Vivat Academia. Revista de Comunicación. 15 June 2020/15 September, 2020, nº 151, 127-156
ISSN: 1575-2844 http://doi.org/10.15178/va.2020.151.127-156

RESEARCH

Received: 03/05/2019 --- **Accepted**: 17/12/2019 --- **Published**: 15/06/2020

VIDEO ART AS A METHODOLOGICAL TOOL AND CREATIVE CATALYST. THE ACQUISITION OF COMPETENCES IN MEDIA LITERACY WITH THE HELP OF EMOTIONS

El videoarte como herramienta metodológica y catalizador creativo. La adquisición de las competencias en alfabetización mediática con ayuda de las emociones

Francisco Cuéllar Santiago[1]**.** University of Granada. Spain.
fcuellar@correo.ugr.es

Isidro López-Aparicio Pérez. University of Granada. Spain.
isidro@go.ugr.es

We appreciate the participation of the students of each of the educational workshops held, as it would not have been possible to achieve such research without their collaboration.

ABSTRACT

This research arises from the need to provide society with useful tools for the media literacy of individuals in a world flooded by audiovisual technologies. In addition, it is necessary to have an educational system that evolves in parallel to the changes that originate outside of it and for it, among others, it is necessary to resort to those languages that students use, in order to encourage motivation, But without forgetting the need to educate them with a critical attitude where they reflect and question themselves. From the teaching practice, developed into two workshops With secondary school students from an IES in Madrid and an IES in Murcia with high-ability students, based on a comparative research (quantitative and qualitative), we will analyze the results of an educational methodology of media competencies through video art, with the purpose of encouraging other teachers to use media literacy in their classroom. This literacy is governed by the semantic structure of the audiovisual for its inclusion in the school curriculum in a transversal way. The teacher will be able to adapt to his programming all those aspects that the audiovisual contributes to the construction of critical thinking.

[1] **Francisco Cuéllar Santiago:** Degree in Audiovisual Communication from the Complutense University of Madrid. Do the Master of Film and Television Production at CEV. He is currently doing his doctoral thesis at the University of Fine Arts in Granada.

KEYWORDS: media literacy – video art – interdisciplinary – communication – teaching – dynamics – emotions.

RESUMEN

La presente investigación surge de la necesidad de aportar a la sociedad herramientas útiles para la alfabetización mediática de los individuos ante un mundo inundado por tecnologías audiovisuales. Y es que, se hace necesario un sistema educativo que evolucione de forma paralela a los cambios que se originan fuera de éste y para ello, entre otros, se debe recurrir a aquellos lenguajes que el alumnado utiliza, con el propósito de incentivar la motivación, pero sin olvidar la necesidad de educarlo con una actitud crítica donde reflexione y se cuestione. A partir de la práctica docente, desarrollada en dos talleres extraescolares con alumnos de secundaria de un I.E.S. de Madrid y un I.E.S. de Murcia con alumnos de Altas Capacidades, a partir de una investigación comparada (cuantitativa y cualitativa), analizaremos los resultados de una metodología educativa de las competencias mediáticas a través del videoarte, con el propósito de animar a otros docentes a utilizar la alfabetización mediática dentro de su aula. Esta alfabetización se rige por la estructura semántica del audiovisual para su inclusión en el currículo escolar de manera trasversal. El docente podrá adaptar a su programación todos aquellos aspectos que el audiovisual aporta para la construcción del pensamiento crítico.

PALABRAS CLAVE: alfabetización mediática – videoarte – interdisciplinar – comunicación - docencia – dinámicas – emociones.

A VIDEOARTE COMO FERRAMENTA METODOLÓGICA E CATALISADORA CRIATIVA. A AQUISIÇÃO DE HABILIDADES DE ALFABETIZAÇÃO MIDIÁTICA COM AJUDA DAS EMOÇÕES

RESUMO

A presente pesquisa surge da necessidade de fornecer ferramentas úteis para a sociedade para a alfabetização mediática dos indivíduos perante um mundo inundado pelas tecnologias audiovisuais. E é que, se faz preciso um sistema educativo que evolucione de forma paralela às mudanças que se originam fora deste e para isto, dentre outras coisas, se deve recorrer a aquelas linguagens que os alunos utilizam, com o propósito de incentivar a motivação, mas sem esquecer da necessidade de educá-los com uma atitude crítica onde se reflita e se questione. A partir da prática docente, desenvolvida nas oficinas extra escolares com estudantes do ensino médio de um instituto de educação secundária de Madrid e um instituto de educação secundária de Murcia com estudantes de Altas Capacidades, a partir de uma pesquisa comparativa (quantitativa e qualitativa), analisaremos os resultados de uma metodologia educativa das competências midiáticas através da videoarte, com o propósito de incentivar outros docentes a utilizar a alfabetização midiática na sua aula. Esta alfabetização está baseada na estrutura semântica do audiovisual para sua

inclusão no currículo escolar de forma transversal. O professor poderá adaptar na sua programação todos aqueles aspectos que o audiovisual traz para a construção do pensamento crítico.

PALAVRAS CHAVE: alfabetização midiática – vídeo arte – interdisciplinar – comunicação - educação – dinâmicas – emoções.

Como citar el artículo:

Cuéllar Santiago, F. & López-Aparicio Pérez, I. (2020). Video art as a methodological tool and creative catalyst. The acquisition of competences in media literacy with the help of emotions. [El videoarte como herramienta metodológica y catalizador creativo. La adquisición de las competencias en alfabetización mediática con ayuda de las emociones]. *Vivat Academia. Revista de Comunicación,* (151), 127-156.
doi: http://doi.org/10.15178/va.2020.151.127-156 Recovered from
http://www.vivatacademia.net/index.php/vivat/article/view/1181

1. INTRODUCTION

It is evident that societies change at breakneck speed, the explosion of communication technologies in the first years of the 21st century is causing the effects of these changes to be more evident, and, logically, education does not live outside of this, Guillermo Orozco, quoted by García Matilla in the supplement published by "ESCUELA and Cuadernos de Pedagogía" on the seminar held at Menéndez Pelayo International University in Santander with the title, Education and school in the media (Mirapeix, 2009) , whose quote indicates that

> In addition to living in a knowledge society or an information society, we are living in an education society. This means that we have moved from a society with an educational system to an educational society.

Still, these social changes around education still do not remove the most recalcitrant stigmas of education in the 20th century. In Spain, the course of a given class is still marked by the excessive use of literacy and master classes.

Authors such as María Acaso express their disagreement with this situation and point out that an educational revolution must be carried out (Acaso, 2015) where citizens are able to generate their own knowledge. It is about walking to a current and contemporary pedagogy, where it was generated in interdisciplinary projects, since these favor and enrich learning.

