

LGBTQIA+ cinema and education: a literature review

Cinema LGBTQIA+ e educação: uma revisão de literatura

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Abstract

This article systematizes the specific literature on LGBTQIA+ cinema and education, identifying the methodological process and its main scientific contributions. Methodologically, when introducing the literature review as a research technique, it was intended to contribute to the construction of a literature review in a more systemic way so as to guarantee reliability in the production of scientific knowledge. It was verified, from the selection of variables and inclusion/exclusion criteria, that the analyzed studies about LGBTQIA+ cinema and education, suggest an absence of scientific productions on the theme, which undermines the problematizations and contributions to the destabilization of norms, classifications and hierarchies in the field of education.

Keywords: LGBTQIA+ cinema. Education. Literature review.

Resumo

Este artigo busca sistematizar a literatura específica sobre cinema LGBTQIA+ e educação, identificando o processo metodológico e suas principais contribuições científicas. Metodologicamente, ao introduzir a revisão de literatura como técnica de pesquisa, pretendeu-se contribuir para a construção de revisão de literatura de forma mais sistêmica para que se garanta confiabilidade da produção do conhecimento científico. Verificou-se, a partir da seleção de variáveis e de critérios de inclusão/exclusão, que os estudos analisados sobre cinema LGBTQIA+ e educação, sugere uma ausência das produções científicas acerca do tema o que prejudica as problematizações e contribuições para a desestabilização de normatizações, classificações e hierarquizações no campo da educação.

Palavras-chave: Cinema LGBTQIA+. Educação. Revisão de Literatura.

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Introduction

The appreciation for cinema has grown a lot over the decades, becoming the main choice of leisure for many people. This space, in addition to promoting moments of relaxation, can contribute to give visibility to issues that have historically been silenced by exercising a learning role as a cultural pedagogy. This great vehicle of communication can have a great influence on the way we think and see the world, with each film carrying a speech (AGRISSANO, 2019).

We are inserted in a society surrounded by countless means of information dissemination, among them, films. Thus, it is important to reflect that the consumption of these artifacts can have an impact on our worldviews, as well as on the construction of stereotypes and prejudices. (AGRISSANO, 2019). In the face of so much discrimination and intolerance to sexual and gender diversity in which we live, at the mercy of the judgments of a cisheteronormative society, the cinema can be an opportunity to give visibility to minorities (AGRISSANO, 2019).

With regard to film production and its intersections with the themes of gender, sexuality and diversity, around the 1970s, a great movement took over the United States, with the objective of contesting the lack, as well as the mistaken representation of characters LGBTQIA+, in media such as films and TV series (CONNOLLY, 2018). These demands have made significant progress, being a big step for queer cinema in the media. After the Stonewall rebellion, a landmark of LGBTQIA+ rights, which consisted of the confrontation between activists and New York police, in response to police raids on bars that were openly gay, several activist groups were created (AFONSO, 2020).

Tired of seeing misrepresentations in films, some activist groups began to start protests in front of cinemas and television studios. Such movements had as main objective to argue that it was not enough just creating a gay character, it was also necessary to review the stereotyped narrative in which the character was inserted (AFONSO, 2020). These movements, in addition to opening an opportunity for LGBTQIA+ representation without stereotypes and marginalization, also contributed to the deconstruction of thoughts of those who did not accept them, demystifying the fact that because they do not belong to the heteronorm, they would be abnormal, and the idea that sexuality it would be a choice (AFONSO, 2020).

After this brief history of the struggle for LGBTQIA+ representation in cinema, we propose to reflect on the theme in the school environment, which, even though it is considered a space for diversity, can be quite prejudiced in its daily life (LOURO, 2008; DIAS, 2020; RIOS; DIAS, 2020). In this sense, we understand that films can be great learning tools, in the fight against discrimination, and can generate discussions and deconstructions of prejudices against sexual and gender diversity at school.

