

## Black cinema at school: frameworks and possibilities

### ARTICLE

**José Correia de Amorim Júnior<sup>i</sup>** 

Universidade de Pernambuco, Recife, PE, Brasil

**Doriele Andrade Duvernoy<sup>ii</sup>** 

Universidade de Pernambuco, Recife, PE, Brasil

### Abstract

This research investigates the pedagogical potential of Black Cinema (Prudente, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021) to enrich the debate on African History and African and Afro-Brazilian cultures. We sought to analyze how the development of a Collaborative Black Cinema Catalogue, the implementation of the Black Cinema Studies and Anti-Racist Practices Laboratory and its inclusion in the Political-Pedagogical Project of a Reference Elementary School in the state of Pernambuco can contribute to the implementation of Law 10.639/2003, for an education of ethnic-racial relations. We carried out action research (Thiollent, 2018), through which we were able to raise awareness and mobilize the school community to promote Black Cinema at the school. In this way, the results of this research may be relevant to school institutions that are interested in transforming their practices through Black Cinema in order to promote an anti-racist school and to implement Law 10.639/2003<sup>1</sup>.

**Keywords:** Law 10.639/2003. Education. Political-Pedagogical Project. Anti-racism.

### O cinema negro na escola: enquadramentos e possibilidades

#### Resumo

Esta pesquisa investiga o potencial pedagógico do Cinema Negro (Prudente, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021) para o enriquecimento do debate sobre História da África e culturas africanas e afro-brasileiras. Buscamos analisar como a elaboração de um Catálogo Colaborativo do Cinema Negro, a implantação do Laboratório de Estudos do Cinema Negro e Práticas Antirracistas e sua inclusão no Projeto Político-Pedagógico de uma Escola de Ensino Fundamental de Referência no estado de Pernambuco podem contribuir para a implementação da Lei 10.639/2003, para uma educação das relações étnico-raciais. Realizamos uma pesquisa-ação (Thiollent, 2018), por meio da qual foi possível sensibilizar e mobilizar a comunidade escolar para a promoção do Cinema Negro na escola. Assim, os resultados desta pesquisa podem ser relevantes para instituições escolares que tenham interesse em transformar suas práticas por meio do Cinema Negro, na promoção de uma escola antirracista e na efetivação da Lei 10.639/2003.

**Palavras-chave:** Lei 10.639/2003. Educação. Projeto Político Pedagógico. Antirracismo.

<sup>1</sup> This research was supported by the UPE Stricto sensu Postgraduate Support Notice 2021- APQ 12030.

## 1. Introduction

In cinema, thinking about counter-colonial processes is, in fact, a revolutionary act, considering that cinema has always been linked to a Eurocentric bourgeois hegemony. Aquilombing thoughts and confronting standardized prejudices in society is no easy task, but it is an aggregating and social challenge for all Brazilians.

This cultural resistance goes beyond representativeness, offering us various possibilities for confronting the racism that exists in audiovisuals, through the appropriation of the audiovisual itself, which conquers its pedagogical space of memory when it tells and retells the history, action and existence of black Brazilian bodies.

Black Cinema unveils a racist country, which for a long time believed in Gilberto Freyre's "myth of racial democracy", according to which relations between blacks and whites are harmonious and racism is non-existent. Thus, "the Brazilian population is experiencing a crisis of racial identity, suggesting a fragile racial consciousness, even though it is undeniably mixed, (which) has been seen by the white European ideal." (PRUDENTE, 2020, p.158).

Cinema Negro, in its pedagogical dimension (PRUDENTE, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021; PRUDENTE; OLIVEIRA, 2018), aims to include, in an exclusionary society, respect for minorities and the ongoing struggle for rights and equalities that have historically been denied and/or neglected. The image of positive affirmation of black people is being built from the moment structural racism is denounced and when the positive identity of black people is announced. In this sense, we agree with Prudente (2020):

Black cinema has thus become the cinema of minorities, such as: blacks, women, homosexuals, the disabled and others, who are the objects of the attempt to fragment their epistemological traits, made by the stereotypes imposed by the mass media, which were given by the authoritarian power of the image of the white European man and his Euroheteronormativity, which was the reason for Eurocolonization. It was in the pedagogical dimension of black cinema that the vulnerable minority was taught in the ontological struggle, as a white monocultural society steeped in the anachronistic exclusionary process, how it is and how it should be treated. This is an imperative element for the exclusionary society to overcome its anachronism, entering the path of inclusive contemporaneity (PRUDENTE, 2020, p.168).

