


## MOVIES AS STRATEGIES FOR PHYSICAL EDUCATION CLASSES AT SCHOOL

*FILMES COMO ESTRATÉGIAS PARA AS AULAS DE EDUCAÇÃO FÍSICA NA ESCOLA* 

*LAS PELÍCULAS COMO ESTRATEGIAS PARA LAS CLASES DE EDUCACIÓN FÍSICA EN LA ESCUELA* 

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**Abstract:** This study aimed to analyze the theoretical and methodological contributions of the use of films as a strategy in Physical Education classes. In this view, the research was characterized as qualitative with a documentary nature, in which twelve films were analyzed. After the analyses, themes such as racism, gender, education, and religiosity were identified and used to subsidize the current discussions. In this sense, we emphasize the importance of using films as a teaching strategy during Physical Education classes as they bring about cross-cutting themes which are inherent to the reality of students; thus, enabling teachers to problematize them.

**Keywords:** Physical Education and training. Motion pictures. Teaching.

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## 1 INTRODUCTION

The field of didactics, over the years, has been constituted as an area of knowledge, reaching the present day as an important reference for the development of human sciences in education.

We know that in the sphere of didactics, there are decisions that need to be made in the planning and experience of pedagogical practice, intending to facilitate the educational process and, especially, the learning of the contents, even in the face of difficulties encountered. Thus, methodological strategies that contribute to this educational understanding and action are configured as indispensable needs to qualify the class.

Some authors refer to these needs in different ways. Some call them “teaching procedures” or “didactic procedures”, and others, “pedagogical resources” or “teaching means”. But all, with the same goal, come close to understanding strategies as paths traced by teachers in the teaching-learning process (LIBÂNEO, 1994; LUCKESI, 1994; SANT’ANNA; MENEGOLLA, 2011; FARIAS *et al.*, 2014).

This discussion is important because of the diversity of needs that arise during this process, in which the teacher must often decide what will best apply to the reality of his or her students.

Besides this, these shortages will not always be consistent with the contents of the discipline and even with the pedagogical conditions of the schools and the subjects, which continuously involve situations, contents, and clashes when faced with different themes that cut across the pedagogical practice and that, in turn, are part of the lives of teachers and students.

In the area of School Physical Education (SPE), Brasil (1998) presented as propositions some themes that were emerging at the time, which revealed an updated discussion, since the heated debates dealt with issues close to our daily lives. According to the referred document:

Physical Education within its specificity should address the cross-cutting themes, pointed as urgent issues for the country as a whole, besides being able to treat others related to the specific needs of each region. [...] with the intention of broadening the view on the daily practice and, at the same time, stimulating reflection for the construction of new ways to approach the contents (BRASIL, 1998, p. 34).

The emphasis of these themes is not on the contents of SPE, but rather on issues that emerge from the context of social relations during the classes (BRASIL, 1998). Thus, in light of the aforementioned document, the following are understood as cross-cutting themes: Ethics, Health, Cultural Plurality, Environment, Sexual Orientation, Work and Consumption.

In this study, we present some possibilities of approaching these themes through films, because when these audiovisual resources are used during classes, they contribute “to broaden the look, perception, feeling and thinking about education and to promote the action of future teachers” (CHALUH, 2012, p. 135).

According to Christofolletti (2009), the use of movies in school started to be widespread between the 1980s and 1990s, with the consolidation of videocassette players. Currently, due to the wide access to digital platforms and streaming services, the student has other opportunities to watch the movie proposed by the teacher, not restricted to the classroom.

Based on studies by Diniz, Rodrigues and Darido (2012), we believe that media in general, printed or digital, have occupied a prominent place in contemporary times, being considered revolutionary in today's society, transforming the way people see and act in the environment in which they live. Images and sounds influence and reflect social relations and, therefore, we need, at school, to create didactic strategies to take advantage of their resources, including films.

Therefore, we understand such media as important not only for teacher training, but for all levels of education, especially basic education, as a driver of viewer reactions.