In addition to promoting a new classroom experience, cinema can encourage “competence to see”, that is, a certain disposition, socially valued, to analyze, understand and appreciate any story told in cinematographic language. Such competence is not acquired only by watching films. The cultural atmosphere in which people are immersed, which includes, in addition to school experience, the degree of affinity they maintain with the arts and the media, is what allows them to develop certain ways of dealing with cultural products, including cinema (DUARTE, 2017).

I think that films can promote different perceptions to the audience that watches them, through the concerns and social context that each viewer is inserted in, producing convergent or divergent dialogues. After all, each subject carries with them a social reality, which they can see in the film's narrative, or even relate to something in their daily lives. According to Louro (2008, p. 94),

[...] in contemporary times, cinema, like so many other instances, pluralizes its representations about sexuality and genders. Everywhere (and also in films) possibilities of subjects, practices, arrangements proliferate and, as expected, issues proliferate.

In this sense, we understand that problematizing the representations of gender and sexuality produced and reproduced in cinema, and how they can contribute to the educational process, leads us to think about the different ways of conceiving what is being classified as a man/woman, hetero/homo, and the different ways of experiencing sexualities. It is in this perspective that we consider cinema to be a powerful cultural artifact to problematize issues inherent to human subjectivities.

Our objective was to systematize the specific literature on LGBTQIA+ cinema and education, identifying the methodological process that produced the diverse contributions found in this literature for the introduction of these themes in the field of education.

Methodology

To better conduct searches on what has been produced in the scope of film production involving issues related to gender, sexuality, and their intersections with education, we used systematic review as a methodology. This scientific investigation process is based on the evidence. Through this process, the material is collected, categorized, evaluated and synthesized (RIOS; VIEIRA; SANTOS, 2020; SILVA, ALVES; OLIVEIRA, 2020). In this sense, the systematic review differs from the traditional review, also known as a narrative review of the literature, as it answers a more specific question.

The investigation process involving systematic analysis is opposed to the traditional method. Its rigid nature involving searches, as well as the selection of researches, allow an analysis of the material collected, providing its synthesis and interpretation (RIOS; VIEIRA; SANTOS, 2020; CARDOSO; DIAS, 2017; CARDOSO, DIAS, 2021; CARDOSO; DIAS, 2020). We understand, therefore, that this method allows the researcher to systematize and problematize what has already been developed regarding a given theme, in addition to allowing the concentration of diversified studies in a single work (DIAS, AMORIM, 2015; RIOS; DIAS, 2020; DIAS, 2020; MEDEIROS, SANTOS, 2020; SILVA, RIOS, 2020; SANTOS, LAGE 2017; SANTOS, RIOS, 2021; RIOS, DIAS, 2020; RIOS, VIEIRA, 2020; MENEZES, DIAS, SANTOS, 2020; DIAS, BRAZÃO, 2021), ensuring new looks about a given theme, taking as a starting point the knowledge already produced about it.

Therefore, the systematic review is a type of investigation focused on a well-defined question, which aims to identify, select, evaluate and synthesize the relevant evidence available. The study in question sought to systematize the cinematographic production inherent to issues

related to education and its connections with themes that raise and problematize the diversity of gender and sexuality.

The planning of this research was built based on the perspective of Cooper (2010), which takes place in seven distinct and intertwined moments. They are: a) identification and formulation of the research problem; b) collection of literature (surveys of articles found on the scielo.br platform); c) collecting information from each study; d) evaluation of the quality of the studies, e) analysis and synthesis of the results of the studies; f) interpretation of the collected data; g) presentation of results.

Based on this assumption, we see the need to establish inclusion and exclusion criteria for greater understanding and execution of the current study. Thus, the criteria were: a) search on the Scientific Electronic Library Online-SCiELO; b) Brazil collections; c) language: Portuguese; d) publication period between 2014-2019; e) area of human sciences (Education subarea); f) articles in Portuguese; g) Web of Science, thematic areas: Education and Research; h) Keywords: cinema and gênero or educação, cinema and sexualidade; i) type of research.

Resultados e discussão

For searches in the Scientific Electronic Library Online, the respective keywords were used: cinema and gênero or educação and cinema and sexualidade, selecting the filters: a) Brazil collections; b) language: Portuguese; c) publication period between 2014 -2019; d) humanities area (Education subarea); e) articles in Portuguese; f) WoS (Web of Science) thematic areas: Education and Research.