Over the last ten years, interest in media literacy has grown enormously, especially since the enactment of UNESCO in 2010 and published the following year in Spain (United Nations Educational Organization, 2011). Therefore, different authors say that since television, video games or the internet are part of informal education , both of children and youth, an approach of these tools to school is

necessary (Gutiérrez, 2012) . This generates new terms referring to today's society such as that of producer-consumer (García-Ruiz, 2014), proposing that currently the media producer-consumer produces and consumes information (Sandoval, 2012).

On March 31, 2010, the General Law on Audiovisual Communication in Spain (GLAC) was published in the Official State Gazette, which came in response to the request of the European regulatory context in the field of media literacy, with the aim of being a competence to acquire (Gavara de Cara, 2012). But the GLAC on its own cannot become executor of the necessary control activities, management and propositions that rest with it, so it turns out to be necessary to create an independent regulatory body for this purpose, therefore SCAM is created (State Council for Audiovisual Media) and calls for the creation of independent regulatory bodies in the autonomous community, with the aim of locating it within the educational sphere.

In 2011 after the change of government in Spain , it led to a number of important restrictions regarding media literacy , including: non-implementation of the SCAM and the Attribution to the Commission for the Telecommunications Market (CTM) competencies provided for in the GLAC, leaving in the hands of the market all those practices that should be neutral, scientific and focused on literacy as less sectored as possible, "but the most decisive, without a doubt, is the incidence of this suspension in everything that refers to the protection of fundamental rights" (Gavara de Cara, 2012, p. 130).

Let us keep in mind that at the educational level this GLAC is designed to be executed from a cross-sectional perspective in the study plans, but since the aforementioned SCAM is not constituted and the CTM is given control, the regulation and imposition of the mechanisms will be marked by the Government held by the executive on duty. The creation of the LOMCE demonstrates this, since audiovisual teaching hours have been considerably reduced and its almost total disappearance of the study plans. Tornero and Gavara Cara point out to us that media literacy should address: incorporating media education, training of teachers (initial and ongoing) and its introduction into the basic educational curriculum (Gavara Face, 2012), something that becomes difficult with the new impositions.

Thus, in 2017, the Government carried out the subcommittee on the State, Social and Political Pact for Education, where the seven fundamental axes were marked where the bases of the pact would have to be articulated, but we observe that they again forget about the media literacy, showing the gross mistake of believing that CITs are the solution to media teachings, not understanding these as mere tools to reach the ultimate goal. The eleven axes proposed for the pact are:

> First: Increasing progressively early education of the population; second, promoting the permanence and successful completion of compulsory education; third, adapting the offer of post-compulsory secondary education to the needs of the students; fourth, developing an offer of vocational training education suited to the demands of society and the labor market; fifth, the

> updating of curricula and pedagogical methodologies in order to facilitate the adaptation of the educational response in each center; sixth, promoting the use of information and communication technologies in teaching; seventh, the promotion of multilingual education; eighth, providing schools with the capacity to innovate and adapt to their socioeconomic environments; ninth, guaranteeing the social and professional recognition of teachers; tenth, the evaluation of the results of the students and the operation of the system as essential factors to improve the quality of education; and finally, the development of a state system of scholarships and study grants that effectively consolidates equal opportunities in access to education. (Martínez Saiz, 2017, p. 4).

The fifth axis seems significant , because a few months after this meeting, the updates and changes that carries out the Government are aimed at further cutting the hours of plastic art or music (Galaup, 2017), negative impact on the postulates of media literacy.

Video art in the educational environment has lived and continues to do so a stage of obscurantism that shows no signs of change in the coming years. Few teachers have carried it out in basic regulated education, perhaps due to their lack of knowledge of the medium in question. This artistic discipline has been marked by an evolution closely related to its ability to extend to other disciplines or areas, such as sociology, communications, information theory, cybernetics, etc. as Pedro Ortuño points out.

But to know well what we are sticking to we must mention Eugeni Bonet (Bonet, 1987), as he describes the use that video art had in its origins, being mostly: documentation of synthesized performances and abstractions, technical experimentation tool and egotistical projections, sculptural installations, etc., within the museum environment and away from educational environments.

There is little research on video art within a sphere of regulated education and revolve around artistic education, examples such as: the Doctoral Thesis of Ángel García Roldán (García Roldán, 2012) or the Doctoral Thesis of Marco Casado Alvarado (Casado Alvarado, 2000) from the field of education in audiovisual communication; or the Doctoral Thesis of María Sara Müller (Müller, 2012) from a vision of the field of education in Latin American countries. All of them, examples of video art as a complementary tool to the subject of education within the university or higher education field and far from compulsory education.

Although it is difficult to find examples in basic education educational settings, it is worth noting the work of the public institute of Celanova (Ourense) (Huete, 2015), where students carried out a participatory project, with the invaluable help of the video creator Bill Viola and the plastic artist Eugenio Ampudia, resulting in the video art "Looking for Viola". This one grants some interesting but scarce pedagogical methodological approaches, since, its interest loses steam when it connects with the

school curriculum. The project started from the plastic arts subject, as group work and not as a center work methodology. Video art must be seen not only as a tool that facilitates the union between different subjects, but it also generates a perfect symbiosis between knowledge and emotion.

Learning emotional intelligence is necessary, because as Goleman affirms (D. Goleman, 1995; Daniel Goleman, 1996) this affects the individual. Emotions help us grow, to overcome trials and learn to interact with our environment, and together with memory, protect us from those who have lived offensive situations, reminding us those good times we want to remember. Therefore, they must always be linked to education, trying to generate positive feelings so that learning is so.

2. OBJECTIVES

This research aims at demonstrating the factors that contribute to improve the acquisition of media skills in learners through the use of video art, to achieve the required goals by UNESCO in terms of media literacy.

Therefore, the main objective of our research is:

- Show the usefulness of the practice and use of audiovisual tools in teachers, motivating students and adapting teaching to media literacy.

Specific objectives:

- Generate a proposal of expectations and study goals.
- Create the integration for collaborative work and development of basic competences corresponding to each dynamic.
- Promote personal development.
- Promote academic and personal development and generational identity.

3. METHODOLOGY

3.1. PARTICIPANTS

For the study, 20 students are taken from a public secondary school in the Community of Madrid (ISI Code)[2] and that we will call N=A. A multidimensional selection of the students is made, giving free choice to all those who want to participate in the research, making no distinction by sex, age, academic results or motivation. The number of students per course was determined in: 4 of 1st ESO, 4 of 2nd ESO, 5 of 3rd ESO, 4 of 4th ESO and 3 of 1st High-school. The duration of the workshop was six months, with a total of 26 sessions (two hours for one session per week).

For Type 2, we called N=B, it was formed with 3rd grade students from the High Capacity ESO of Lorca and surroundings in the Extracurricular Enrichment Program

[2] ISI course called: Video art and emotional experience workshop. School term 2016-2017.

of the Region of Murcia[3] (ACL Code), with a total of 20 students of the same age . This allows us to make a comparative observation between a heterogeneous group and a high-performance homogeneous group. It took place fortnightly, lasting 3 hours per session.