Films portray historical events, biographies, or themes and subjects that the viewer often has no knowledge of or no opportunity to experience, and thus it is possible to state that "much of the perception we have of human history is perhaps irremediably marked by the contact we have/had with cinematographic images" (DUARTE, 2002, p. 18).

It is through images reproduced on the screen that we get to know different places, cultures, and contexts, or even feel the emotions that a fact has represented for an individual or for society. Thus, we recognize the ability to generate sensations and approximations as one of the fundamental factors that make the use of films in the classroom such a significant educational resource.

Coelho and Viana (2010, p. 91) state that films "are more easily inserted into the student's mind, and the content of what is happening in the film can act as a pedagogical resource, because it is quite flexible as to how to portray any subject". Therefore, the student can interpret the film as a text, even unwritten and transcribe it after their interpretations (TEIXEIRA; LOPES, 2006).

In Physical Education classes, we agree with Oliveira and Sugayama (2014, p. 5), when they emphasize that the use of films in this discipline allows "the students and the teacher to dialogue in other ways, since the cinematic language contributes to the perception of different themes and contexts". Thus, we understand that films are an excellent teaching strategy to be used in these classes.

For Farias *et al.* (2014), teaching strategies are like "didactic scaffolding". In this metaphor, strategies are compared to the installations used in buildings that serve to support workers during the course of a construction project and also to organize work materials.

From the pedagogical point of view, these teaching strategies serve as a support for the teacher to perform the teaching act during classes, since they are "activities, methods, techniques and teaching modalities selected with the purpose of facilitating learning" (SANT'ANNA; MENEGOLLA, 2011, p. 43).

Thus, our research problem asked: how to approach cross-cutting themes using movies as a teaching strategy in Physical Education classes? Our objective was to analyze the theoretical and methodological contributions of films as a teaching strategy in Physical Education classes.

## 2 METHOD

The research was based on a qualitative approach, supported by the hermeneutics-dialectics method (MINAYO, 2010), and was characterized as documentary, consisting of analyses of data and information records that did not reach a systematization or cataloging as a literary form (LUDKE; ANDRÉ, 1986).

The study treated the films as research data, since for Gil (2002, p. 88), “the material used in documentary research can appear in the most diverse formats, such as files, maps, [...] photographs, videotapes<sup>1</sup> and disks”.

According to Marconi and Lakatos (2003), the source of data collection in this type of research is not restricted only to written documents, and may also aggregate the non-written ones which are configured into two types of sources: A) the primary ones, being those made at the moment the fact or phenomenon occurs, for example, tape recordings, photographs and illustrations and we add here digital data such as images and audios; and B) the secondary ones, which occur after the fact or phenomenon, as is the case of commercial films, radio, cinema and television.

As a source of data collection, we used three websites about the film industry (AdoroCinema, CinePop, and Filmow), and these three were chosen because they provide the option to search using keywords, which in the case of this research were: Sports and Physical Education.

Moreover, these sites also provide relevant information for research, such as the title of the film in its original version and in Brazil, the synopsis, the parental rating, and the year of its release.

We used the following inclusion criteria for the films: A) to be over 80 minutes long and, thus, be a feature film, as defined by the Screen Actors Guild and the American Federation of Television and Radio Artists<sup>2</sup> (SAG/AFTRA); B) include in the film’s synopsis the presence of Sports or Physical Education in its plot; and C) to be rated from General Audiences to not recommended for minors under 16 years old, following the parameters of the Ministry of Justice’s Manual of Indicative Classification (BRASIL, 2006).

Such criteria were adopted in order to include films that strategically dialogued with cross-cutting themes commonly revealed during classes of the Physical Education curricular subject and, also, for being available to be worked in the school in the different education segments (Kindergarten, Elementary and Middle School), respecting the parental rating for the age of the students.

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1 In addition to Video Home System (VHS) format tapes and Digital Video Disk (DVD) format discs, it is now also possible to access movies through digital streaming distribution where one pays a monetary fee and gains access to their contents.

2 Union responsible for guaranteeing various rights to the film industry and its members.

Based on these criteria, we defined a chronological framework from 1980 to 2020 and, thus, it was possible to find a total of 36 films. However, after watching this number of films, we realized that many addressed the themes of sports and Physical Education in a superficial way in their plots.

