

LEARNING TO WATCH CINEMA IN THE CLASSROOM: PRODUCTION AND INVESTIGATION FOR THE TEACHING OF CINEMATOGRAPHIC LANGUAGE

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ABSTRACT

This article synthesises an investigation of the making of a didactic programme as a consequence of the excess of consumption of audiovisual messages and the non critical and non-thoughtful attitude the youngsters have towards it. As an answer to this problem, the authors have produced a didactical programme about cinema and its language, the main purpose of which is to verify how knowledge, habits and attitudes of children may be modified if we plan, in the classroom, a way to deal with critical thinking, contents and cinematographic language.

Keywords: Spectators, Reception Pedagogy, Didactical Program, Audiovisual Messages, Cinema, Children, Cinematographic Language, Media Consumption.

INTRODUCTION

Today children and youngsters indiscriminately consume all kinds of visual messages, coming from the traditional communication systems or through the most recent ones (Internet, mobile phones, etc.). Having not enough knowledge about audiovisual language, they end up not recognizing the persuasive strategies behind the screen.

In the specific case of cinema, movies give us a vision of the world, wake up desires, influence our attitudes and understanding of reality, and contribute to the building of our identity. Through the movies the cinema has a fundamental role in youngsters lives as it leads them to easily learn through pictures. So, if there is no teaching of audiovisuals, it is very difficult for a public of children and youngsters to adopt a critical and thoughtful attitude, not being able to make a good reading or fully understand what they contemplate in a passive mode, and to contribute to the building of well balanced citizens, able to express their own thoughts from the available information, is lost.

In this education of the media, specifically in the cinema area, the main purpose is to provide children and youngsters with the necessary tools to teach them how to interpret messages and how to produce their own message. The idea is to make them acquire essential

knowledge, elementary notions of reading and writing, centred on a cultural perspective of citizenship and technique, being then able to analyse, in a critical way, what they are consuming.

In an educational context, cinema is mostly used for its entertainment characteristics forgetting its educational component, that we as education professionals could use to motivate the students increasingly interested and living in a world of technology and virtual situations. Although the school owns some technological equipment of information and communication, it is still too attached to the traditional teaching system, which is not really compatible in today's situation (López, 2002). Concerning motivation, we have to realize that the youngsters develop and use their critical judgement about subjects they are interested in and that make part of their daily lives. This is the guideline of this work inserted in a context of the difficulties in the education of the media and specifically of the teaching of cinema language. As an answer to such need, the authors have decided to produce a didactical programme on cinema language, that could be used in Portugal, with children of the 'Ensino Básico' (Primary school), more specifically from the 4th and 6th grade, with the main purpose of using this language as a new form of learning, which may represent in the near future a plus in their awareness when decoding

audiovisual messages, contributing in the near future to changing the attitude towards the audiovisual.

An Education in Learning Means of Communication

In the last forty years several different bibliographic references from anglo-Saxon and spanish authors were produced about the education of the media, in order to promote the teaching in this area and mainly to teach individuals to interpret and create their own messages and to influence the existing offers and contents. Today we face a new scenario where means of communication, information and communication technologies are predominant, giving way to the significant socialized learning. Therefore, it will be necessary in the future to call the attention of the importance of a development of education towards and with the media, developing measures from the production of educational tools to finding out a new structure for the teaching system, as the national curriculum for the 'Ensino Basico', in Spain and Portugal, does not contemplate the education as means of communication. According to UNESCO 'the teaching of the media is part of the basic preparation of every citizen, in any country of the world, towards the freedom of speech and the right to information, and represents the basis in the building and support of democratic life' (UNESCO, 1984).

At the educational level, the purpose of education of the media is to make students able to control on their own the use of information and communication means and technologies, through grids of analyse and an adequate pedagogical proposal, helping them to adopt a thoughtful and active attitude about the media messages they constantly receive from the respective sources. If we fail in the audiovisual education of the students, as education professionals, we will contribute to the development of images of themselves manipulated by others, where the values and attitudes may not agree with their true way of being (Tyner & Lloyd, 1995, p. 15).