Considering the racism that exists in Brazilian society, Black Cinema offers possibilities for recognizing and reflecting on the multiculturalism, historicity and diversity of the Brazilian people, breaking old patterns and placing cinema as a path to social and economic development.

It is therefore necessary for cinema to be experienced at school, in its entirety and potential, and not as a plastered and imposed means of learning disciplinary content. And although cinema does not have a specific subject at school, Law 13.006/2014 states that "the screening of nationally produced films will constitute a complementary curricular component integrated into the school's pedagogical proposal, and its screening will be mandatory for at least 2 (two) hours per month" (Brasil, 2014), but that there is still a need for a broader and more sensitive look at cinema, overcoming the perverse commercial logic that dominates it.

In this context, the creation of the Laboratory of Black Cinema and Anti-Racist Practices (LECINE) can contribute to the development of actions aimed at inclusive and anti-racist practices at school, such as workshops, film clubs, seminars, meetings and conversation circles for the promotion of racial equality and appreciation of African and Afro-Brazilian culture in Basic Education.

Based on the creation of LECINE, we sought to identify Black Cinema productions with the potential to enrich the debate on African History and African and Afro-Brazilian cultures in a public primary school.

In this research, we developed the Black Cinema Collaborative Catalog, a printed and digital material, which aims to offer teachers and students possibilities to approach Africanity in the classroom, guaranteeing the implementation of Law 10.639/2003 to build an anti-racist and anti-colonialist school that overcomes monocultural limits.

To strengthen the school's political-pedagogical commitment to racial equity and anti-racist practices, we propose institutionalizing LECINE in the school's Political-Pedagogical Project..

## 2 Methodology

This is a qualitative study of an applied nature. In terms of its methodological procedures, it is characterized as action research, considering social, political, historical

and cultural characteristics as essential elements in the formulation of the scenarios that will be analyzed.

We chose the action research approach because of the mobilization it can provoke in the school community and, more particularly, in the chosen focus group, because in action research, the researcher plays an active role, together with the other research participants in the implementation of the actions, in a cooperative and participatory way (THIOLLENT, 2018).

4

The choice of qualitative research allows us to investigate, through the legal regulations and cross-cutting themes experienced in the school curriculum, the guarantee of the implementation of Law 10.639/2003, the confrontation of racial prejudice and the promotion of an anti-racist school, based on Black Cinema.

As for the methodological design of this research, we adopted the following stages: exploratory, descriptive and propositional. In the exploratory stage, with a documentary approach, we analyzed the documents that guide Brazilian Basic Education with regard to the implementation of Law 10.639/2003 in schools and its relationship with Black Cinema. In the descriptive stage, we pointed out the conceptual category of the pedagogical dimension of Black Cinema, in the context of education for ethnic-racial relations. Based on these elements, from an applied approach, with propositional purposes, we sought to sensitize and mobilize the school community for the creation of the Laboratory for the Study of Black Cinema and Anti-Racist Practices (LECINE), based on the preparation of a catalog of Black Cinema films as a pedagogical resource in the debate on the History of Africa and African cultures, ethnic-racial relations and to encourage reflections on the commitment to anti-racist practices in the school's PPP.

The research was carried out in a public elementary school in the state of Pernambuco (EREF). This institution is made up of 14 (fourteen) classes from the 6th to the 9th year of elementary school.

The research was carried out with 30 (thirty) participants, including students, teachers and the management team. With regard to the ethical aspects of the research, we would like to point out that it has been approved by the Ethics Committee - CEP-CONEP System, under Opinion number: 5.181.897.

## 3 Results and Discussion

### 3.1 A Collaborative Catalog of Black Cinema - creative cut-outs, roadmaps of possibilities

5

Considering the subjective experiences of cinema, the pedagogical dimension of Black Cinema (PRUDENTE, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021; PRUDENTE; OLIVEIRA, 2018), current legislation on the teaching of Afro-Brazilian history and culture and the showing of national films in schools, we proposed and built a collaborative catalog of Black Cinema.

We invited several people to build the catalog, including teachers, students, filmmakers and film researchers who nominated a short film, with a suggested educational activity and a reflective essay on the chosen theme, in order to contribute, through Black Cinema, to building an anti-racist society.

Thought up and created by many hands, the aim of the Black Cinema collaborative catalog is to offer students, teachers and other players in Brazilian education filmic possibilities for working with Black Cinema at school, with film recommendations, reflective texts and activities aimed at Basic Education.