3.2. DESIGN

For the research design, were detailed the core competences that UNESCO (United Nations Educational Organization, 2011) proposes for teachers and that should be the basis for a complete media literacy of students, which are:

1. Understanding the role of the Media and information in democracy.
2. Understanding the content of the Media and its uses.
3. Accessing to information in an effective and efficient way.
4. Critical evaluation of information and sources of information.
5. Applying new and traditional formats in the media.
6. Placing the sociocultural context of the Media content.
7. Promoting Media and Information Literacy among students and managing the required changes.

We designed the course following the hybrid study proposed by Álvarez and Jurguenson (Álvarez, 2003), in which quantitative tools were used within a qualitative research. We collected data through two questionnaires, one before the course and another after it, with dichotomous closed questions and categorized closed questions with a suggested answer. Furthermore, qualitative research will be reviewed, based on the objectives well defined by UNESCO, through direct observation of the students.

In our research, it was very important to keep track of significant learning, following the bases stated, and well known by teachers, of the significant learning of David Ausubel (D. Ausubel, 1963) in his research Psychology of Meaningful Verbal Learning, and that Later it would undergo a partial modification (D. Ausubel, Novak, D. and Hanesian, H., 1978), where he explains the key to the theory of meaningful learning as opposed to rote learning, with a series of requirements classified as:

1. Meaningful learning materials
2. A disposition on the part of the person who learns to link each concept of the new material with concepts that they already have.
3. A relevant or appropriate cognitive structure in the student, that is, that some concepts of it can be related, in a non-arbitrary way, with the new concepts.

According to González García (1992): it is essential that the conditions indicated are met, didactically and methodologically, because this implies the knowledge of

[3] AC Course called: From Emotions to Cinema - Video Art Workshop. 2016-2017.

the cognitive structure of the students and the correct organization of the curriculum and instruction, while favoring a positive attitude towards this kind of learning.

It is necessary to offer the student another way of learning and, to achieve this, González García tells us (González García, 1992, p. 149) Students must increase their knowledge in: "1. The learning process, 2. The nature of knowledge and 3. How to extract meanings from the materials studied".

At the beginning of the workshop is delivered to the students the questionnaire with dichotomic open and closed questions, as well as categorized closed questions with suggested answers and closed questions , where are analyzed development processes and the understanding about their personal perception of the educational environment, and where the students demonstrate their capacity for abstraction through drawing and written expression. In the designed questionnaire we can measure the dimensions of the concepts-objectives of our research (Work Methodology, Study Methodology, Mental Structure and, finally, Feeling of Belonging).

The questionnaire has 24 items, of which seven are open type and seventeen are closed type. The dimensions to be measured correspond in a percentage of 15% to the type of student according to their grades, another 15% to beliefs regarding their abilities, in a 20% we measure the dimensions referring to autonomy in relation to the subjects, with another 10 % we measure the methodologies they follow to study and with a 10% their learning environment, with another 10% we measure the capacity for conceptual abstraction based on drawing and word, and finally, with a 20% we measure the feelings of inclusion towards their peers and their educational center through the feeling of pride or shame.

In the application of the knowledge acquired by the student, it is convenient to highlight the importance of contemporary art, which serves as a relational link of concepts through emotions to everyday elements. With the sample of different video-artistic pieces by important audiovisual creators (such as Bill Viola, Chris Marker, Nam June Paik, among others), a typology of emotions is classified prior to the start of the dynamics, which will serve as a starting point where to find job empathies. We believe that these emotional empathies will create a more faithful memory in the student of the audiovisual pieces shown, thus having a resource to turn to when working on our own audiovisual works.

3.3. PARTICIPATION

The methodology designed for the workshop consisted of three large blocks dividing each of the sessions, which included different AMI competencies, during the workshop sessions. Obviously, some of the dynamics could fall within several competencies at the same time (table 1). In the first session, they are given the initial questionnaire, where they are asked to fill it in on the spot before beginning any

dynamics. In the last session, they are given the final questionnaire to assess the satisfaction of each student.

Table 1. Phases of the research and its relation with the competences in AMI.

	Research Phases		
UNESCO AMI Competencies	PHASE 1: CONTEXT Sessions 1, 2 and 3	PHASE 2: ANALYSIS Sessions 4 - 12	PHASE 3: EXECUTION Sessions 13 - 26
Competition 1	• Presentation. • Group dynamics based on psychological experiences and personal knowledge of the student. • Group dynamics called "The cinema in your head", where students take different roles on cinema: actors / actresses, narrators and spectators.	• Group dynamics where each student must write a story putting himself in the shoes of a different media.	• Construction of group activity (short film) based on approaches presented by the students, which deal with a global school content. • Public presentation of the activities carried out, from personal to collective. The act is called an artistic exhibition, always seeking the greatest possible impact.
Competition 2	• Sample of works by videoartists and analysis of the implicit emotions in them: classification of the emotions found. • Group dynamics called "The cinema in your head", where students take different roles on cinema: actors / actresses, narrators and spectators.	• Group dynamics where each student must write a story putting himself in the shoes of a different media. • Group dynamics and interaction around the Journey of the Hero and the Structure of the Unique Myth by Joseph Campbell. • Construction of an own language through the use of different video art techniques.	• Preparation of the literary and technical script based on the ideas presented by the students. • Construction of group activity (short film) based on approaches presented by the students, which deal with a global school content. The duration of the recording is 6 weeks. • Group dynamics around the knowledge taught by the teacher about the Art of Assembly (digital video editing). • Public presentation of the activities carried out, from personal to collective. The act is called an artistic exhibition, always seeking the greatest possible impact.
Competition 3	• Viewing and analysis of the RTVE program *Weekly Report* of that week, contrasting the information	• Group dynamics where each student must write a story putting himself in the shoes of a different media. • Dynamics of individual	• For the development of the script, the student is made aware of various writing tools and script structure. In addition, they are named different very