The targets in the education of the media are that children or youngsters be able to gather information, select, determine its several levels, and criticise, from any kind of

media document. For this to be realized it is necessary for them to have reading, decoding and analytic abilities, etc. It is also very important for youngsters to be aware of the role that the means of communication have in everybody's personal and social life, and to know the technical mechanisms, the symbology that is used to attract the spectator, as well as the economical, political and ideological interests behind the companies responsible for the production of the media product in question. Moreover, we can then confirm that the learning of the media implies to acquire not only concepts but mainly attitudes and values. That is to say, the main purpose of learning the media is not essentially to acquire knowledge of the media, as some authors describe, but mainly the development of the students' critical thought (Piette, 1998, p. 64). Today it seems clear that the education of the media is essentially focused on the use of the means of communication, as a didactical resource of the subjects studied in school. The great mission of the educational system is to integrate the education of the media, by exploring its languages, its creative possibilities, giving the tool for the students to become critical and participating users.

Basic Elements of the Audiovisual Language

Cinema like other audiovisual means uses a series of codes making it different from the writing and other communication techniques. Cinematographic language, especially the different plans and their variety in different scales, framings, angles and movements, contribute for the diversity of the several ways of seeing them through the camera, allowing a more subjective viewing and therefore, each one will interpret what is seen in their own perspective. According to Giacomoantonio (1981), due to the 'assembly of pictures' the cinema and its language developed in order to make the spectator feel different sensations and emotions, separating itself from any attachment through technique, becoming art and creativity. Also music has an important role all along a cinematographic production. It complements the action awaking or intensifying memories of any kind. Moreover, music sometimes complements the role of a certain character that is not able to fully express himself, other

times music is used to express emotions; music is fundamental and can even replace a character.

As for the theme of a film, it can be dealt with in different ways gathering elements that make part of a certain cinematographic gender. The interest of the public for certain kinds of cinema inspire of its 'repetitive and cumulative nature' is due mainly to the 'reaffirmation', that means that people go to the cinema to enjoy known moments and situations, where they search for strong emotions, loving scenarios, new situations as someone that goes to a playground fair searching for adventure, but in the cinema everything happens in a controlled and easy to recognize environment (Altman, 2000, p. 49).

Cinema And Spectators

The mass communication theory has crossed several periods during its evolutional and growing process. Therefore, there are many empirical studies of the subject of means of communication and their influence on the public. The Communication Sciences while searching for answers have been supporting their studies mainly on the sociological theory about the media, the so called 'effect theory'. Making a reference of the distinct periods, the first is characterized by a strong power of influence that the media have, as opposed to the second period marked by not considering that influence such a strong aspect, and in the third period the importance is focused again on the influence of the effects the media have (Wolf, 1994, p. 30).

From all currents of thoughts developed, and of great importance in the educational context, even though not accepted by all, lies the one that considers the importance of communication means towards specific public context, where the messages are received, interpreted and adapted to the subject context of the receptor experience, knowledge and motivations (Vaz, 2002). Therefore it is important to know the public and especially the way children consume cinema, as it is the only way for the school to be able to hand out the tools for a critical and thoughtful consumption. The authors are interested, as professionals of education, to know the attitudes and behaviours the spectator shows towards the

cinema, this way the researchers will be able to help the spectator to acquire communicative competences, fundamental to living today in this information society. The study results of the effects of the cinematographic environment and the spectator are different, whether they refer to long, medium or short term. Within the scientific literature there are several authors who dedicated their work to the theme of socio-cultural effects of the communication means. Nevertheless, in spite of the non-existence of a conceptual chart consistent with the effects produced by the influence of means of communication, on one hand there is a positive tendency centred in the use the children make of the means in order to satisfy their needs and on the other hand a negative tendency considering the means of communication as a treat to the cognitive and emotional knowledge of the child (Sevillano & Bartolomé, 1998, p. 339).

In the beginning of scholarly life, children are influenced by what they observe on television, as we can realise by their new behavioural attitudes, both in school and at home (Luçart, 1998, p. 147). The impact and effects of the means of communication, more specifically of cinema over the youngest public, is object of non-consensual arguments. As far as it concerns the influence of cinema messages on children and youngsters, some say that children are more vulnerable, as they accept and generalize the dominant messages, ignoring what is behind them. In youngsters and adults one can observe some balance between the receptivity of dominant messages and subjacent messages. This way, the presence of certain attitudes in the spectator may be observed both at the level of processing information from texts and in the interaction with the cinematographic means itself.