The Black Cinema collaborative catalog is made up of a diversity of Black Cinema works, accessible free of charge on the internet, directed by Black filmmakers, or that deal with African and Afro-Brazilian culture in a positive way, in a way that contributes significantly to the implementation of an education that confronts racism and all its forms of existence. Thus, we seek to bring Black Cinema through affirmative construction, the positive image of black people (PRUDENTE et al., 2011, 2014, 2019, 2020, 2021) in Brazilian society.

The catalog has the following structure: full title of the film, link to access the film, duration of the film indicated; indicative classification for the film (age group); synopsis; proposed activity aimed at Primary Education, with the possibility of sending the same activity adapted for other stages of Basic Education (optional); reflective text on the film (collaborator's impressions); biography of the collaborator; photo and e-mail of the

collaborator, as well as one of the seven requirements of the Dogma Feijoada Manifesto<sup>2</sup>, in which the film was directed by a black Brazilian director; had a black protagonist, a theme related to black Brazilian culture or the script privileged the common black Brazilian (CARVALHO; DOMINGUES, 2018, p. 4).

The catalog was made available in physical and virtual formats, to facilitate access via mobile devices such as computers and smartphones. The films nominated for the Catalog were: *As gerações de côco de roda* (BRAZIL, 2018, 16'46", free classification), *Desyrrê* (BRAZIL, 2018, 13'06", free classification), *Cores & Botas* (BRAZIL, 2010, 13'00", free classification), *Amor pelo cabelo* (United States, 2019, 5'55", free classification); *Ana* (BRAZIL, 2017, 16'38", free classification); *Quilombo da Caçandoca* (BRAZIL, 2016, 10'45", free classification); *Dúdú e o lápis cor de pele* (BRAZIL, 2018, 19'03", free classification); *Xadrez das Cores* (BRAZIL, 2004, 21'07", free classification); *Noir blue* (BRAZIL, 2019, 27'00", free classification); *Transições* (BRAZIL, 2021, 05'48", free classification).

The catalog is a material for experiencing Black Cinema in all its pedagogical dimension (PRUDENTE, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021; PRUDENTE; OLIVEIRA, 2018) at school and beyond. In this way, it relies on the pedagogical suggestions produced by the collaborators.

With the creation of the catalog, we can offer Brazilian public schools possibilities to work with Black Cinema, as Art and memory, so that those involved are aesthetically committed to the issues of the world that affect them, expanding their knowledge and their critical capacities. In this sense, we agree with Napolitano (2009):

Working with film, seen as a cultural document in itself, is more suited to special projects with cinema, aimed at broadening the students' cultural and aesthetic experience and developing their language. This is one of the important roles that public schools can play, as it will often be the only chance for students to come into contact with a cinematographic work accompanied by systematic reflection and commentary, aimed at broadening their cultural repertoire (Napolitano, 2020, p. 20).

<sup>2</sup> The Dogma Feijoada Manifesto was a claim about the image of black people in Brazilian cinema published in the Folha de S. Paulo newspaper on August 17, 2000. For more information, see Carvalho and Domingues (2018).

This perspective signals the possibility of students and teachers redesigning their relationships in the school space, overcoming outdated pedagogical practices and educating their eyes and sensibilities through cinematographic works.

By highlighting the possibilities of films from Cinema Negro, available on free platforms, with the potential to create a film club experience at school, we believe that this material can be used for pedagogical practices to combat racism, as well as to develop and broaden other perspectives, positions, thoughts and visions that can contribute to a multicultural, inclusive, fair and democratic school, and to building peace.

7

In this sense, we agree with Prudente (2020) when he says:

Black cinema, with its pedagogical dimension, will contribute to overcoming the solitude of supposed sociology in favor of the ideology of racial overcoming, seen in the hegemonic Euro-hetero-male-authoritarian image, in its behavior that suggests slavery as a typical black legacy (Prudente, 2020, p.132).

In this way, cinema has to go through the school, touching and changing those involved, enabling questions, problematizing reality, motivating production and change. In other words, "Cinema provokes the becoming of the school, it foresees an 'other school', renewing itself through the exercise that only alterity allows" (FRESQUET, 2020, p. 62).

We therefore consider that, through the implementation of Law 10.639/2003, there is an urgent need to create strategies and possibilities that are directly aligned with the school's Political-Pedagogical Project, and that can contribute to public educational institutions, as curricular policies, as a necessary step towards the promotion of a broader, more diverse and equal education, as well as towards the construction of a more dignified and fair country for everyone.