Using keywords cinema and gênero or educação, 31 results were obtained. However, after applying the inclusion and exclusion criteria, it was possible to observe that the productions found did not establish a connection with the themes of gender, sexuality, cinema and education. In view of this result, a second search was carried out with the keywords: cinema and sexualidade, and we obtained only one result, which also did not fit the inclusion and exclusion criteria. This result signaled that we should do one more search. This time, without using the filters of the SCiELO data platform, using only the keywords “cinema” and “sexualidade”, 17 results were obtained; considering the inclusion and exclusion criteria, none of the productions would be included, as they have no link or contribution to education. In view of this research problem, the studies that most closely approached the themes involving cinema, gender and sexuality were analyzed. During the analysis, two productions were excluded, one for not having a language in Portuguese, the other for being a book, being prioritized in this research only articles. After the analysis, considering the established criteria, 10 productions remained in the research that we consider important works to be discussed and to problematize how research involving cinema, gender, sexuality and education has been outlined. They are: Venchi (2018); Fischer (2008); Menezes (1998); Bessa (2017); Silva and Tilio (2018); Bessa (2007); Breder and Coelho (2017); Ferreira (2015); Pereira (2013); Oliveira, Oliveira and Iguma (2007).

During the reading of the selected articles, it was possible to verify that they involved the respective methods, being especially: film analysis (VENCHI, 2018; FISCHER, 2008; MENEZES, 1998; BESSA, 2017), documentary research (SILVA; TILIO, 2018; BESSA, 2007), discourse analysis (BREDER; COELHO, 2017), audiovisual production (FERREIRA,

2015), ethical analytical categories (PEREIRA, 2013), and critical analysis (OLIVEIRA; OLIVEIRA; IGUMA, 2007).

Film analysis

Using the method of film analysis, this topic will show the respective works found and how both articulate cinema, gender and sexuality in their discussions. Venchi (2018) addresses in his research the British film *Black Narcissus* (1946):

The story begins by showing a group of English nuns of the Order Servas de Maria, based in Calcutta, being relocated to the Himalayan region of Nepal, at the foot of Mopu Mountain, known to locals as Nanga Dalle, “Naked Goddess”, 2700 meters of altitude. The nuns led by the recently promoted Mother Superior, Clodagh (Deborah Kerr), are tasked with organizing a school for girls and an outpatient clinic in the residence provided by an Indian general. However, the “palace”, as it was known in the village, was not an ordinary house, it was built by the general to house his many concubines. In this unusual fusion of a missionary workspace on the foundations of a harem, the nuns face the difficulties of the inevitable clash of cultures: the construction of art and architecture similar to the ancient Hindu and Buddhist temples is filled with frescoes and paintings depicting lustful dancers, naked women. The house is inhabited by a local housekeeper, Ayah (May Hallatt), Nepalese maid of the general who assisted him with the lovers (VENCHI, 2018, p. 5).

The film carries a reflection on discursive strategies, when faced with erotic and racial signs amidst the collision between Christian and Indian cultures, during the time of the “Hollywood Production Code”, which had as its premise to stop contents that were considered inappropriate for the time. About cinema and censorship, Venchi (2018, p. 4) argues that:

In addition to personal numbness, talking about cinema in previous decades also includes a discussion of the consumable image industry and its links with censorship, in the manner of modern Western eroticism, or in the way that sexuality can be constructed by moving images.

Venchi (2018) concludes that the respective work deals with characters and “their emotional and sexual conflicts in a colonial space” (VENCHI, 2018, p. 7), within a cinematographic sense that can only be displayed through an atmosphere censorship, which ends up repressing what could not be displayed at the time.

Fischer (2008) exposes in his research the connection between the culture of success and sexuality, with the main objective of addressing the representation of childhood in the media, such as on TV and in the cinema, making an analysis of the film *Little Miss Sunshine*, from the perspective of authors such as Michel Foucault, Alain Badiou, Ismail Xavier and Jurandir Costa, “with an emphasis on the concepts of modes of subjectivity, film image and external subjectivity” (FISCHER, 2008, p. 47).