With reference to Manvell (1978, p. 153) the cinema strongly influences our attitudes and our way of living. It plays a very important role on peoples general education, as it influences life styles, where models and values are shown and consumed by the spectators in general, independently of their age (Ballesta & Guardiola, 2001, p. 11). Sometimes, the aggressiveness transmitted

invades the life of youngsters influencing their behaviour that becomes violent and not explainable. This situation may be explained as an answer to provocation, as in the movies this kind of conduct is morally justifiable. Due to all this influence the audiovisual messages have on younger spectators, it is necessary and urgent to change the way they are interpreted and understood; this implies a behavioural change in the receptive attitude towards a much more participating and active one. It is really important to analyse and think about the interaction between the means of communication and the audiences, in this particular case the children audience, to understand the communicational processes established between the cinematographic environment and the children. According to this thoughts we have to underline the importance of the 'reception pedagogy' through which it is possible to analyse passive behaviour and its motivations, as well as stimulate the active reception in the processing of knowledge and feelings, and the abilities and skill in the analyse of audiovisual messages' (Herreros, 2003, p. 140).

Children may perfectly recognize through a cinematographic image the reality and characteristics of a certain landscape, however, all these experiences are not direct, and the absence of experiences in the majority of children determines the kind of interpretation they make towards everything they see on the screen (Cebrián de la Serna, 1997, p. 88).

Cinema and Education

Means of communication in general and particularly cinema, are without a doubt the main contemporary resource for cultural communication and expression, that is to say 'that whoever wants to participate actively in public live has necessarily to use modern means of social communication' (Buckingham, 2005, p. 22).

In the last decades society has been experiencing a boom of technologies and means of communication, contributing to a profound change in general and particularly in the way culture is organized and transmitted. Before this new scenario the school as an institution loses its main role in the transmission of

knowledge and information. The school is not prepared at the level of educational proceedings nor during its daily functioning and furthermore faces difficulties to accept the challenges that an information and communication society presents (Piette, 2000, p. 79). Leonard and McLuhan (1972, p. 89) remind us that school institutions are losing time preparing students for a reality that does not exist anymore. This way, school institution, responsible for the learning process of teaching, should respond to the challenges of the present culture, as to the needs of younger generations. According to these global society changes, the main educational purpose should not be to replace the traditional teaching system by the new information and communication technologies but to develop a different attitude towards them.

Teaching children in a way so they become critical and thoughtful is the school's major challenge, giving them the tool to decode in a consistent way the audio visual language. Furthermore, in the specific case of cinematographic language it can become a very valuable tool in the moral and human maturity of the students, that is to say to become a school of ethics. According to Herreros (2003, p. 10) the question is how to obtain resources allowing the deconstruction of the audiovisual information as to 'detect the system of values and interests present, and to appreciate the usefulness and rigor or its absence, offered by each of the communication means allowing the best information possible'.

In the present school system, one intends to teach with the information and communication technologies. Nevertheless, students do not know the basis of audiovisual language in which the technologies are founded, and often even the teachers do not recognize that language. As far as concerns the latter, their intervention is indispensable for helping students to participate in this process of decoding images. As a consequence the need of a cinematography teaching is shown in the knowledge, abilities and skills necessary to use and understand the cinematographic environment, a process of analyses, that foresee evaluation and criticism. Thompson, Simonson and Hargrave (1996, p.

34-35) comment on a series of positive factors justifying a didactical use of cinema in education:

- Movies are efficient when the presented information is coincident to the objectives we want to achieve.
- It is better to use films on a subject the students have already some information about.
- Objective information consequent of the visioning of a film helps to assimilate some specific knowledge the student already has.
- Movies develop skills of attention and resolution of certain problems according to the information shown.