With this, we defined as a new criterion the pedagogical potential that each film could bring to Physical Education classes and, in this way, we arrived at the number of 12 films, as we can see in Chart 1.

**Chart 1** - Films that supported the research

Film	Producer	Parental rating	Year
Chariots of Fire	20th Century Fox	General Audiences	1981
Billy Elliot	Universal Studios	12 years old	2000
Remember the Titans	Walt Disney Pictures	General Audiences	2000
Ali	Columbia Pictures	12 years old	2001
Million Dollar Baby	Warner Bros. Pictures	12 years old	2004
Coach Carter	Paramount Pictures	14 years old	2005
The Gridiron Gang	Sony Pictures	14 years old	2006
Facing the Giants	Sony Pictures	General Audiences	2006
Invictus	Warner Bros. Pictures	General Audiences	2009
The Blind Side	Warner Bros. Pictures	14 years old	2009
Race	EntertainmentOneFilms	12 years old	2016
Queen of Katwe	Walt Disney Pictures	10 years old	2016

Source: research data.

For the treatment of the data obtained, we used the categorical analysis by theme, taking as reference the studies of Bardin (2011), considering that, according to Souza Junior, Melo and Santiago (2010, p. 47), when using this analysis technique for the treatment of data, the researcher acquires greater “operationalization and scientific rigor in qualitative research in School Physical Education”.

In the theoretical study, we highlighted the following analytical categories: Teaching Strategy, Cross-cutting aspects and Films and, from the 12 films selected, watched and analyzed, we identified that these can help in the classroom debates, when the cross-cutting themes emerge (BRASIL, 1998).

Thus, four cross-cutting themes were highlighted (Chart 2), related to the respective films, which can be present in Physical Education classes and, in a strategic way, we believe can enrich the teaching-learning process.

**Chart 2** - Films and cross-cutting themes

Films	Cross-cutting themes
Remember the Titans (2000); Ali (2002); Invictus (2009); Race (2016)	Racism
Billy Elliot (1999); Million Dollar Baby (2004)	Gender
The Gridiron Gang (2006); The Blind Side (2009); Coach Carter (2005); Queen of Katwe (2016)	Education
Chariots of Fire (1981); Facing the Giants (2006)	Religiosity

Source: research data.

### 3 RESULTS AND DISCUSSIONS

In the literature, there are several studies and debates about the possibilities that the teacher has to plan, organize and systematize their pedagogical practice, regarding the mediation of knowledge with the students. In this process, teachers tend to use some strategies to facilitate the learning of content and promote important reflections in the educational act.

These strategies need to be chosen and supported by criteria that take into account the needs of the target audience that will deal with the information. Therefore, it is essential that the teacher be sensitive to understanding the social context in which the students are inserted and the demands necessary to achieve the objective. Furthermore, it is important that the teacher is clear about the strategy that will be used during the classes.

In the case of film screenings, Coelho and Viana (2010, p. 94) state that:

Cinema is a strong ally, for there are several films that deal with practically all of these behaviors in society, among them violence, prejudice, homosexuality, class differences, racial discrimination, poverty, different cultures, religion, etc. Thus, films are rich in themes for social debate and the possibility of transformation.

In this way, in the interaction with the students, the teacher has the possibility to highlight the importance of a cultural reflection in which the school context is linked, considering that a movie has the power to involve us in its plot and reflect on the events of our daily lives.

In this sense, we recognize the opportunity to discuss and reflect on issues related to social problems, since these themes appear in countless films and find in the context of Physical Education some possibilities for its pedagogical reflection associated with specific contents.

In films like *Remember the Titans* (2000) and *Invictus* (2009), which feature stories centered on team sports such as American football and rugby respectively, it is possible to note how sport has become a means to deal with ethnic conflicts and possibilities, including a tendency to unify whites and blacks in order to achieve a common goal.

However, for this to happen effectively, the characters had to overcome issues such as indifference, prejudice, and hostility during the process:

Today we play against Hayfield. Like all the other schools in the association, they are white. They don't have to worry about race, we do. But for that very reason we are better. I'll tell you one thing, don't let anything or anyone disunite us (REMEMBER THE TITANS, 2000, 47 min. 28 sec.).