The focus of the work "is to think about issues of gender and sexuality in the culture of the show, from a cinematographic narrative in which such values are questioned" (FISCHER, 2008, p. 47). The approach is centered on the character Olive (Little Miss Sunshine), under the eyes of the infantile body, promoting discussions about the relations between media, childhood, gender and sexuality.

According to Fischer (2008), the film portrays problems known to all of us, among them the issue of exposing the bodies of children and adults, especially women, who are subjected to standards, such as weight and measurement standards, in addition to being conducted to a sensuality somewhat inappropriate for children. In a Brazilian context, such exhibitions are applauded standing up by "adults who are proud of the sometimes pornographic arts, of bodies that just start a playful experimentation of themselves" (FISCHER, 2008, p. 51).

Menezes (1998) explores in his work the relationship between the cinema of 68 and the issue of the liberation of sexual practices, themes that marked that time, focusing on his analysis the films: *Blow Up*, *Clockwork Orange*, *Death in Venice*, *Last Tango in Paris*, *Empire of the Senses* and *Saló*.

According to Menezes, these films promote a dialogue with each other "by proposing increasingly radical situations, both in relation to the thematic approaches they build, and in relation to the type of images they explore" (MENEZES, 1998, p. 51). Regarding the films of 68, Menezes (1998, p. 57) argues that:

It is undeniable that, under a certain prism, these images refer to a legacy inherited from 68, regardless of the evaluations and the multiple perspectives that that movement instigated and propagated. But there seems to be no doubt about one thing. Thinking about social transformations cannot, from then on, be restricted to the classic transformations of production relations and the seizure of power. Another unsuspected field of questioning seems to have assumed a strength that it had never before achieved.

In their considerations, for Menezes (1998), both films present circumstances that do not seem to be easily resolved. In the opposite direction, it seems that with each step taken towards a new mode of relationship, another step is taken in the opposite direction, building obstacles that stand in our way, which we must face with reflection if we are to overcome them.

In his research, Bessa (2017) aims to perform an analysis of the political and theoretical potential of cinematographic language, focusing on the ways in which the relationships between sexuality and gender differences are expressed and recreated (BESSA, 2017, p. 291). Having as source of analysis the films: *The Murdered House* (1972), *Sunday, Bloody Sunday* (1971) and *Les Amitiés Particulières* (1964), the respective artifacts address feminist issues portrayed at the time, in addition to providing a reading beyond the narratives, because they carry a historical perspective of the visibility of the female body, heteronormativity, and the novels that were often forbidden.

Bessa (2017, p. 291) sees films as:

Part of the great media device for (in) visualizing existing and / or idealized ways of life. One of its political potentials is precisely that of bringing to the big screen of thought, the visibility of what seemed

intimate and restricted to the interiors (of houses, bodies and institutions).

Bessa (2017) considers that, with regard to cinema, sex and sexuality, focusing on a queer perspective, for at least 25 years, these films have been gaining more notoriety. In an international context, the gay and lesbian cinema of the 70s and 80s, has been fighting for a cinematographic language more consistent with reality, thus promoting a liberation (BESSA, 2017).

Bessa (2017) concludes that the respective films chosen address themes of feminism from the 1970s, among them the issue of sexual freedom, the legalization of abortion, struggles to reduce the double workday, the change in the sexual affective life of women with contraceptive use, and the right to divorce, with the purpose of exposing, from different cinematographic media, the confrontation between “the structuring institutions of bourgeois society at the time, with centrality for the family and sexual transgressions (incest, pedophilia, infidelity) and the demands of a sexual and feminist revolution” (BESSA, 2017, p. 313).

Documentary research

Using the documentary research method, the respective works and their articulations with the themes of cinema, gender and sexuality will be presented. In this category, the works of Silva and Tilio (2018) and Bessa (2007) were included.