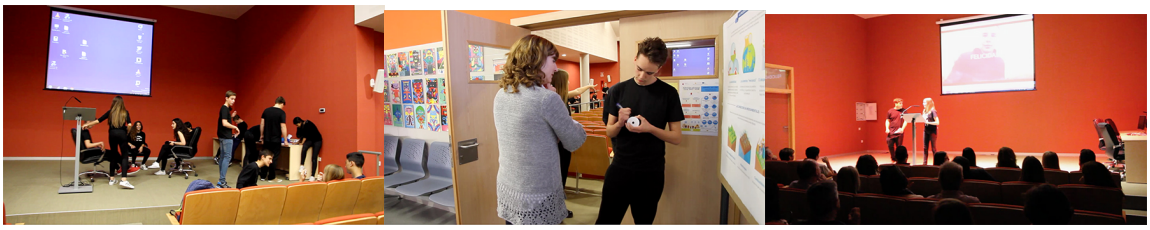
	provided within the program with the news from other general media.	work called *And what for?* Where the student exposes those contents of subjects that they believe will not serve them at all in a professional future. Through the audiovisual, they should investigate and obtain information with which to explain to their colleagues the use and purpose of said information.	useful web content platforms for the development of a complete narrative.
Competition 4	• Sample of works by videoartists and analysis of the implicit emotions in them: classification of the emotions found. • Film analysis of cinematography in the key of art within commercial circuits. • Viewing and analysis of reports and news within the RTVE Newscasts, as opposed to the News from generalist networks.	• Group dynamics where each student must write a story putting himself in the shoes of a different media. • Group dynamics, where each created group will elaborate an audiovisual piece about a news story that took place within the institute, where a set of news and a connection to the place of the news will be recreated. • The teacher gives each 10x12cm cardboard frames to each student, who must throw them into the air and analyze the information of what has been framed, later creating with the news inside a news item, a poem and an advertising slogan.	• Preparation of the literary and technical script based on the ideas presented by the students. • Construction of group activity (short film) based on approaches presented by the students, which deal with a global school content. The duration of the recording is 6 weeks. • Group dynamics around the knowledge taught by the teacher about the Art of Assembly (digital video editing).
Competition 5	• Group dynamics called "The cinema in your head", where students take different roles on cinema: actors / actresses, narrators and spectators.	• Group dynamics and interaction around the Journey of the Hero and the Structure of the Unique Myth by Joseph Campbell. • Development of dynamics of inclusion to the group through video art, starting, in each case, from basic emotions, and analyzing each one of them.	• Construction of group activity (short film) based on approaches presented by the students, which deal with a global school content. The duration of the recording is 6 weeks. • Group dynamics around the knowledge taught by the teacher about the Art of Assembly (digital video editing).

		• Construction of an own language through the use of different video art techniques. • Using the Smartphone, create one-minute videoarts at home.	
Competition 6	• Sample of works by videoartists and analysis of the implicit emotions in them: classification of the emotions found. • Viewing and analysis of reports and news within the RTVE Newscasts, as opposed to the News from generalist networks.	• Group dynamics where each student must write a story putting himself in the shoes of a different media. • Using the Smartphone, create one-minute videoarts at home. • The teacher gives each 10x12cm cardboard frames to each student, who must throw them into the air and analyze the information of what has been framed, later creating with the news inside a news item, a poem and an advertising slogan.	• Group dynamics where we observe reality through the classroom windows. With a music given by the teacher, the students must contextualise the pedestrians, to later generate narrative ideas from the observed data. • Preparation of the literary and technical script based on the ideas presented by the students. • Public presentation of the activities carried out, from personal to collective. The act is called an artistic exhibition, always seeking the greatest possible impact.
Competition 7		• Group dynamics where each student must write a story putting himself in the shoes of a different media. • Group dynamics, where each created group will elaborate an audiovisual piece about a news story that took place within the institute, where a set of news and a connection to the place of the news will be recreated. • The teacher gives each 10x12cm cardboard frames to each student, who must throw them into the air and analyze the information of what has been framed, later creating with the news inside a news item, a poem and an advertising slogan.	• Preparation of the literary and technical script based on the ideas presented by the students. • Construction of group activity (short film) based on approaches presented by the students, which deal with a global school content. The duration of the recording is 6 weeks. • Public presentation of the activities carried out, from personal to collective. The act is called an artistic exhibition, always seeking the greatest possible impact.

Source: own elaboration, 2017.

All the dynamics presented in table 1 follow the four common objectives, outlined above, that are made known to students before the beginning of each one of them.

For the final presentation, the students were part of the technical and artistic team of the event, where access to family and students will be allowed to view the work done.



Note: photo 1 belongs to moments before the start; picture two to the entrance of parents to the event; while photo 3 belongs to the presentation of a video art.

Photo 1, 2 and 3: final exposition of the ACL workshop on the day of the presentation.
Source: own elaboration, 2017.

3.4. ANALYSIS

For the analysis of the research, the procedure of the Grounded Theory has been followed: specifically a comparative analysis using the method of constant comparative analysis of Glaser and Strauss (Andréu, 2007). Through this methodology, we can discover those aspects that are relevant to a certain area of study (Strauss, 1990). With this model, we seek a better understanding of the data obtained from the observation of the workshops, of the data collected through the audiovisual pieces made by the students, and of the answers given by them in the questionnaires with open and closed questions that are raised, both at the beginning and at the end of the workshop. We have used the SPSS program version 25, for statistical analysis of the data.

The data obtained in the qualitative analysis carried out through the Observation Guide (OGd), carried out over 26 sessions, evaluates the student from three different angles: a) Participation in the classroom during the viewing and analysis of the media raised by the teacher; b) Participation in class throughout the workshop during the dynamics proposed; c) Exhibition and explanation of the personal video art made.

The data was collected through direct observation using pre-established items in a table, created from the Observation Guide for the Detection of Educational Needs proposed by the National Council for Educational Development of Mexico (Public, 2010) , and that was adapted for Spanish learners. This adapted guide consisted of the following dimensions (chart 1).

GAC METHODOLOGY (Complete Attention Chart)
High school
Observation indicators in secondary

Cognitive domain.

1. He is easily distracted and loses interest and attention in class.
2. You tire quickly and do not hold your attention for a long period.
3. Many times you cannot do the activity alone; you need direct advice.
4. You need an instruction repeated several times in order to understand it.
5. He leaves his school work incomplete.
6. Presents significant difficulties in writing.
7. He manifests significant difficulties in reading.
8. Shows significant difficulties in understanding texts.
9. You experience difficulties accessing new content.
10. It presents difficulties in transmitting a message clearly and making itself understood.
11. Their dialogues are short and some nonsense.
12. When writing a free text, you do it with great difficulty and little clarity.

Psychomotor scope.

1. You face difficulty in taking the pencil, the colors, a notebook, etc., appropriately.
2. It presents difficulties for manual work.

Psychosocial scope.

1. Often changes in mood during the same day: from being very happy to very angry or sad.
2. He gets angry easily; it can even go as far as blows.
3. It is difficult for him to adapt to any coexistence situation.
4. Little or nothing to do with peers.
5. It does not respect rules.
6. He is reserved in expressing his feelings, and very little expressive.
7. He often acts without thinking, impulsively.
8. Shows aggressive behaviors.
9. Most of the time he is unmotivated to carry out any activity.

***Chart 1*:** GdO Dimensions.
Source: own elaboration, 2017.

Note: The selection of the dimensions prepared for the research of this article have followed a screening process with respect to those proposed by CONAFE.

The data collected through observation was carried out in two phases, a first one for the theoretical content, dynamics and exposition of each student, and a second collection of data during the recording process of the short film and video arts.

