

FILM ART AND CONVERSATION CIRCLE AS AN LEARNING STRATEGIES IN BIOETHICS FOR COLLECTIVE SUBJECTS

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Abstract

Films are important tools of communication, expression, and perception of the world and important tools in the teaching and learning process. The present article aimed to analyze the discourses that emerged from the cinematographic work, having the conversation circle as a strategy for problematizing bioethics in the work process of teachers, students, and health workers. This is a descriptive study with a qualitative approach, with data collected from an interview guided by a semi-structured script. Faculty, students, and health workers participated in the study. Data analysis based on the content analysis technique, supported by the Atlas.ti version 9.0 software, enables the identification of two thematic categories: film art as a strategy for bioethical reflection and bioethical implications in teachers' daily practices, students, and health professionals. The results revealed that the use of cinematography engenders a new formulation of the teaching-learning process, allowing participants to reflect on everyday ethical dilemmas. It's

concluded that it's imperative to broaden debates with bioethical approaches, anchored to cinematographic art, as an effective method to stimulate reflective thinking.

Keywords: Art; Bioethics; Ethics; Permanent education; Motion pictures.

Introduction

The cinematographic work enables different dimensions of reality and its many meanings, becoming important vehicles of communication, expression, and perception of the world (Gomes, 2021: 74). From this perspective, cinematography is considered an important tool in the teaching-learning process, together with the strategy of conversation circles, which prioritizes critical and reflective thinking, with dialogue, sharing of knowledge between subjects, and the appreciation of knowledge between others.

Gomes (2021: 74), points out that the use of cinema in the training of health professionals is not recent, the first publication on its use in medical education took place in 1979, but, since the 2000s, there has been an important increase in this type of non-traditional pedagogical strategy, intending to keep student's attention and generate discussion on relevant topics, as an active method in education.

Thus, cinema becomes a powerful instrument for approaching and reflecting on everyday situations of artistic language, either through the subtlety or forcefulness of the narratives (Alerm-González, 2019: 14-33). In this scenario, it's necessary to take a new look at this movement with formative, critical, transforming force, based on the issues that raise problematizations, to cite as bioethical implications that permeate, for example, the daily practices of health workers and in the academic training of teachers and students.

In this sense, permanent education, through the conversation circle, can configure space for problematizing bioethics, having the cinematographic work as a pedagogical instrument, providing opportunities for reflection, construction, knowledge, and different ways of problematizing a plurality of themes. Thus, the goal of this study was to analyze the discourses emerging from the cinematographic work, having the conversation circle as a strategy for problematizing bioethics in the work process of teachers, students, and health workers.

Materials and methods

This article refers to an exploratory, descriptive study, with a qualitative approach, of the narrative investigation type, aiming to interpret the meanings of the speeches that emerged from the participants, the same, it envisions to understand through the narratives the bioethical understanding in the analysis of a cinematographic work and later debate in a conversation circle.

The research is conducted at a public university in the state of Amapá, Brazil. This chosen institution is considered a teaching model and for hosting the Research Center in Bioethics and Collective Health of Amapá - NUPEBISC/AP, the scenario of the conception of this study, which idealizes as a scholarship activity of the Institutional Scholarship Program for the Extension University - PIBEX, valid from February to December 2021.

As a result of the Covid-19 pandemic, the activities planned to take place in person were carried out through the Google Meet platform. Study participants were professors, students and health professionals, who met the inclusion parameters: being a professor or student in an undergraduate or graduate course at the Federal University of Amapá or private educational institutions; to be a health worker who works in services linked to the Unified Health System of the Municipal Network of Macapá or the State Network of Amapá. To define the number of participants, the criterion of data saturation was met, given recurrent information during the interviews (Minayo, 2017: 1-12).

The researchers' interaction with the participants took place through an activity made available by NUPEBISC/AP, during the University Extension project, called *Bioética pela Lens do Cinema*, which aimed to hold a workshop with 60 participants, involving teachers, students and health professionals. The workshop was held on May 7, 2021, reaching the expected objective, in which 31 subjects agreed to participate in the study. Data collection was carried out through a semi-structured interview using an online form applied on the google forms platform.

The data collection instrument exhibited a structure that allowed obtaining sociodemographic information of interest to the study, such as age, gender, the institution of origin, training, level of education, associated with closed questions (questions about the professional curriculum) and open questions (understanding of the cinematographic work in the context of Bioethics), so we can highlight the following questions, which were answered in 15 minutes: Have you ever experienced any problem related to bioethics? Report the problem; Now that you have participated in this event, how do you understand bioethics? How do you perceive cinematographic work, as an instrument capable of favoring your reflection on bioethics?

The integrated responses to the forms were transcribed using the Word computer program and later inserted into the ATLAS.ti® Qualitative Data Analysis version 9.0 software, developed for storing, manipulating, and analyzing qualitative data, facilitating data management. coded data to be analyzed. ATLAS.ti® is software composed of several elements, among which stand out: hermeneutic unit (its file to store information in the software environment), primary documents, codes, quotes, analysis notes, and network visualization (graphic diagrams). Thus, the organization of data in this study was built by a Hermeneutic Unit, which is an expanded project, composed of ten primary documents (forms) and 19 codes (registration units).

The interviewees' narratives about the questions were examined through careful reading for the next coding and categorization, according to thematic and textual similarity as proposed by Bardin (2011: 51-191). At this stage, the ATLAS.ti Software allowed the organization of data, which corroborated the pre-analysis, coding, categorization, and creation of dimensions. Through thematic coding, with an analysis matrix based on the theoretical framework, objectives, and research problem, it was possible to identify dimensions or categories. Text fragments were extracted as units of meaning. These were coded according to their relevance, which was analyzed in two related thematic categories through networks.