Silvia and Tilio (2018) had as their research objective the understanding of discourses related to the male gender and heteronormativity in films: the *Brokeback Mountain Secret* (USA) and *Boi Neon* (Brazil). Both were analyzed “from the concepts of performativity, citationality and subversion of heteronormativity proposed by Judith Butler” (SILVA; TILIO, 2018, p. 169).

About cinema, Silvia and Tilio (2018) argue that the media have a strong influence on the contemporary, acting as mediators between the subjects and society, promoting control of their discourses (FERNANDES; SIQUEIRA, 2010). Certain productions act as disseminators of identification, in terms of what is or is not acceptable by the subjects, as well as in what refers to the gender (KELLNER, 2001). Therefore, cinematographic productions can be characterized as a technological device, capable of producing and legitimizing social and gender identities (PIRES, 2009).

As for the films *Brokeback Mountain* and *Boi Neon*, the studies by Silva and Tilio (2018, p. 198) conclude that they are important gender technologies, as they allow in a critical sphere the denaturalization of concepts and assumptions related to:

“sex, gender and sexual orientation / desire based on the compulsory heteronormativity that historically constrains masculinity in a univocal and hegemonic model, in addition to establishing the submission of femininity and male homosexuality”.

Silva and Tilio (2018) conclude that promoting questions about biological essentialism is paramount, especially when we take into account the context of Brazil, which has high rates of femicide, homophobia and transphobia. Understanding how the speeches refer

to the male gender and the compulsory heteronormativity, present in these two artifacts (films), can promote debates about the questioning of compulsory heterosexuality, as well as its implications in the relationships between and intergenerations, having as main objective the deconstruction of a vision, which ends up regulating and normalizing subjects in power relationships.

Bessa (2007) addresses in his work “a brief overview of the growth and diversification of LGBT film festivals and gay visibility” (BESSA, 2007, p. 1). The analysis is centered on the transformations that contributed to a filmography in the mid-1990s, called queer movie (RICH, 1991). Since the first edition of a gay and lesbian film festival, held in San Francisco in the late 1970s, many changes have been seen for the gay audience (BESSA, 2007).

According to Bessa (2007), the new forms of narratives and techniques served as a gateway to other sensitivities and subjectivities, contrasting with scenes of militant-identity character, addressing themes related to body, gender and sexuality, thus enabling new identity approaches, allowing to portray problems faced by gays in their daily lives.

Bessa (2007) concludes that, in terms of representativeness of what we are, a mechanical connection is established between desire, pleasure and sexual identity, which are activated, promoting a false illusion of continuity and coherence to the different, however interchangeable, atmospheres of our subjectivity (BESSA, 2007). He also argues that the use of the political term queer has played a strategic role in efforts to fight against the fixity of trivialized and normalized identities by institutionalized discourses, “despite suffering the wear and tear of media and market appropriations in recent years” (BESSA, 2007, p. 282).

Speech analysis

In view of the research found, using the discourse analysis method, as well as its articulation with the themes of cinema, gender and sexuality, the work of Breder and Coelho (2017) stood out, promoting a reflection on the network of meanings that has the film “A Pele que Habito”, by Pedro Almodóvar-2011. The film makes it possible to discuss “the plasticity of the body and the fluidity of the gender, demonstrating its constructive character by detaching itself from essentialist fixed categorizations” (BREDER; COELHO, 2017, p. 1489).

Breder and Coelho (2017) point out that the film promotes an optics of dogmatic meaning when referring to the composition of bodies, genders and identities. Transgression passes to present itself as a process in which the body “is unstable, fluid, plastic, moldable, and not a definitive and immutable feat of nature” (BREDER; COELHO, 2017, p. 1491). In addition to showing a “flexible” view of the body, the film meets the fluidity of the gender, leading it as something socio-culturally constructed. In view of this statement, “both the body and the gender are portrayed as spaces open to resignification, to the re-inscription of their references and codes, transposing and interrogating the structures in which they are configured” (BREDER; COELHO, 2017, p. 1491).