Even though there will not be a real integration of a cinematographic teaching in the school curriculum, it will be important to refer the different levels of didactical usage in the educational context: learning with cinema (cinema has a didactic resource and help in teaching and learning); to know and understand cinema (cinema as a study object – critical analyse) and create with cinema (cinema has a technique of creative and expressive work). The cinema as a resource is already part of our strategies in the classroom. Today, a large number of existing initiatives within new information and communication technologies are centred on these initiatives as a resource to motivate the students and because of the impact of its attractive language, in this specific case cinematographic language. According to Miravalles (1998, p. 68) most movies shown in schools are didactic, as a way to illustrate and complement certain historical themes or Natural Sciences, having nothing to do with those movies the youngsters pay to watch in the theatres. To know and understand the cinema refers to study the means, to study the process, mainly the analysis of movies from the recognition of the existing illusion in cinematographic work, its internal mechanisms, the transmission of behavioural attitudes, its social influence, etc. The interests of the learning of this language may lead to obtain a certain desirable level of analysis that will allow watching a moving image under a critical point of view. A good commercial movie, like a good text of literature, represents an excellent pedagogical resource, as it also

“allows to make a deep experience of a lived situation and analyzes it according to discoveries already lived by the youngster” (Almacellas, 2004, p. 30-31).

Cinema as a technique of expressive and creative work is another very attractive way to use cinema in the school, giving students the possibility of creating their own stories, using the cinematographic language as an expression path. The aim of this activity is not to transform students into cinema professionals or cinema producers but allowing them to know a new language, to be used afterwards as a personal and creative means of expression. The use, as an educational tool, allows an active and reflected participation of students in school (Gomez, 2000, p. 161).

According to what has been said before, it seems the right moment to realize that in spite of not readjusting the educational curriculum to the new informative and communicative reality, we may find in today's curriculum along every school levels, aims, disciplines and working areas that relate in a flexible way to the use of means of communication, particularly cinematographic environment in the class. Apart from that, cinema can also be used as a specific discipline, where different activities are gathered with fundamental themes, becoming very enriching and motivating.

As a conclusion we may say that the cinematographic environment in all its forms of work in the classroom, will allow us, without a doubt, to explore a large variety of objectives of the educational curriculum in a interdisciplinary proposal that gets closer to the daily reality of our students.

Making off of the Didactic Program the Cinema is in the School

After a quick approach toward the theoretical basis that supports these study, we will proceed with clarifying some of the theoretical foundations that represent structural aspects for the design and elaboration of didactical materials and that specifically support the creation of our Didactic Programme: “Cinema is in the school”. According to this, the authors consider didactic materials everything that has functions attached to the teaching-

learning process of a certain programme or of a curricular project. According to Area (2004, p. 73) 'didactic means or materials, are definitely a key component that organizes and shapes the formative activity developed in a formal way'.

In this paper, the proposal for didactic material, will be subjected to its practical application in a real context, that, in an early phase, implies the development of an analysis and evaluation model of the Didactic Programme itself, through which its efficiency towards the teaching-learning process will be proved. With institutionalized education arouses the need of using didactic materials and in this the case textbook represents a transmitting means of culture and knowledge, as well as the main element of the teaching-learning process. This way, we should refer that the concept of curricular material as information transmitters is out of date, pointing now to the development of other cognitive skills closer to the students. The role of the teacher, initially a mere user, has now to use the means, as well as evaluate them, diagnose and act accordingly. (Cabero & Hernández, 1995, p. 17-18). Today, where teachers are concerned with the diversity of students and where they try to develop adequate strategies answering that diversity, there is a complete change as the teacher now has to consider diagnose, planning and evaluation tasks that are as important as execution and transmission. As a matter of fact, the reflection on the teaching-learning process, transforms itself in a most powerful mechanism in order to improve the quality of educative action. This way, under this context the development of designing programs makes sense, with the active critic and conscientious participation of the teacher, where he acts as the main agent responsible for the use of curricular development. This is the ideal model for the development of Didactic Program.

Within a certain context curricular materials develop skills, which help and stimulate the action before reality, the understanding of information and the growing of environments that lead to learning (Cabero, 1994, p. 119). This way it is necessary to develop didactical materials that can help teachers' activity in what

planning, development and evaluation of the teaching learning process is concerned. Furthermore if the main purpose is to integrate the cinema environment in the classroom, the production of curricular materials acquires a special importance.