All whites cheer for South Africa. All blacks cheer for England. [...] I believe we should restore the Springboks rugby team. This is the time to rebuild our nation, using every brick possible (INVICTUS, 2009, 23 min. 03 sec.).

According to Santos (2005), the term prejudice serves to designate any opinion or concept formulated in advance about something or someone. Therefore, some historians indicate that prejudice is present in human history since ancient times,

while racism appears only around the fifteenth century, as a result of the European expansion into previously unknown territories and its cultural imposition on the inhabitants of these lands (MUNANGA, 1999).

In Physical Education classes, issues such as racism and prejudice tend to be recurrent themes, and, in this direction, Rangel (2006) states that the school itself is configured as an environment where some racist and prejudiced actions emerge, whether consciously or unconsciously, in the relationship between students, teachers, employees, and even parents.

Films approached in a critical way (BRASIL, 1998) open up possibilities to bring to light, in a more explicit way, stances and values that are sometimes disguised or asleep in our sensibility, rationality, and history.

For Pires (2003), as the critical-reflexive theoretical approach works about the relations between media and Physical Education expand, studies that formulate and experiment with methodological proposals of pedagogical treatment about the theme become necessary. We argue that this expansion may be a valuable tool to fight against prejudice.

With the pedagogical treatment of films, it is possible to problematize and understand established and fossilized stigmas as truths that override diverse feelings, reasons, and histories, and also to build new perceptions, denaturalizing points of view and depreciative stigmas to the other.

Rangel (2006, p. 75) states that “a singular possibility of Physical Education is to value black athletes, gymnasts and dancers”. However, it is also worth questioning, in our classes, the reasons that led us to exclude some ethnicities in detriment of others.

In this context, the use of films in class is an excellent pedagogical strategy, given their ability to illustrate to students the events and achievements of these athletes and figures that have marked the history of humanity.

Given this, problematizing films like *Ali* (2001) and *Race* (2016) is a relevant alternative, since the first portrays the life of the man who is considered by many to be the greatest boxer of all time, while the second illustrates the trajectory of sprinter Jesse Owens and his iconic participation in the 1936 Olympic Games in Berlin, during Adolf Hitler’s Nazi regime.

I can't let you catch your breath, and you should know this, do you want the title? Do you want the heavyweight belt? Broken nose, broken jaw, broken face, are you ready for it? Is that what you want? Because you're standing in front of the man who would rather die than let you win (ALI, 2001, 2h. 25 min. 38 sec.).

Jesse, you are the best. You have a chance to hit a really hard blow. I know it may sound hypocritical for any American to talk about racial intolerance in other countries, but this is the main reason why we don't go to these Games, we have a chance here to show our solidarity with the oppressed people of Germany. We can make those in power aware of their moral obligations to fight against the injustices we black people suffer at home (RACE, 2016, 1h. 01 min. 19 sec.).

By approaching these films, and even other media formats, as a classroom strategy, the teacher can work on specific content and its cross-cutting aspects with broader social issues and explore several related themes.

However, while recognizing the importance of research on the media, it is considered essential that the studies carried out in Physical Education are oriented towards the investigation of the relations of our specific themes with the media in — and from — Physical Education, so that they can support the development of emancipatory pedagogical practices, especially at school (PIRES *et al.*, 2008, p. 49).

On the other hand, it is also necessary to use procedures and situations that can take the theme out of limbo or the invisible, as well as make us aware of the facts and values of social discrimination and seek to overcome stereotypes that intend to apply demeaning supremacy.

Such a finding is due to the playful and captivating character imbricated to films that make their use indispensable by various disciplines (CHRISTOFOLETTI, 2009; MESSIAS; BEZERRA, 2018).

The use of films in the classroom can make the classes dynamic and the school routine becomes less tiring for teachers and students. Another important point is that films make students more interested, due to the fact that the class 'escapes' from the common, but is always related to the programmatic content of the subject (COELHO; VIANA, 2010, p. 92).