According to Breder and Coelho (2017), the sex change in which the character of the film is submitted against his will triggers an imposition on the female gender, gradually, in his female identity, incorporating her, performing her to survive, and promoting a reflection on thinking about gender as representation. Better emphasized, it presents the gender as a

performance, promoting a denunciation of its fictional and discursive content (BREDER; COELHO, 2017; DIAS et al 2017; DIAS, MENEZES, 2017).

In view of their considerations, Breder and Coelho (2017) conclude that the plot unravels a solid discourse referring to the plasticity of the body and the fluidity of the gender, at the same time that it “unveils the question of its undeniable materiality inscribed in the sensitive experience of the world” (BREDER; COELHO, 2017, p. 1500). The film contributes to shining the shadow that, unfortunately, is still taken by thoughts that make the difference, presenting a certain potentiality in its images.

Audiovisual production

In this respective category, in conjunction with cinema, gender and sexuality, is the work of Ferreira (2015), which addresses the artistic audiovisual productions of a Colombian collective group called *Mujeres Al Borde*, seeking to “describe some of their activities and the ways they produce and articulate relationships between art, activism and audiovisual production, addressing gender, sexuality and ethnic-racial issues” (FERREIRA, 2015, p. 207).

Ferreira (2015) argues that the *Mujeres Al Borde* group works in the creation of scenic and videographic content with the purpose of addressing issues directed at “men, trans and intersex people who do not conform to the limitations and disciplines in terms of gender and sexuality, treating also of Latin American cultural and ethnic belongings” (FERREIRA, 2015, p. 210). With the purpose of activism that transcends borders, the group provides the creation of bonds between the participants, giving space for the sharing of stories as well as “processes of cultural exchange, desires and sexual, gender and ethnic-racial identifications” (FERREIRA, 2015, p. 211).

Ferreira (2015) concludes that the artistic productions made by the group enable a form of interaction and creation “of meanings that the creative / spectator subjects themselves give to the images they produce” (FERREIRA, 2015, p. 2016), contributing to the deconstruction of the political devices that worship differences in class, race, gender and sexuality and feminism, and providing the creation of an artistic and political platform for building a common future.

Ethical analytics

Articulating with the themes of cinema, gender and sexuality, Pereira's (2013) work was linked to this category, with the object of study being the play by Arthur Schnitzler -1903, which later served as a reinterpretation for a film by Max Ophuls. The plot of the play caused a lot of discomfort, because it had sexual content in its dialogue, promoting a sexual ciranda at the time.

Pereira (2013) points out in his research that some fiction researchers understand that the presentation made of certain moral values in plots is useful to build the ethics of the receiver. The content transmitted there could be able to contribute to the enrichment of the work's character, confirming or shaking its values (PEREIRA, 2013), and that the films can be

classified as “good” or “bad” according to the ethical positioning that they present (PEREIRA, 2013, p. 139).

Regarding the analytical categories, Pereira (2013) uses a study developed by Ritcher, constructing the respective analytical categories of ethics to analyze films:

- Ethics of rhetorical purpose: applies to the final cause or the effect produced by the narrative.

- Ethics of the narrated: it applies to what is represented in the plot, its agents, actions, choices and thoughts.

- Ethics of narrating: it applies both to narrative techniques and to the ethical consequences of how a story is transmitted. It deals especially with narrative strategies that can make you sympathize, or not, with certain characters, ideas or choices.

- Ethics of film representation: it applies to the issue of representation through the image, to the messages transmitted by the image, regardless of the use of the word (PEREIRA, 2013, p. 139)

In view of these categories, Pereira (2013) analyzes the work *Reigen*-1903 by Arthur Schnitzler, as well as their reinterpretations in the films *Le ronde*-1950 by Max Ophüls and *360*-2012 by Fernando Meirelles, taking into account how much this study can reveal something about the times, and their different behaviors regarding the issue of sexual impulse. About the *Reigen*-1903 storyline:

[...] it consists of a sequence of ten dialogues; each one develops before and after the sexual act, which often occurs among people who know little about themselves. Coitus seems to be the goal of the scenes. Despite this, it is represented only through a brief pause in the dialogue that almost always ends with a farewell. Each of the characters is presented by their social function - prostitute, soldier, bourgeois husband and wife, count etc. - and each one acts according to this role (PEREIRA, 2013, p. 140).