The cognitive indicators are focused on all those aspects referring to the concentration, attention and capacity of the student for study and class work. On their part, the psychomotor indicators focus on the physical aspects of the students and their motor skills and abilities. Finally, psychosocial indicators measure the relationship between the student and his educational environment, whether they are teachers or peers. Each section has different student observation indicators, which

were evaluated individually on a daily basis in two different phases, an initial one (first three weeks of workshop) and another final one (last two weeks of workshop) where, this way, being able to carry out an evolution comparison.

To conclude the analysis, the students were asked to fill out some final satisfaction questionnaires (SQ).

4. RESULTS

From the first research phase, we obtained a classification of the students divided into four stages from the IQs, which served to show special attention to those that denoted greater difficulty in acquiring the necessary knowledge (table 2):

Table 2. Typology of students obtained from the initial questionnaires.

	Typology of students
Type 1	Highly autonomous students with great capacity for symbolic abstraction, with a high feeling of belonging to the school and to their peers.
Type 2	Students with care need, but autonomous enough to take advantage of their studies. Intermediate level of symbolic abstraction, but with high psychomotor capacity (skill). They have a broad sense of belonging to their peers, but not so high towards the school.
Type 3	Students with attention and concentration needs, but high capacity for manual dexterity work. Low level of symbolic abstraction. Low feeling of belonging in any field.
Type 4	Students with low attention and concentration skills and low skills. The feeling of belonging to the center and to colleagues hardly exists.

Source: own elaboration, 2017.

This typology is global and generalized for the students observed, but we must note that the predominant percentage of students was Type 2 and 3, leaving 1 and 4 in the minority for ISI students, with a total of three Type 1 students, nine Type 2, seven Type 3 and one Type 4. While for ACL students, the distribution was totally different, with Type 1 students prevailing, with a total of seventeen, and three Type 2s.

Once classified according to their typology, we offer the results of the types of emotions that were classified by them in the first sessions after viewing the video arts. These emotions served as reference students for various individual and group activities. All this is shown in table 3 and 4:

Table 3 and 4. Emotions analyzed by ACL (Lorca) and ISI (Madrid).

Table 3

Emotions analyzed by ACL

		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Fear	2	10.0	10.0	10.0
	Happiness	5	25.0	25.0	35.0
	Repulsion	1	5.0	5.0	40.0
	Hate	3	15.0	15.0	55.0
	Sweetie	3	15.0	15.0	70.0
	Fury	4	20.0	20.0	90.0
	Sadness	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

Note: Emotions blocked by the High Capacity group in Lorca

Table 4

Emotions analyzed by ISI

		Frequency	Percentage	Valid percentage	Accumulated percentage
Valid	Joy	3	15.0	15.0	15.0
	Fear	4	20.0	20.0	35.0
	Disgust	2	10.0	10.0	45.0
	Hate	3	15.0	15.0	60.0
	Love	3	15.0	15.0	75.0
	Panic	3	15.0	15.0	90.0
	Sadness	2	10.0	10.0	100.0
	Total	20	100.0	100.0	

Note: Emotions blocked by the group from the San Isidro Institute of Madrid

Source: own elaboration, 2017.

The results of the emotions exposed by the students were compared with those that the psychologist Daniel Goleman classified in 1995 in his book Emotional Intelligence (Daniel Goleman, 1996), and which served to make the students understand the importance of emotions in our daily environment, both work and personal.

As we have already explained in section 2.2 of this research, the designed IQ had four phases of analysis (working method, study, mental structure and feeling of belonging), and it was important to do research on the level of abstraction of the students, after analyzing the CI we observed that those students with high capacity in the field of mental structure based on the question: Do you generally memorize concepts based on images or based on words? In a 17.5% they showed a higher degree of relationship with the image than with the word, while for Type 2 students we observed that in 30% of the total they memorized based on images; and only 12.5% Type 3 and 2.5% Type 4, as we can see in table 5 and graph 1.

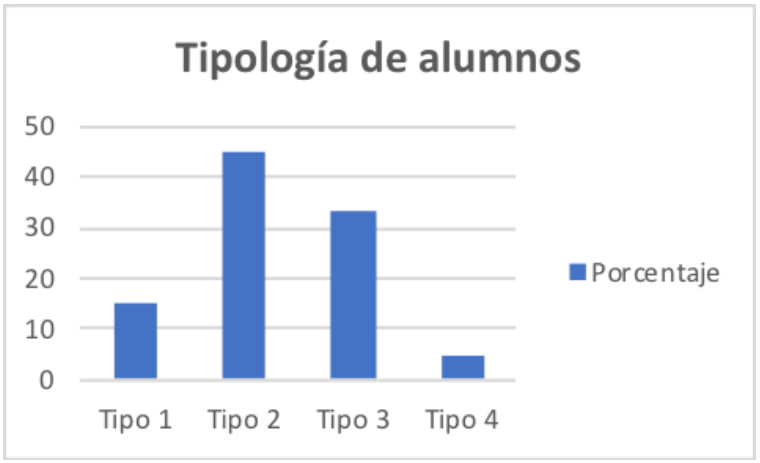
In direct relation to the question posed by word and image, students were asked to carry out a small exercise in interpreting a given image, as an open-ended question from which we could obtain more reliable data from the previous question (photo 4).

Table 5. Response IC19. Student memorization.

Memorization of the student

		Frequency	Percentage	Valid Percentage	Accumulated Percentage
Valid	Type 1	7	17.5	17.5	17.5
	Type 2	12	30.0	30.0	47.5
	Type 3	5	12.5	12.5	60.0
	Type 4	1	2.5	2.5	62.5
	Total	25	62.5	62.5	

Source: own elaboration, 2017.



Graph 1: student memorization.
Source: own elaboration, 2017.