Methodological rigor was ensured using the principles of credibility, reliability, conformability, and transferability (Lincoln, 1991: 141-142). For the reliability of the study, the researcher was introduced in the context of the participants, through the Bioethics Workshop through the lens of Cinema, and the transcripts of the interviews were returned to the study participants for confirmation, providing credibility; data coding was performed by three researchers with auditing by a third party; to confirm the data, a

reflexive attitude was adopted among the researchers and, aiming at the transferability of the data, the bioethical understanding of professors, students and health professionals was sought through the cinematographic work, to get information that provides the transfer of results to other contexts.

To affirm the anonymity of the study participants, each interviewee obtained an alphanumeric code, where the letter “E” would be the interviewee, followed by sequential numbers (E1, E2, E3...). In this study there was no conflict of interest, following the guidelines of Resolution 466/12 of the National Health Council, all ethical aspects in the research were respected, with the approval of the Ethics Committee in Research Involving Human Beings. The Free and Informed Consent Term was presented and signed by the research participants, and they did not refuse during the study.

Results and Discussion

The study was carried out with health professionals, teachers, and students of health education courses of both sexes, aged between 18 and 60 years. Data analysis allowed us to identify two thematic categories: film art as a strategy for bioethical reflection and bioethical implications in teachers’ daily practices, students, and health professionals.

3.1 Film art as a strategy for bioethical reflection

Cinematographic art has been used for a new formulation of the method of teaching-learning once conceptualized as an active method, as stated by Mattos (2018: 2-3). This strategy gave the participant of this study, lenses, generating opportunities to reflect on the objectives to follow, as moral dilemmas to the discourse of the goals after a thematic cinema, as moral dilemmas in the discourses of the goals after a thematic cinema, as moral dilemmas in the speeches of the following proposals:

A reflective instrument that makes us analyze from a perspective and a bioethical approach of several fundamental situations for understanding (E4).

The seventh manages to introduce the individual medium or not only as a viewer but also, as a being reflective of the situations brought in the work, the debate that the production of the reality of movie screens makes us question a reality that is made completely our miles (E5).

The speeches support the participants of the conflicts and the reflection for the cinematographic art, the strategy for the reflection of the participants of the conflicts, and how the group deliberates in the daily life of everyone. At this juncture, Mattos (2018: 2-3) states that, through this instrument, it is possible to provide the viewer with a creation of their reflection on ethical dilemmas, promoting a conciliation through the various conflicts. Fischer, (2017: 89-100) also reinforces the importance of cinematographic art in understanding bioethics through the lens of cinema, providing the debate of form.

3.2 Bioethical implications in teachers’ daily practices, students, and health professionals

Bioethics was described by Van Rensselaer Potter (2001: 185-191), as a discipline that can go with scientific development with an ethical vigilance that he supposed to be among moral interests. In this sense, bioethics is an important theoretical framework for the discussions that permeate the daily experiences of teachers, students, and health practices, the focus of this study.

The bioethical implications refer us to the scenarios of moral conflicts, between subjects, in their diversities of practices and knowledge that are configured by divergences, reflecting in interpersonal relationships, according to the narrative:

In the experience of the health professional, there are always situations, such as conflicts between the patient's thinking and the caregiver or even between students/coworkers about what would be the correct and respectful thing to do in some cases (E2).

Among the technological advances that the world, especially the health area, cause various conflicts and as health practices, offering scientific debates in the field of bioethics and its interdisciplinarity (Coelho, 2013, p: 3-4). This demand suffers from the presence of important changes in debates that stimulate professional health reflection on their daily lives.

As ethics of life, it allows us to reflect on some points that are crucial and relevant for humanity, given the most human and collective ethical principles, and not observe these points just from a personal, technical, and scientific perspective (E7).

The teaching environment of Bioethics permeates from areas of health to political and environmental areas, expanding the ethical dilemmas of society. This understanding is based on the confluence proposed by Van Rensselaer Potter in 1971, which brings comparable concepts between different fields of knowledge (Potter 2001, p. 185-191).

The importance of debates in different levels of education is supported by Paulo Freire (Loureiro, 2016, p. 17-22) and by the Declaracion de la Ciencia (Unesco, 1999), where it is formulated that the entire process of education should be guided by themes of the right to beings and the environment, aiming at harmony and the common good, since neglecting its importance can destroy life on the planet.

Conclusion

The conversation circle through cinematography should be a strategy to be inserted in the teaching and learning process, as its application brings with it an expansion of the dialogue in the daily practices, to mention the ethical discussions, corroborating for the construction of knowledge focused on the bioethics and its moral implications applied to health.

This research found the need for the conversation circle, as a space for dialogue on bioethics, having the cinematographic work as an instrument of reflection. Analyzing the participants' narratives, it was possible to observe that individual and collective understanding converges on the importance of bioethics in practices and daily life, thus awakening the relevance of the use of cinematographic art as a teaching instrument, enabling innovations in different scenarios. That permeates the teaching-learning process.

The study proposes other research that addresses topics on bioethics, anchored to cinematographic art, as an effective method to stimulate reflective thinking about everyday ethical dilemmas, enabling transformations in practices that involve teachers, students, and workers from different professional categories, especially in the health area, the focus of this study.

Recognition

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