### **3.2 Political-Pedagogical Project, school curriculum and LECINE: for an anti-racist school**

The Political-Pedagogical Project (PPP) is an important instrument that guides the development of the school's pedagogical work, promoting autonomy and the conditions to point out a pedagogical path that is coherent with the expectations of the community in which the school is inserted. That's why no two schools are the same. It is through the way

they see and prepare for the world that institutions recognize each other and reflect on their possibilities and challenges.

Law No. 9.394/1996, which establishes the guidelines and foundations of national education, deals with the organization of the school's political-pedagogical project, highlighting its importance and its impact on the training of students and democratic processes in the school. Thus, drawing up and updating the PPP has to be done collectively, taking into account the demands and wishes of those who make up the school and the entire community within it. To do this, it is necessary to break with the hierarchization of decisions, in order to think of viable solutions as pieces that can and should be built in the field of collectivity, in a horizontal and systemic way.

8

The PPP and democratic management are linked in the construction of a quality education when, in the construction of the document, the school is able to reflect on its educational objectives, list tasks and assume responsibilities. According to Veiga (2004, p. 22), "by building its own political-pedagogical project and providing the means and operational conditions to carry it out, the educational institution legitimizes itself, making a collective social practice valid, the result of reflection, debate and consistency of purpose".

To broaden this debate on the PPP and its relationship with Law 10.639/2003, we highlight the study carried out by Santos et al. (2023), which sought to identify and measure, based on various political-pedagogical projects, evidence of the implementation of anti-racist educational practices in public elementary schools in the city of São Paulo. This research was instrumentalized by a "PPP Evaluation Matrix", observing "declaration of principles and values", "commitment to racial equity", "co-responsibility", "school environment", "democratic management" (SANTOS et al., 2023).

Given the high percentage of schools (60%) in which the PPP was inadequate according to the parameters applied in the analysis, they pointed out:

It seems plausible, (...) the hypothesis that the declaration of general principles and values, in order to make explicit a more abstract idea of commitment to equal opportunities or valuing diversity, is a less complex task when compared to the enunciation and explicitness of routine school practices, behaviors or procedures that are responsive to these principles and values. This is also because the enunciation of these more abstract principles and values is often related to the school's knowledge and appropriation of discourses present in institutional/normative documents (SANTOS et al. 2023, p.708).



And they conclude that the evidence of work to combat racism at the school, available in the Political-Pedagogical Projects, is fragile and insufficient, as they show little commitment to objective goals aimed at racial equity (SANTOS et al. 2023).

In the exploratory stage, when we analyzed the PPP of the school that is the locus of this research, we found that its current version is from 2019 and, in addition to outlining as an operational framework the mission of "collaborating to build a fairer and more egalitarian society, in which all subjects are respected in their rights and aware of their duties" (PROJETO POLÍTICO-PEDAGÓGICO, 2019, p. 7), it presents, in its chapter on racial equity, the mission of "collaborating to build a fairer and more egalitarian society" (PROJETO POLÍTICO-PEDAGÓGICO, 2019, p. 7). 7), presents, in the chapter that deals with attending to Afro-Brazilian and indigenous rights, history and culture, the compulsory teaching of Afro-Brazilian and Indigenous History and Culture, established by Law No. 11.645/2008 as an integral part of the education system. And he adds:

The contents relating to Afro-Brazilian and Indigenous History and Culture are objects of study and reflection within the educational framework of the EREF, providing a citizen's education, discussing current issues that concern the formation of values such as the recognition and acceptance of ethnic-cultural differences, avoiding any and all discriminatory and prejudiced attitudes. The theme of Afro-Brazilian and Indigenous History and Culture is experienced in curricular subjects such as Portuguese, History, Geography, Literature, Arts, Music, Philosophy, Sociology, Religious Education and also through interdisciplinary projects in the other subjects that make up the school's curriculum (PROJETO POLÍTICO-PEDAGÓGICO, 2019, p. 26).

This represents an important step forward, considering that the Political-Pedagogical Project must be the result of collective construction, to guide the school's management and pedagogical practices in the exercise of democratic management, based on autonomy, transparency, plurality and the participation of the school community.

The school's PPP shows that Afro-Brazilian and indigenous history is covered in the various curricular subjects, complying with current legislation and meeting the objectives of the National Plan for the Implementation of the National Curriculum Guidelines for the Education of Ethnic-Racial Relations and for the Teaching of Afro-Brazilian and African History and Culture, which directs that all education systems seek to "confront the different forms of racial prejudice, racism and racial discrimination in order to guarantee the right to

learn and educational equity, in order to promote a just and supportive society" (Brasil, 2009, p. 19). 19).