Next, another suggested cross-cutting theme is related to gender issues. For Sousa and Altmann (1999), such issues are a recurring theme in Physical Education classes, since, in the school context, the presence of bodily practices that praise a supposed superiority of boys over girls becomes common, which contributes to the perpetuation of several social problems arising from a patriarchal vision of society.

Such findings show us that the separation of boys and girls in physical education classes disregards the articulation of gender with other categories, the existence of conflicts, exclusions, and differences between people of the same sex, besides making any form of relationship between boys and girls impossible (SOUSA; ALTMANN, 1999, p. 56).

The supposed or imposed superiority, in the face of the history of opportunities or hindrances, needs to be laid bare, because the mere fact of praising or belittling a so-called superiority already shows that there is naturalized inferiority.

Based on this, we understand that discussing films such as *Billy Elliot* (2000) and *Million Dollar Baby* (2004) contributes to contextualizing the gender theme in Physical Education classes and, consequently, problematizing it.

Regarding this issue, Christofolletti (2009, p. 606) highlights “the potential of some films as mediating agents in denaturalizing issues related to gender and sexuality”.

According to Goellner (2010), throughout history, boys have been commonly directed to public activities, while girls have been directed to those of a private nature. We could also say of other attempts of boys and girls to fit into other linear and superficial binarities and oppositions, such as being extrospective and introspective, using outdoor spaces and indoor spaces, or being better suited to expansive and



withdrawn situations, or possessing by nature brute physical strength or subtle delicacy.

In Physical Education classes, boys usually had the right to experience the bodily practices that demanded a greater physical-expansive and outdoor effort, such as: soccer, rugby, basketball and fights. On the other hand, girls were commonly relegated to practices guided by the softness and dexterity of the gestures, such as dances and arts (SOUSA; ALTMANN, 1999; GOELLNER, 2010).

In this context, we can observe in the movie *Million Dollar Baby* (2004) the resistance of the coach to teaching boxing to the main character just because she is a woman. In *Billy Elliot* (2000), the opposite occurs, with the character suffering prejudice for choosing to practice ballet instead of boxing. Both films expose some of the main problems inherent to gender issues, such as prejudice, sexism, machismo, homophobia, among others.

Ballet? [...] Not for boys. Boys play football, boxing, or wrestling. Not this ballet nonsense (BILLY ELLIOT, 2000, 26 min. 43 sec.).

Don't call me coach, you're wasting your time, I told you I don't coach women. [...] Don't question and I will try to forget that you are a girl (MILLION DOLLAR BABY 2004, 11 min. 38 sec.).

Based on Teixeira and Lopes (2006), we understand that students can be problematized to analyze these films as texts, because they are configured as the materialization of a previously elaborated script, which can be adapted from an existing work or be of original nature.

For a long time, the school privileged the use of the written language, but the present time requires images, because today the world is of image. The invasion of the image shows that the visual stimulus overrides the teaching/ learning process, because contemporary culture is visual. The student is stimulated by comics, video games, music videos, soap operas, movies, various games, including computer games, all with appeals to images (COELHO; VIANA, 2010, p. 3).

In relation to the cross-cutting theme of education, we highlight our analyses of the films *Coach Carter* (2005), *The Gridiron Gang* (2006), *The Blind Side* (2009), and *Queen of Katwe* (2016).

The first is about the story of a school basketball coach who, through his work method, managed to transform the reality of his athletes and the community around the school. The second, based on real events, portrays the initiative of an employee of a detention center for young offenders to recover them through American football, teaching them values that are indispensable to their lives.

The third and the fourth, also based on real events, portray, respectively, the story of a family that helps a young black man become an American football star by getting good grades for college, and the trajectory of the young Ugandan Phiona Mutesi, whose life was transformed through chess and the intervention of a teacher who recognized her potential for this sport.

All these films highlight social issues such as crime, prostitution, poverty, and school dropout in their scripts. In addition, both also present sports as a means

to educate young people and thus enable them to be agents who recognize and transform their own reality.