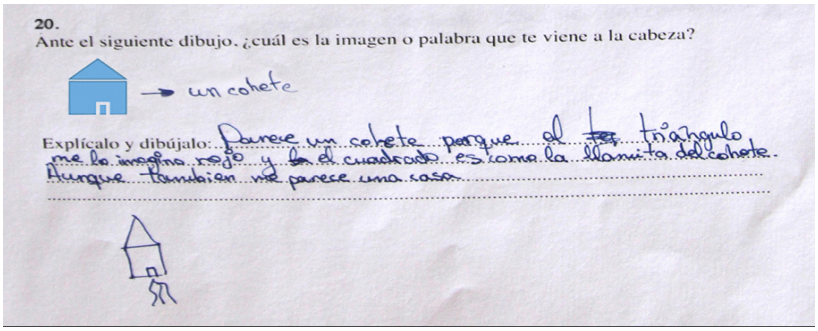
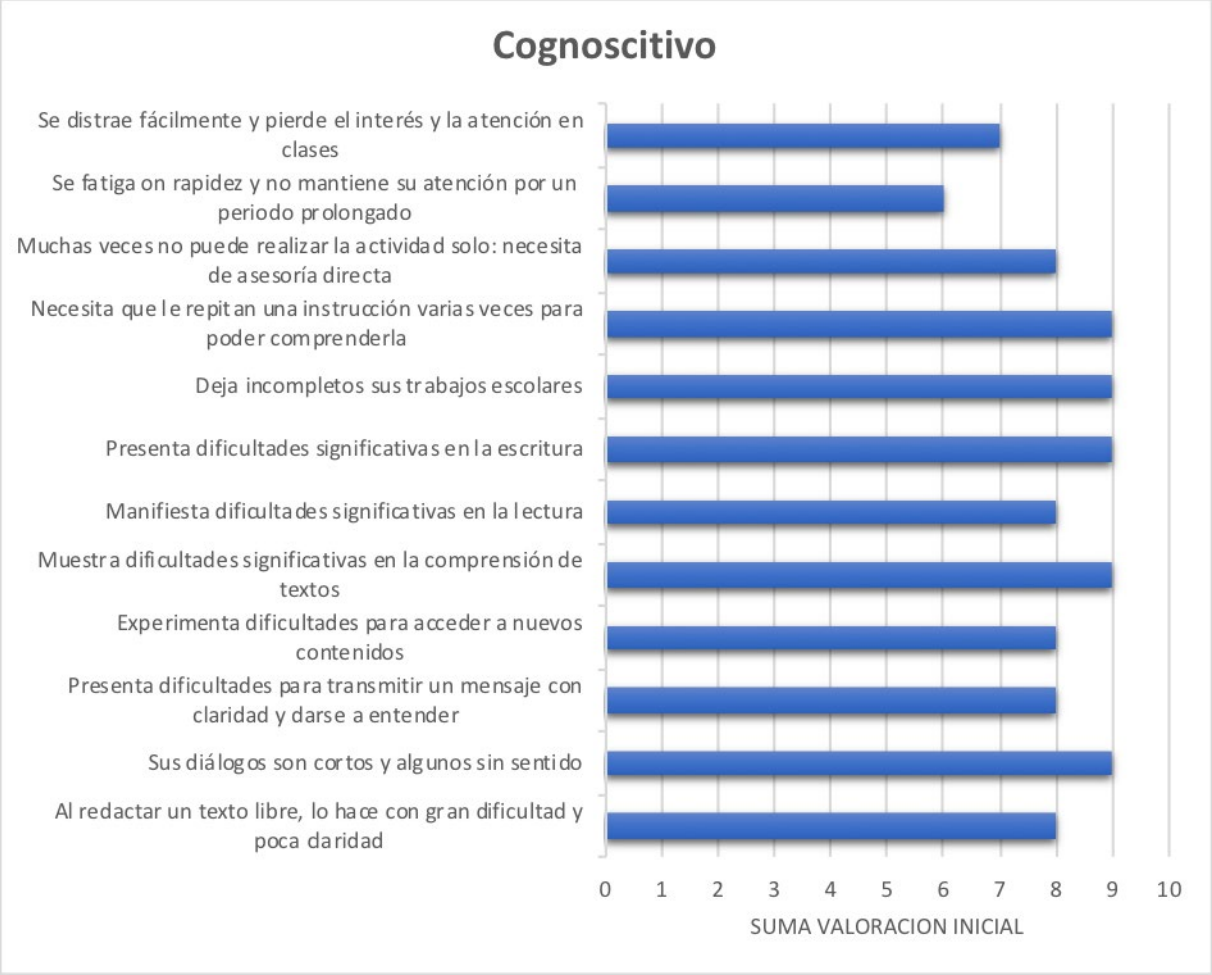
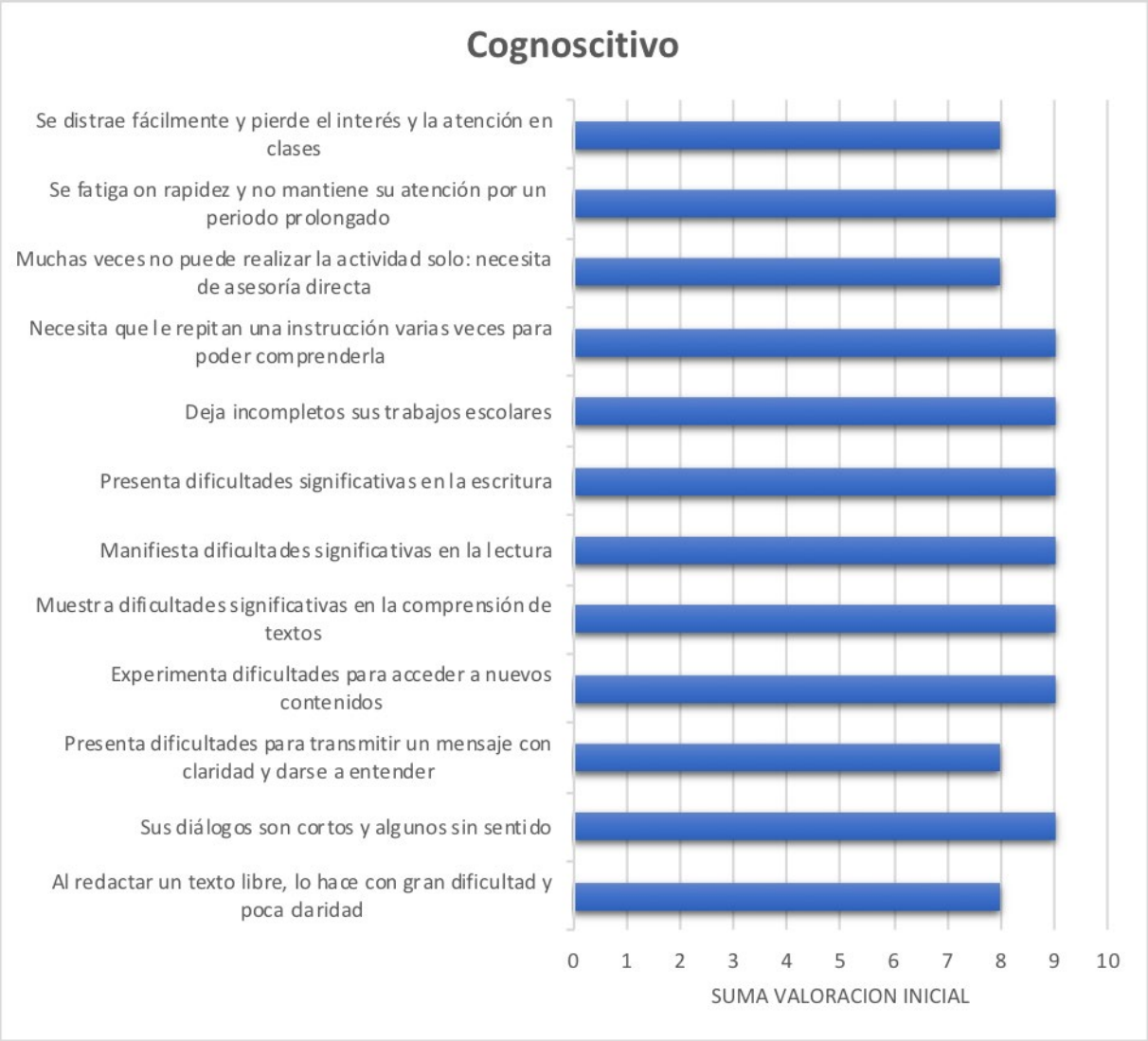


Photo 4: student ISI1 response 4.
Source: own elaboration, 2017.