We can see that, in terms of implementing and consolidating Law 10.639/2003, the PPP under analysis makes its ethical-political commitment explicit. However, it does not specifically state what actions will be systematized throughout the training process, so that they are not limited to the Black Awareness Month celebrations.

Given the above, and based on the research carried out by Santos et al. (2023), we believe that the inclusion of LECINE in the school's PPP indicates a concrete action and a collective commitment to implementing education for ethnic-racial relations and the teaching of Afro-Brazilian and African history and culture at the school where our research was carried out.

10

Since the curriculum is the result of a selection based on various theories, which draw on and differ "in discussions about human nature, the nature of learning or the nature of knowledge, culture and society", when "selecting is an operation of power" (SILVA, 2014, p. 16), its function in the PPP is characterized by political choices that justify the reasons for studying "this" instead of "that", or even reflecting on why some guidelines are given more priority than others, within the continuous exercise of teaching.

We must therefore think about the curriculum from the point of view of who we are, considering that knowledge goes beyond our paths and our subjectivities, transforming us. Curricula are instruments for transforming, preserving and renewing the knowledge chosen historically to shape society through education. Therefore, through their post-critical theories on identity, alterity, difference and subjectivity, among others, they also invite this same school to rethink old attitudes and break with practices that somehow divide, exclude or segregate different groups, opening up space for urgent discussions on racial equality, sexuality, social inequality and environmental awareness.

With the creation of Law No. 10.639/2003 and Law No. 11.645/2008, the LDB was amended and the study of Afro-Brazilian and indigenous history and culture became compulsory in Brazilian basic education, an important milestone, given that the content referring to the laws must be taught throughout the school curriculum and, in a special way, in art education, literature and history (BRASIL, 2008).

The implementation of Law No. 10.639/2003 and Law No. 11.645/2008 is very important for building an anti-racist school. In other words,

The inclusion of elements referring to indigenous and Afro-descendant cultures, for example, in Brazilian school curricula has a relevant political meaning, since it offers teachers and students the opportunity, on the one hand, to think about the Brazilian social reality based on its cultural diversity, and, on the other, to carry out a critical review of the content hitherto considered official (Pereira, 2007, p. 51).

11

Thus, we advocate the inclusion of LECINE in the school's PPP, characterized as a democratic and autonomous space for continuously confronting racism at school; welcoming; qualified listening and reflection on the positive trajectory of black people in society, through cinema.

Therefore, it is possible to observe the relevance of LECINE as a collaborative action in terms of meeting the rights of students and teachers, as well as the commitment assumed by the institution with regard to the multicultural and integral formation of citizens. Having the chance to experience Black Cinema at school is an opportunity to produce collectively, to invent democratically, to dream without being alone, experimenting in a playful way with the various forms of storytelling, establishing pedagogical bridges and uniting them interdisciplinarily. In this sense, this experience shows us that:

The power of the border zone between cinema and education is pedagogically, aesthetically and politically fertile for deepening knowledge of oneself and the world. When this happens in the school space, the possibility of destabilizing certainties and questioning values becomes an experience of seeing and reviewing the world and what we have learned in it (FRESQUET, 2020, p. 123).

Within this pedagogical relationship between cinema and education, we have carried out actions with students, teachers and the school community, based on Black Cinema for the construction of an anti-racist and peace-promoting school.

## 4 Final considerations

Among the main achievements in education, we highlight Law 10.639/2003, which made it compulsory to teach the History of Africa and African and Afro-Brazilian cultures in Basic Education, in Brazilian public and private institutions, throughout the school curriculum, especially in the areas of Art Education, Literature and Brazilian History.

However, we have seen that, even after twenty years of Law 10.639/2003 and its implementation in schools, we still lack actions to consolidate an education of ethnic-racial relations, as well as effective practices for building an anti-racist school.

In this sense, the aim of this research was to investigate the contribution of Black Cinema to the construction of an anti-racist school in a state school in Pernambuco, considering Black Cinema as a powerful strategy to rescue the positive image of black people (PRUDENTE et al, 2011, 2014, 2019, 2020, 2021).

12

That's why we defend the relationship between school and Black Cinema as a possibility for decolonizing Brazilian education.