You played like champions. You never gave up. And champions hold their heads high. What you have accomplished goes beyond winning or losing, or what will be written on the front page of the sports section tomorrow. You achieved something that some people spend their whole lives trying to find. What you have achieved is that unattainable victory. And, gentlemen, I am so proud of you. I came to teach boys, and you became men. And for that, I thank you... (COACH CARTER, 2005, 2h. 07 min. 65sec.)

They are not that good, man. We are better. And that means a lot more to us. You know? When it all started, man... the coach said we were going to be winners. I didn't want to get into that. But then... we made a team. We showed people something. We changed. We're not losers anymore. All we have to do is go out there and show and them one more time (THE GRIDIRON GANG, 2006, 1h. 82min. 83 sec.).

You said that your project would strengthen my daughter's character. Since you took her to Sudan, she refuses to do her homework. I am her mother. She should do what I tell her to do, she believes that her game will solve all of life's problems (QUEEN OF KATWE, 2016, 115 min. 30 secs. [...] 116 min. 53 sec.).

I look and I see white everywhere. White walls, white floors, and lots of white people. The teachers don't know that I have no idea what they are talking about. I don't want to listen to anyone, especially not the teachers. They give me homework and expect me to do it, I have never done homework in my life (THE BLIND SIDE, 2009, 13 min.55 sec.).

In Physical Education classes, these films can be used on several occasions, since one of the characteristics of the use of this strategy is that, methodologically, the content can be reflected by teachers and also by students and, thus, contribute to a collective debate on the topic in question (CHRISTOFOLETTI, 2009; MESSIAS; BEZERRA, 2018).

In this way, we understand that countless reflections can arise during the classes, where the content itself can be related to each student's life story and, thus, awaken the sensibility of others and their own awareness of these situations. Therefore, it is understood that through these films teachers can work with:

The reality lived by the students, the family, the teachers and the community, rescuing teaching with reality in the school. Therefore, a new pedagogical dimension is established, being possible through the students' life experience, to introduce them to the understanding of the world and of man-made things, educating them for social and political responsibility (MELO, 2003, p. 28).

About the last cross-cutting theme, religiosity, we have evidenced, through films such as *Chariots of Fire* (1981) and *Facing the Giants* (2006), the possibility of approaching it in Physical Education classes.

The first film tells the true story of athletes Eric Liddell and Harold Abrahams during the 1924 Paris Olympics, where Liddell, a Scottish missionary who runs in devotion to God, gives up competing in one of the main athletics events because of his religiosity.

The second film portrays the story of an American football coach who has the challenging task of coaching an unmotivated school team, and who in the process sought, through faith, to bring them the necessary motivation to lead them to victory:

I believe God created me for a purpose. He also made me fast. And when I run, I feel Him satisfied (CHARIOTS OF FIRE, 1981, 1h. 54 min. 25 sec.).

I came to present a new team philosophy. I think football is just a tool for us to pray to God. He cares about your heart. If you can take your faith to the field, then God will care, because He will care about you. That is why we are here. We have to honor Him in our relationships, in our respect for authority, in the classroom. I want God to bless this team so much that people will talk about His work, but we will have to do our best in everything (FACING THE GIANTS, 2006, 43 min. 49 sec.).

According to Rigoni and Daolio (2014), the relationship between religion and some contents of Physical Education has historically caused conflicts in the school environment. It is noticed that during the practice of certain knowledge such as dance, fights, gymnastics, among others, there is resistance from some students for fear of breaking some norm that is linked to their religiosity.

Modernity in Western societies brought with it the appreciation and empowerment of the individual. Religion ceased to be the component of the origin of earthly power, and slowly gave way for the State to distance itself from religions. Themes such as religious education in schools, the growth of minority religious groups, laicization and secularization are examples of discussions that have been permeating the Brazilian educational context, some of which have even been highlighted in the discipline of Physical Education, such as, for example, the relationship between body, religion and folklore (SILVA; FIGUEIREDO, 2009, p. 9).

This clash between religion and bodily practices gained special strength in the Middle Ages, when activities that involved body movement, such as dancing and exercising, would be related to the profane and the forbidden. Currently, resistance to these practices becomes more evident among females, mainly by the use of clothes that hinder greater freedom of movement, such as longer skirts (RIGONI; DAOLIO, 2014).