Curricular materials are characterized by several functions (Parcerisa, 1996, p. 32). According to this idea, the Didactic Program: "Cinema is in the school", stands out due to its innovation in content, since there is little offer on the editorial market on didactic programmes on teaching audiovisual, moreover for the "Ensino Basico" (Primary School levels): it is motivating as it presents contents, being part of students experiences; as a guide it offers a methodological proposal, searching to answer a more concrete vision of the world and of the situation of subjects as beings that fully communicate, interpret and understand the multiple codes and languages present in the messages of the means; it is informative material, as it foresees the acquisition of conceptual contents, even though in an attractive way as well as behavioural and procedure contents, as to develop strategies and necessary values for the consumption of cinematographic environment in a more conscientious, active and critical way; last but not least, it is a program with a solid methodology, through a model of participating and critical teaching, that modifies, in a conscientious and permanent way, the relations and interactions with the means of communication.

In fact, the making of this Didactic Program (fundamental element in this investigation work) is really advantageous due to the offer of didactic proposals, that allow a conscientious intervention concerning the cinematographic teaching of the younger public as the big consumers of the new communication and information languages, giving them the ability to decide what are the pertinent messages, adopting an active, critical and reflective attitude.

Evaluation and Application of the Didactic Programme: the Cinema in the School

As referred to initially in this investigation, the researchers have applied the Didactic Programme: "The Cinema is in

the School”, in the real context of six schools of the “Ensino Basico” of the Autonomous Region of Madeira, in Portugal, in a total of eight classes (four of the 4th grade and four of 6th grade); the aim was to teach and learn the cinematographic language in a critical and reflective way, allowing us to verify to what extent knowledge, habits and attitudes may be modified due to a well planned treatment of reflection and analysis of the contents of cinematographic language within the classroom, and in this particular case in the Area de Projecto (Project development) discipline Referring to the Didactic Programme and its components (Student's exercise book, Didactic Guide and DVD), it is important to underline that, before its application, these three elements were submitted for a pre-evaluation by a group of evaluators. Their indications and suggestions could show if the programme referred to, contributes or not to a cinematographic teaching for the students of the “Ensino Basico”. Bearing this in mind, they asked the opinion of individuals whose experience and knowledge enabled them to issue valid opinions (Juste, 2006, p. 227).

As far as it concerns the global appreciation of those experts of the Didactic programme, the attention was called for the fact that didactic material was considered attractive, easy to use and useful as information text; furthermore, through this material the student is able to acquire knowledge, ways of procedure and values adequate to his needs as a citizen of the world of audiovisuals, and consequently of the information and communication society, and finally, having as a starting point the cinematographic environment, an environment on its own already very motivating. The Didactic Programme will allow the development of basic competences that will ease the critical and significant learning of the students. After this process by the evaluators, the authors proceeded with the selection and contact of the teachers that would implement and apply the project. In an initial phase they have planned the application of the Didactic Programme, to be used in the classroom, followed by the process of direct observation, by the investigator, of contrast interviews and the drawing of diaries by teachers and students involved in the study.

In a second phase, after six months of application and after leaving the six schools, it was necessary to analyse all gathered data and proceed with the respective treatment. It is now time to present, in a succinct way, the main conclusions regarding the application of the Programme in a real context, that is to say, in an educational context. As a matter of fact, in spite of the importance of the opinion of the evaluation group, it was necessary to contrast it with reality, in order to obtain valid conclusions as a response of the objectives they have initially proposed with this investigation. The research was made over a sample of 151 students and 13 teachers. They tried to have the 4th and the 6th grade represented in equal proportion.

All the information coming from the implementation in schools is of the utmost importance as it will allow obtaining important data that will help us to improve the Didactic Programme: “The Cinema is in the School”.

Conclusions and Considerations

Referring to the students and the classroom context

The first aim of this study was to investigate the initial perceptions, knowledge, cinema consumption habits and attitudes towards the cinema, of the students belonging to some schools of “Ensino Basico” of the Regiso Autónoma da Madeira, Portugal.

- Data allows us to verify that as to cinematographic habits, the majority of children watch one or two movies per week, independently of the means used, justifiable situation due to the great amount of time they have to dedicate to school activities, being mainly the afternoon and night as the moments available.
- As far as the use of video and DVD, specifically in the moment they are used, the majority of students reveal that they only use these equipments to watch movies during their free time, when they have nothing else to do.
- Just before the application of the Didactic Programme, they verified that, in spite of the majority of students that had already gone to the movies (in a proper theatre), there was a small group that had never tried it. Nevertheless, the implementation of the Didactic Programme in the schools changed that situation with an

initiative that took all students to the movies one time, giving all the kids the possibility of enjoying a movie on the big screen.