The results of the first phase of OGd denoted clarifying data regarding the lack of concentration and attention of ISI students as opposed to ACL students, a situation that is reversed when we talk about data on psychomotor and psychosocial issues. In relation to the cognitive dimensions of the beginning and end of the workshop, we observe that attention and fatigue capacities are reduced globally by 30% after the development of group dynamics related to works focused on research and criticism. , the same occurs with the comprehension values, where the improvement margins have been exceeded by 20% in the types of students 3 and 4.

Let's take as an example two opposite poles of learners to show the improvements in the cognitive aspects, where we see that Student 1 (Type 1) obtained a slight improvement in the twelve cognitive OG inputs, because in the initial observation of the course he obtained very good scores in all study areas, even so, he managed to improve in different inputs in the final data collection of the observation, as we can see in graphics 2 and 3.

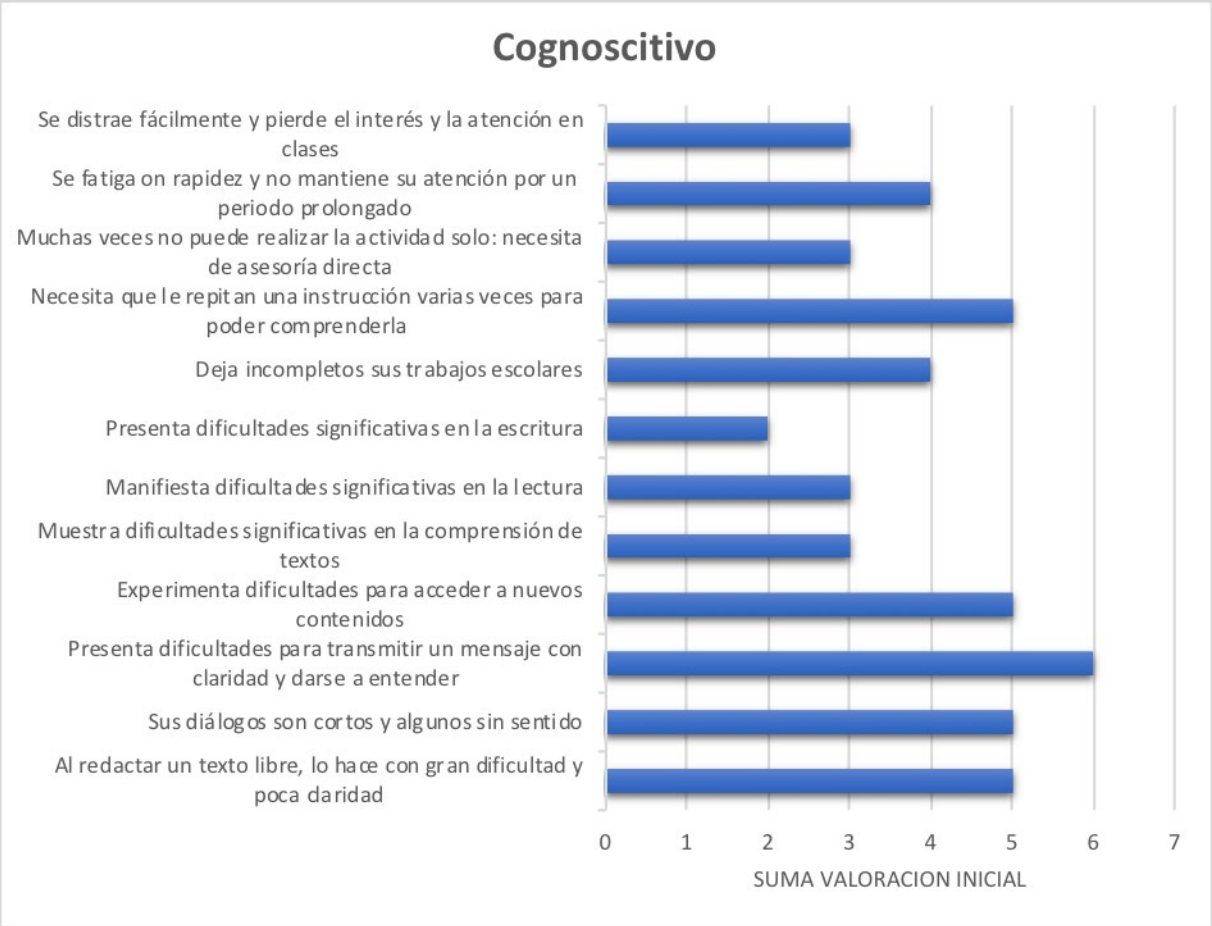

Cognoscitivo
Se distrae fácilmente y pierde el interés y la atención en clases
Se fatiga on rapidez y no mantiene su atención por un periodo prolongado
Muchas veces no puede realizar la actividad solo: necesita de asesoría directa
Necesita que le repitan una instrucción varias veces para poder comprenderla
Deja incompletos sus trabajos escolares
Presenta dificultades significativas en la escritura
Manifiesta dificultades significativas en la lectura
Muestra dificultades significativas en la comprensión de textos
Experimenta dificultades para acceder a nuevos contenidos
Presenta dificultades para transmitir un mensaje con claridad y darse a entender
Sus diálogos son cortos y algunos sin sentido
Al redactar un texto libre, lo hace con gran dificultad y poca daridad
0 1 2 3 4 5 6 7 8 9 10
SUMA VALORACION INICIAL