We believe in cinema as art, memory, knowledge and creation, a formative, subjective and aesthetic tool which, due to its fluid potential, can connect with different languages. From this perspective, the collaborative catalog of Black Cinema and the inclusion of LECINE in the school's PPP were two important steps towards consolidating the teaching of Afro-Brazilian and African history and culture, in compliance with laws 10.639/2003 and 11.645/2008.

Black Cinema at school should not be minimized as a way to illustratively meet the demands of some curricular subject, but should be promoted based on its aesthetic potential and its pedagogical dimension, in building a positive image of black people (PRUDENTE, 2014, 2016, 2018a, 2018b, 2019a, 2019b, 2019c, 2019d, 2019e, 2019f, 2020, 2021; PRUDENTE; OLIVEIRA, 2018).

LECINE was born as a pedagogical alternative and a democratic path that institutionalizes, in the school's PPP, the commitment of the school community to an education of ethnic-racial relations, confronting racism and building peace; that the school can build its social identity in the political exercise of its practices, overcoming the bureaucratic model in relations and becoming more plural and inclusive, guided by human values. Therefore, with the creation of LECINE, we hope to have contributed to a political, ethical and aesthetic space for the construction, reflection and obscuring of knowledge, so that the culture and history of black people can be a guaranteed agenda within the school, and that it becomes, more and more, a "movie thing".

Finally, we hope that this research can contribute to the development of other paths for the effective implementation of Law 10.639/2003 in the Brazilian educational system, in a collaborative and democratic way.

We must think that Black Cinema has a lot to contribute to changing the hegemonic social structures that underpin this country, present within the school and through the voices that echo in the classroom, seeking, from this inseparable union between art, cinema and education, the full implementation of Law 10.639/2003 in the construction of an anti-racist school.

Therefore, may we be able to think about and construct other narratives, other frameworks and other possibilities for implementing the school of ethnic-racial relations for peace-building, through Black Cinema.

## References

BRASIL. **Lei nº 9.394, de 20 de dezembro de 1996.** Estabelece as diretrizes e bases da educação nacional. Senado Federal, Disponível em: <[http://www.planalto.gov.br/ccivil\\_03/Leis/L9394.htm](http://www.planalto.gov.br/ccivil_03/Leis/L9394.htm)>. Acesso em: 15 jan. 2022.

BRASIL. Lei nº 11.645, de 10 de março de 2008. Inclui no currículo oficial da rede de ensino a obrigatoriedade da temática “História e Cultura Afro-brasileira e Indígena”. **Diário Oficial da União**, Brasília, 11 de março de 2008. Disponível em: <[http://www.planalto.gov.br/ccivil\\_03/\\_ato2007-2010/2008/lei/l11645.htm](http://www.planalto.gov.br/ccivil_03/_ato2007-2010/2008/lei/l11645.htm)> Acesso em: 25 mai. 2021.

BRASIL. **Plano Nacional de Implementação das Diretrizes Curriculares Nacionais para a Educação das Relações Étnico-raciais e para o Ensino de História e Cultura Afro-brasileira e Africana.** Brasília: Ministério da Educação. SECAD; SEPPIR, jun. 2009.

BRASIL. Lei nº 13.006, de 26 de junho de 2014. A exibição de filmes de produção nacional constituirá componente curricular complementar integrado à proposta pedagógica da escola, sendo a sua exibição obrigatória por, no mínimo, 2 (duas) horas mensais.” **Diário Oficial da União**, Brasília, 26 de junho de 2014. Disponível em: <[http://www.planalto.gov.br/ccivil\\_03/\\_ato2011-2014/2014/lei/l13006.htm](http://www.planalto.gov.br/ccivil_03/_ato2011-2014/2014/lei/l13006.htm)> Acesso em: 23 jun. 2021.

CARVALHO, N. S.; DOMINGUES, P. Dogma feijoada: A invenção do cinema negro brasileiro. **Revista Brasileira de Ciências Sociais**, [s. l.], v. 33, n. 96, 2018. Disponível em: <DOI <https://doi.org/10.17666/339612/2018>>. Acesso em: 10 dez. 2022.

FRESQUET, A. **Cinema e educação**: reflexões e experiências com professores e estudantes de Educação Básica, dentro e "fora" da escola. 2. ed. Belo Horizonte: Autêntica, 2020.

NAPOLITANO, M. Cinema: experiência cultural e escolar. *In*: SÃO PAULO. Secretaria da Educação. **Caderno de cinema do professor**. São Paulo: FDE, 2009.

PEREIRA, E. A. **Malungos na escola**: questões sobre culturas afrodescendentes e educação. 1. ed. São Paulo: Paulinas, 2007.