- A great number of students watch one or two movies monthly in the appropriate places and that happens mainly during weekends. This way, the most watched movies were: "The Magic Forest" and "Harry Potter and the prisoner of Azkban", the latter being the preferred one along with its main character Harry Potter as the favourite hero. This film, as well as the former films of this saga, created a great enthusiasm in the general public and drew students to regular theatres in spite of the difficulties in visiting them.
- As far as attitudes in the cinema environment are concerning, more specifically during the premier of a movie, it was proven that the students go to a movie just because it is a new movie and nothing else.
- As far as reading the Technical Chart, the majority of students did not know its importance or purpose, and after the exhibition of the movie they immediately left the room. But after being taught, through the application of the programme, they were able to observe that some have changed their opinion on this subject, showing some sensibility but it does not mean they will totally change their attitude in the future
- As to the planning for consumption of movies, the majority of students select the movies they watch mainly taking into consideration the cinematographic kind. This way, the most common kinds are "Adventure", "Comedy" and "Terror", being the ones they prefer.
- As far as it concerns the favourite hero there are several that emerged: Mr. Bean, Harry Potter and Arnold Schwarzenegger. According to this, the study may say that the selection of these main characters is due to an identification of the student with them, being that these heroes reflect the students desires, needs, impulses
- As to the need of a language to allow the comprehension of the moving images, the majority of the students state that some learning is necessary to help its comprehension, although some consider they immediately understand it.

- Lastly the researchers would like to comment that the majority of students dedicate little of their free time to watch movies. Today and contrary to what we would think, free time is not dedicated to watch movies through the traditional way, due to the growing of digital technology and mainly the internet. The new information and communication technologies have been multiplying their daily possibilities, offering a variety of moving images, including small short films, to which a cinematographic learning will be necessary in helping the children to adopt a critical and reflective attitude towards them.

Referring to the Didactic Programme

The second aim of this experiment with the implementation of the Didactic Programme: "The Cinema is in the School" in a real context, was to apply this programme in six schools of "Ensino Basico", on a total of eight classes, in Portugal, with students whose economical and socio-cultural level was medium or medium-low, giving way to an objective application, necessary in all investigations. All the elements of this investigation, students and teachers, committed themselves and made a great effort as sometimes, mainly in the case of teachers, they had to conciliate the daily school work with all the work involved in the experimentation of the Didactic Programme.

The next purpose was to evaluate the didactic possibilities of the programme design, in its practical application, as material to support scholar activities and students for the 'Area de Projecto' discipline, according to the curriculum. This way the authors wanted to really interpret the dynamic that comes from the experimentation of the Programme in the respective classes, their planning and organization strategies, analyse contexts of implementation, the interaction and the class environment, evaluation, the limitations and achievements of the Programme itself. As the study can observe, the answers obtained in the group interviews and in other instruments for the gathering of data allowed us to pull together very promissory and interesting results.

First of all, during all this phase of experimentation of the

Didactic Programme could observe the interest and the motivation that the teaching of audiovisual in the educational context aroused in all participants. The innovative characteristics of these new contents, used in the Portuguese context, led to new dynamics in the non-disciplinary curricular area called 'Area de Projecto', making the students to intervene in a very participative, autonomous and conscientious way. The motivation factor was always present, and can be proven by the active and participative dynamics in the classroom. Furthermore every time there were discussions about a certain subject in this matter, the majority of students participate, contributing to critical analyses around the cinematographic environment that was very inspiring. As a matter of fact, as far as the interaction of students in class, an environment of autonomy together with cooperation was developed, contributing to a dynamic engagement of the students.

Through certain attitudes the study could observe the teachers revealed skills and abilities to adapt to new situations. The majority of teachers involved organized their time to plan their didactic activity as well as strategies of work (group work organization, working material, etc); some have even developed some research on this subject.

Regarding the limitations, the most important are the ones generated by the institutional contexts, that is to say, limitations regarding material resources, lack of time and little specific qualification on teaching the media. Nevertheless, in spite of all these obstacles, significant achievements were made in the knowledge of cinematographic environment, as well as changes in the way students watch cinema.