In this context, we understand that presenting films such as *Chariots of Fire* (1981) and *Facing the Giants* (2006) in class contributes to the discussion on the theme and the overcoming of these conflicts, since the teacher can relate the reality presented in the feature films to the students' own daily lives. We also emphasize that this approach to the subject's reality should not be done in an unpretentious way, but should be directed to the reflection on the theme and its eventual overcoming.

The analysis of these 12 movies, as teaching strategies, not only provides us with a reflection about the approach of the cross-cutting themes in the specific contents of Physical Education, but also points out the importance of studies and experiments around the relation between media and Physical Education. It is also possible to reflect on the role of the audiovisual industry for the technological advancement of films and their insertion in the current educational process.

In a bibliometric study, Cândido *et al.* (2021) manage to map that "didactic resource" is the second-largest way in which media are tangented by Physical

Education, including at this moment of application of biosafety measures related to covid-19. We suppose that films may have been a widely used teaching strategy at this pandemic moment.

Communications, technologies and media vehicles are increasingly dominant and influential in social relations nowadays, as they express interpersonal and even institutional interactions. At school, and therefore in Physical Education, media studies become increasingly important.

#### 4 FINAL CONSIDERATIONS

Regarding pedagogical practice, it is up to the teacher to employ, in their teaching activity, strategies and resources that will contribute to the socialization of knowledge inherent to the discipline.

Among these strategies, we recognize the use of films, which, by discussing cross-cutting issues articulated to specific content themes, emerge as an important way for students and teachers to deal with issues and subjects inherent to society, from ancient times to the present day, such as racism, gender issues, education, and religiosity.

Thus, by watching the selected films, we realize that cross-cutting themes can be representative for the spectators, whether as teachers or students, portraying a true event or presenting a biography, or even showing us fictional stories that bring us important reflections on various themes present in the context in which we live.

Thus, we understand that dealing with these themes, from the perspective of films in Physical Education classes, has been very enriching, since such a strategy can significantly contribute to awakening in the students a critical reflection on the social problems that surround them.

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**Resumo:** O presente estudo teve como objetivo analisar contribuições teórico-metodológicas do uso de filmes como estratégia nas aulas de Educação Física. Para isso, a pesquisa caracterizou-se como qualitativa de cunho documental, na qual foram analisados doze filmes. Após as análises, foram identificados temas como racismo, gênero, educação e religiosidade, que serviram para subsidiar as discussões da pesquisa em voga. Nesse sentido, ressaltamos a importância da utilização de filmes como estratégia de ensino durante as aulas de Educação Física, pois estes trazem consigo temas transversais inerentes à realidade dos estudantes, que podem ser problematizados pelos professores.

**Palavras chave:** Educação Física e treinamento. Filmes cinematográficos. Ensino.

**Resumen:** Este estudio tuvo como objetivo analizar los aportes teóricos y metodológicos del uso de películas como estrategia en las clases de Educación Física. Para ello, la investigación se caracterizó como cualitativa de tipo documental, donde se analizaron doce películas. Luego de los análisis, se identificaron temas como racismo, género, educación y religiosidad, los que sirvieron para subsidiar las discusiones de la investigación. En este sentido, destacamos la importancia de utilizar películas como estrategia didáctica durante las clases de Educación Física, ya que traen temas transversales inherentes a la realidad de los estudiantes, los que pueden ser problematizados por los docentes.

**Palabras clave:** Educación Física y entrenamiento físico. Películas cinematográficas. Enseñanza.

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### CONFLICT OF INTERESTS

The authors declare that this work involves no conflict of interest.

### AUTHOR CONTRIBUTIONS

**Ho Shin Fu:** Conceptualization; investigation; methodology; data curation; formal analysis; Writing (original draft).

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**Ana Paula da Silva:** Data curation; writing (review and editing).

**Marcílio Barbosa Mendonça de Souza Junior:** Validation; writing (review and editing).

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### EDITORIAL RESPONSIBILITY

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