14

PROJETO POLÍTICO-PEDAGÓGICO. Limoeiro, Pernambuco, 2019. 27p.

PRUDENTE, C. L.; PASSOS, L. A.; CASTILHO, S. D. **Griot do Morro**: reflexões para para o discernimento da construção da imagem positiva do negro. Cinema Negro - Algumas contribuições reflexivas para compreensão da questão do afrodescendente na dinâmica sociocultural da imagem. 1. ed. São Paulo: Ed. Fiuza, 2011.

PRUDENTE, C. L. A dimensão pedagógica da alegoria carnavalesca no cinema negro enquanto arte de afirmação ontológica da africanidade: pontos para um diálogo com Merleau Ponty. **Revista Educação Pública**, Cuiabá, v. 23 p. 403- 424, 2014.

PRUDENTE, C. L. A dimensão pedagógica do cinema negro e a construção da imagem de afirmação positiva do ibero-ásio-afro-ameríndio: pontos à compreensão da identidade de pessoa em condição de rua. *In*: FÁVERO, A. A.; TAUCHEN, G. (Orgs.). **Políticas de educação superior e docência universitária**: diálogos sul-sul. 1. ed. Curitiba: CRV, p. 429-445, 2016.

PRUDENTE, C. L. Dimensão pedagógica do cinema negro. *In*: AVANCA Cinema 2018 - Conferência Internacional de Cinema, arte, tecnologia e comunicação. 1. ed. Portugal: Cineclube Avanca, 2018a, p. 2-794. (*Capítulo II - Cinema*).

PRUDENTE, C. L. A dimensão pedagógica do cinema negro, como arte de afirmação da imagem positiva do ibero-ásio-afro-ameríndio na construção da lusofonia de horizontalidade democrática. Patrimônio histórico do espaço lusófono: ciência, arte e cultura. *In*: **ANAIS do XXVIII Encontro da AULP**, Lubango, Angola. Universidade Mandume Ya Ndemufayo. Lubango Angola. Patrimônio histórico do espaço lusófono: ciência, arte e cultura. Lisboa Portugal: Europress, 2018b, p. 499-512.

PRUDENTE, C. L.; SILVA, D. C. (Orgs.). **A dimensão pedagógica do cinema negro**. 2. ed. São Paulo: Anita Garibaldi, 2019.

PRUDENTE, C. L.; OLIVEIRA, F. R. A lusofonia de horizontalidade do ibero-ásio-afro-ameríndio *versus* a verticalidade hegemônica imagética euro-hétero-macho-autoritário: a dimensão pedagógica do cinema negro posta em questão. *In*: PRUDENTE, C. L.; SILVA, D. C. (Orgs.). **A dimensão pedagógica do cinema negro**. 2. ed. rev. São Paulo: Anita Garibaldi, 2018.

PRUDENTE, C. L. A dimensão pedagógica do Cinema Negro: a imagem de afirmação positiva do ibero-ásio-afro-ameríndio. **Revista Extraprensa**, v. 13, p. 5-305, 2019a. Disponível em: <<https://www.revistas.usp.br/extraprensa/article/view/163871>> Acesso em: 10 dez. 2022.

PRUDENTE, C. L. Étnico Léxico: para compreensão do autor. *In: A dimensão pedagógica do cinema negro: aspectos de uma arte para a afirmação ontológica do negro brasileiro: o olhar de Celso Prudente.* SILVA, D. C. (Org.). 2. ed. São Paulo: Anita Garibaldi, 2019b, p. 171-177.

15 PRUDENTE, C. L. A dimensão pedagógica do Cinema Negro: a imagem de afirmação positiva do ibero-ásio-afro-ameríndio. **Revista Extraprensa**, v. 13, n. 1, p. 6-25, 2019c. Disponível em: <DOI : <https://doi.org/10.11606/extraprensa2019.163871>> Acesso em: 25 abr. 2020.

PRUDENTE, C. L. O tropicalismo como possível unidade estética da lusofonia de horizontalidade democrática: a dimensão pedagógica do cinema negro posta em questão. *In: PRUDENTE, C. L. (Org). 15ª Mostra Internacional do Cinema Negro.* 1ª ed. São Paulo: Sesc, 2019d, p. 08-19.

PRUDENTE, C. L. As lutas de imagens das minorias versus a política da educação monocultural: as relações étnico-raciais postas em questão. *In: TAUCHEN, G.; BUZA, A. G. (Orgs.). Políticas e gestão da educação superior.* 1. ed. Curitiba: CRV, 2019e, p. 333-349.