The fourth purpose of this investigation was to describe, interpret and evaluate the improvement degree in the development of 'learning cinematography' of the students, through the experimentation of the Didactic Programme, with the aim of knowing the influence of this strategy in their cinematographic habits and in the way they watch movies.

With this purpose in mind, we should first of all underline

that the level of improvement in the development of "learning cinematography" is difficult to quantify, although the intervention has occurred during a short six months term, for the Didactic Programme and exclusively in a scholarly context. This way, even though it may be difficult to assure that a significant learning on this subject was produced, one thing is certain, the application of this Didactic Programme specially allowed the development of knowledge about the cinematographic environment, the recognition of certain procedures and strategies for the visioning of cinema. For example: why is the Technical Chart at the end important, among many other things? After all we think that some changes were produced in the way children perceive the significance of this new theme. We should then underline some children's comments like "I like cinema classes, because we study how the cinema world works"; "From now on when I want to watch a movie I will look for the age recommended and know what kind the movie belongs to...".

Regarding the last objective, in which we have proposed to compare the initial perceptions, knowledge, habits of cinema consumption and attitudes towards the cinema from the students of this investigation with those gathered at the end of the programme implementation, it is now necessary to make a reference to the possible evolution of learning, as far as acquisition of some knowledge, procedures and attitudes between the initial moment and the end.

As to the procedures to be considered while a projection of a film ends, the majority of students, as we can observe by the results, learned the importance to read the information present on the technical chart of a film, even though they do not do it always; also the importance of the knowledge about how the world of cinema works, gives them a new perspective to see the cinema; they were aware of the fact that cinema is a representation of reality and not the reality itself. As for the different cinematographic kinds, they have learned what characterizes each kind, learning how to use this information in a wiser and rational way. Following this thought one of the students subjected to investigation referred that the kinds are important as they could give

them a previous idea of what is the film about.

Another content that aroused interest amongst the students was the cinematographic plans and angles, and the study could even verify in some classes, through observation, the drawing of a script by the students using the referred elements in a correct way.

After the application of the Programme the students considered they were manipulated, once they recognized the interests hidden behind a film projection and the whole cinematographic industry. Another point to underline is that they have already understood the importance of interpreting a movie, as it allows them to discover the messages the author wants to tell. At last the authors thought it would be pertinent to make reference to a comment made by a teacher, in this experiment, in which is very sensitive to the evolution from the initial moment and the final of the Didactic Programme: "as far as this final part of application of the Didactic Programme is concerned, they realized that the reality is now completely different from the beginning of the programme, in the perception of contents by the students and the way the teachers introduced them".

Today, the 'cinematographic teaching' is not one of the first priorities of the present elements responsible for the educational system, and so, the UNESCO recommendation regarding the teaching of the media are not being followed. The present model is more an education for the means instead of an education in means, that is to say that majority of educational teaching for teachers that exists is based on technical and practical aspects of audio visual teaching. Therefore, it is very important to alert the teachers, on one hand to the problems that can emerge from today's information society and on the other hand the need that the school curricula has to incorporate the new information and communication technologies in the teaching-learning process, from a merely practical point of view (technicist concept) but also from a critical and engaging point of view (critical concept). Furthermore, the teaching of teachers should not only be based on the use of the cinematographic means by the teacher; on the contrary, the teacher must be aware of the importance of the use

of the cinematographic means by the student, in a critical way, as an expressive and creative resource.

The production of educational material, like this Didactic Programme, may be an excellent starting point to this important and necessary task, as we live in a society marked by a growing absence of critical sense.

The elaboration of curricular materials especially to new themes, as is the use of the cinematographic means in the classroom, with a critical point of view – cine-literacy, may be a key element, not only for the youngsters and children to interact with the cinematographic environment with an active, critical and intelligent attitude, but also as a way of motivation for other disciplines, contributing to the general successes of the teaching-learning process. This way, the cinema as a didactic resource is an enriching and instructive way to access reality, even though it has to be interpreted, analysed and finally discussed. Furthermore, the transversal themes that contribute to the growing of the students are detached, helping their integration in the society as critical, reflecting and conscientious citizens. The authors presume that the Didactic Programme: 'The cinema is in the school' eases the pedagogical innovation and the integration of the 'Cinematographic Teaching' in the school curricula and in the teaching practices.

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