works or do not suggest them.

This reinforces the importance of offering pedagogical support with suggestions for films for EFA, so that they can become familiar with and use the cinematographic resource for these dialogues with EFA.

In general, the answers indicate a need to offer teachers pedagogical support, such as a list of commented films with dialogues for EFA and selection criteria.

CONCLUSION

In short, the research identified that the pre-stipulated criteria are pertinent, because they promote reflection with the conceptual bases of EFA and, in this way, can contribute to the improvement in the understanding of concrete material reality in the construction of a critical awareness about the conditions that shape society. The films analyzed from the perspective of the criteria allow the connection of theoretical concepts with practical situations (theory and practice).

From the investigation of the films, it was possible to identify the dialogues with the conceptual bases of EFA, analyzing the presence of the previously defined criteria in the selected cinematographic narratives. Therefore, the films that allow these dialogues with the EFA bases can be used for continuing education in the Federal Institutes.



In addition, the analysis of the participants' answers leads to the research objective of "dialogues with the conceptual bases of EFA through films", choosing them through the stipulated criteria; because the bases of EFA were present in the participants' answers, such as an example (work as an educational principle – inseparability between work, science, technology and culture), integral human formation, etc.

It is emphasized the reflection that films are products of the cultural industry, media culture, social culture, political-ideological culture of capitalist society. The criticism that is made is that films, in turn, need to be valued, avoiding piracy and false social constructions, involving this important instrument of culture.

Finally, from the moment that the employees of the Institutes, especially the teachers, dialogue with these EFA bases, through the films, they are expanding knowledge, developing critical thinking and enhancing new ways of thinking about the EFA curriculum in a differentiated way, because this research shows that the films, as cultural artifacts, make it possible to discuss various themes, as ethics, politics, history in dialogue with the bases of EFA.

Despite the results achieved, this research has limitations, such as the restricted number of films investigated, which may not include other varieties of dialogues with the conceptual bases of EFA. In addition, the research focused on the cinematographic narratives and responses of the participants without exploring the application of the films in different educational contexts, such as in the classroom or in teacher training. Therefore, this study can serve as an incentive for other research to be carried out, expanding and deepening the investigation on the subject.

Therefore, for future studies, it is recommended to investigate the reception of films by students and employees of the Federal Institutes, especially teachers, in order to evaluate the impact on the development of critical thinking and on the understanding of the bases of EFA.



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