PRUDENTE, C. L. A dimensão pedagógica do cinema negro: uma arte ontológica de afirmação positiva do ibero-ásio-afro-ameríndio. *In: PRUDENTE, C. L.; SILVA, D. C. (Orgs.). A dimensão pedagógica do cinema negro: aspectos de uma arte para a afirmação ontológica do negro brasileiro: o olhar de Celso Prudente.* 2. ed. São Paulo: Anita Garibaldi, 2019f.

PRUDENTE, C. L. A fragmentação do mito da democracia racial e a dimensão pedagógica do cinema negro. **Revista Internacional de Língua Portuguesa**, Mato Grosso, v. 1, n. 38, p. 157-171, 19 abr. 2020. Disponível em: <<https://www.rilp-aulp.org/index.php/rilp/article/view/118>> Acesso em: 17 jan. 2022.

PRUDENTE, C. L. A imagem de afirmação positiva do ibero-ásio-afro-ameríndio na dimensão pedagógica do Cinema Negro. **Educação e Pesquisa**, [S. l.], v. 47, p. 1-19, 2021. Disponível em: <<https://www.revistas.usp.br/ep/article/view/193616>> Acesso em: 17 jan. 2022.

SANTOS, A. N.; SÁ, I. D. M. S.; NIEDERAUER, V. Z.; DO VAL, V. L.; CARDOSO, E.; SANTIAGO, T. R. F. de O. Onde mora a Educação Antirracista no Projeto Político-Pedagógico das Escolas Municipais de Ensino Fundamental de São Paulo?

**Concilium**, [S. l.], v. 23, 2023. Disponível em: <DOI: 10.53660/CLM-781-23A42.>  
Acesso em: 12 fev. 2023.

SILVA, T. T. **Documentos de Identidade**: uma introdução às teorias do currículo. 3. ed. Belo Horizonte: Autêntica, 2014.

SILVA, P. B. G. Aprender, ensinar e relações étnico-raciais no Brasil étnico-raciais no Brasil. **Educação**, Porto Alegre, v. 3, n. 3, p. 489-506, 01 dez. 2007. Disponível em: <<https://revistaseletronicas.pucrs.br/ojs/index.php/faced/article/view/2745/2092>> Acesso em: 05 jan. 2022.

16 THIOLLENT, M. **Metodologia da pesquisa-ação**. 18. ed. São Paulo: Cortez Editora, 2018.

VEIGA, I. P. A. **Educação básica**: projeto político-pedagógico; Educação superior: projeto político pedagógico. Papyrus Editora, 2004.

i José Correia de Amorim Júnior, <https://orcid.org/0000-0002-7631-2575>

Mestre em Educação pela Universidade de Pernambuco. Graduado em História pela UFRPE. Professor de História da rede estadual de ensino de Pernambuco e da rede municipal de ensino de Limoeiro-PE. Contribuição de autoria: Administração do Projeto, Conceituação, Investigação, Metodologia, Curadoria de Dados, Análise Formal, Escrita – Primeira Redação, Validação, Visualização  
Lattes: <http://lattes.cnpq.br/1765060047724380>  
E-mail: [junior.breneds@gmail.com](mailto:junior.breneds@gmail.com)

ii Doriele Andrade Duvernoy, <https://orcid.org/0000-0002-6984-4012>

Doutora e Mestre em Educação pela Université Lumière Lyon 2, França. Pedagoga pela UFPE. Professora Associada da Universidade de Pernambuco. Atua no Programa de Pós-graduação em Educação e lidera grupo de pesquisa em Políticas Educacionais, sujeitos, docência e Currículo. Contribuição de autoria: Supervisão, Obtenção de Financiamento, Escrita – Revisão e Edição, Validação e Visualização  
Lattes: <http://lattes.cnpq.br/2215164070006813>  
E-mail: [doriele.andrade@upe.br](mailto:doriele.andrade@upe.br)

**Responsible publisher:** Lia Fialho

**Ad hoc expert:** Fábio Santos de Andrade e Cláudia Maria Ribeiro

### How to cite this article (ABNT):

AMORIM JÚNIOR, José Correia de; DUVERNOY, Doriele Andrade. Cinema Negro na escola: enquadramentos e possibilidades. **Rev. Pemo**, Fortaleza, v. 5, e10854, 2023. Available at: <https://doi.org/10.47149/pemo.v5e10854>

Received on June 15, 2023.

Accepted on September 22, 2023.

Published on October 11, 2023.