In his considerations about films, Pereira (2013) argues that “moral values have changed throughout this last century. Sex has come to be seen more liberally, and fidelity is, more than before, an element of great value” (PEREIRA, 2013, p. 153). In *Reigen*, it is possible to observe the fidelity and decorum explicit in his speech, but they do not appear to have enough values to be preserved in practice. The exposure of this problem in the work seems to call for a more coherent act (Pereira, 2013).

Pereira (2013) points out that, in *La ronde*, “they don't really problematize this issue, since there are few cases of clear infidelity; the film is much more about the fluidity of love relationships” (PEREIRA, 2013, p. 153). There is nothing to be judged, as love presents itself as a passing thing. While in *360*, a society is exposed in which respect for others must exist, “respect is here so superior to the issue of sex that the divorce of a faithful husband, but absent due to his work, is totally justified” (PEREIRA, 2013, p. 154). This evolution makes us point

“to a sexuality that is more free when it comes to using one's own body, but is still complex and delicate with regard to interpersonal relationships” (PEREIRA, 2013, p. 154).

Critical analysis

Articulating on the themes of cinema, gender and sexuality, the work of Oliveira, Oliveira and Iguma (2007) stood out. The objective of the research is to build a reflection on the possibility of using films and see them through the eyes of critical analysis, with regard to aging. The object of analysis is the film *Copacabana* (2001) and its potential as an auxiliary resource in the teaching of Gerontology, “in the perspective that the student's exposure to the multiplicity of images and situations of coexistence of the elderly ends up favoring him in understanding particular aspects of old age” (OLIVEIRA; OLIVEIRA, IGUMA, 2007, p. 157).

According to Oliveira, Oliveira and Iguma (2007), although themes involving old age are not the epicenter of cinematic plots, there are several films that can promote possibilities to understand it, as well as cultural influence in the way in which they are represented in cinematographic works. Cinema, at the height of the mass culture in which we live, plays a role as “a means of communication whose sum of techniques and language has given men the possibility of reproducing reality, or rather, building versions about reality” (OLIVEIRA; OLIVEIRA, IGUMA, 2007, p. 158).

As Oliveira, Oliveira and Iguma (2007, p. 160) analyze, sexuality in the film is approached without false modesty. The filmmaker promotes the deconstruction of a very common thought in our society, that people over 80 do not have sexual activity. The representation of the elderly person's image as an asexual being ends up building a sociocultural thought that “it is not expected that he has the desire to have sexual relations and even less that he demonstrates that desire”.

Oliveira, Oliveira and Iguma (2007) also problematize the issue of gender, building a reflection on the figure of the woman, who has her sexual life linked only to marriage, having as main function procreation, in addition to obeying the principles of fidelity. Having played its role of procreation, it is as if she lost her sexuality and femininity (OLIVEIRA; OLIVEIRA; IGUMA, 2007).

In their research conclusions, Oliveira, Oliveira and Iguma (2007) reinforce the idea that the promotion of critical media thinking traces north so that we can deconstruct what was naturalized, thus updating thoughts. Through a critical media pedagogy, it is possible to cultivate citizenship, enabling the construction of a society in which the elderly population can be respected and play new roles, as well as the right to freedom of pleasure (OLIVEIRA; OLIVEIRA, IGUMA, 2007).

Conclusion

By systematizing the specific literature on the themes of LGBTQIA+ cinema and education, it was possible to identify some characteristics. In summary: (1) the strong absence of scientific research on the subject; (2) only 10 productions were identified that problematized the theme; (3) most of the research used the qualitative methodology, using film analysis,

discourse analysis, documentary research, audiovisual production, ethical and critical analysis with data collection and analysis strategy.

It is concluded, from the selection of variables and inclusion / exclusion criteria, that the studies analyzed on LGBTQIA+ cinema and education suggest an absence of scientific productions on the theme, which undermines the problematizations and contributions to the destabilization of norms, classifications and hierarchies in the field of education.

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