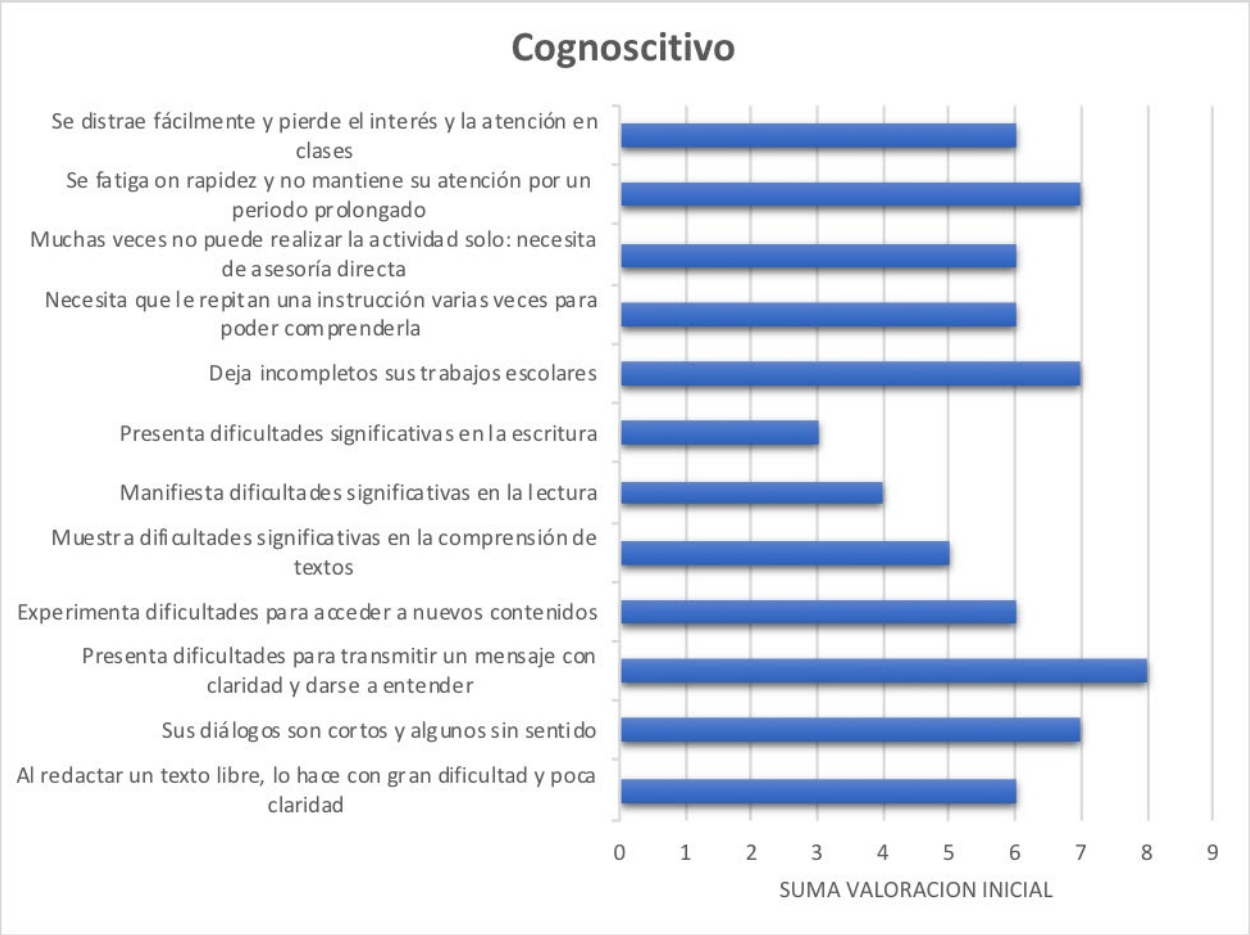


***Graphs 2 and 3*:** initial and final assessment of student 1 in OGD.
Source: own elaboration, 2017

We observed that the level of improvement deviation has been very low, since the minimum range of scores in the initial observation was 6 points for input number 11 and the maximum was 9 points for inputs such as 2, 5, 7, 8 and 9. In the final observation, we observed that there is improvement in some inputs that allow obtaining a more favorable mean in the student variables.

As for Student 11 (Type 4), we observed the great improvement that he showed after completing the course, where he improved his levels in all the inputs of the cognitive OG (table 11). In addition, we observed in the statistics the level of deviation has been very high, managing to improve his level of concentration more than double than in the initial phase of the OGd, with an average initial value of 0.937 points and a final value of 0.492 points.


Cognoscitivo
Se distrae fácilmente y pierde el interés y la atención en clases
Se fatiga on rapidez y no mantiene su atención por un periodo prolongado
Muchas veces no puede realizar la actividad solo: necesita de asesoría directa
Necesita que le repitan una instrucción varias veces para poder comprenderla
Deja incompletos sus trabajos escolares
Presenta dificultades significativas en la escritura
Manifiesta dificultades significativas en la lectura
Muestra dificultades significativas en la comprensión de textos
Experimenta dificultades para acceder a nuevos contenidos
Presenta dificultades para transmitir un mensaje con claridad y darse a entender
Sus diálogos son cortos y algunos sin sentido
Al redactar un texto libre, lo hace con gran dificultad y poca daridad
0
1
2
3
4
5
6
7
SUMA VALORACION INICIAL



***Graphs 4 and 5*: initial and final assessment of student 11 in OGD.**
Source: own elaboration, 2017.

Note that in the measurements made at ISI regarding inputs 6 and 7 in relation to literacy, we did not observe great improvements for all students. Fact that will have to be considered for future research.

The percentage of improvement in the cognitive parameters of the students is evident in table 6, where we can verify the increase, which the vast majority of students have obtained from the initial to the final observation six months later.

Table 6. ISI Cognitive OGD.

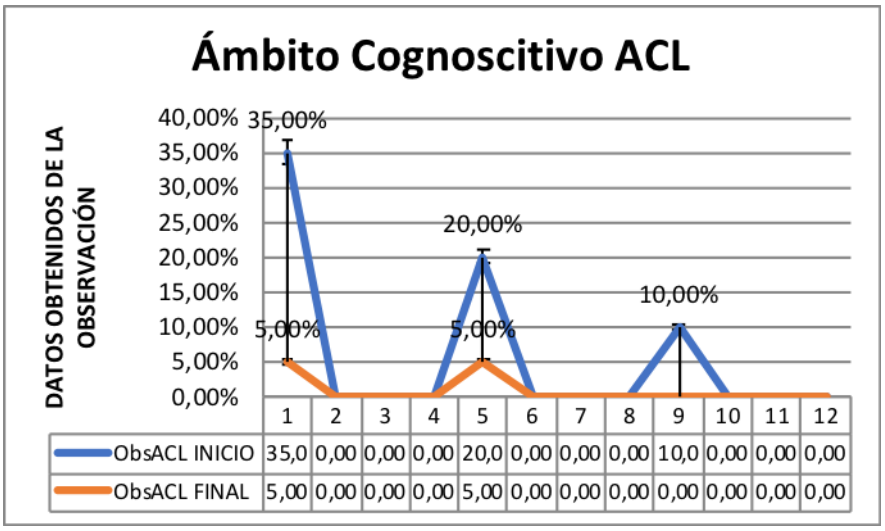
Porcentaje mejoría parámetros cognoscitivos GdO

Gdo Cognoscitivo		variable %																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Válido	1.Se distrae fácilmente y pierde el interés y la atención en clases	15,0	20,0	32,0	23,0	34,0	20,0	22,0	10,0	23,0	40,0	50,0	23,0	32,0	22,0	10,0	15,0	10,0	13,0	32,0	29,0
	2.Se fatiga con rapidez y no mantiene su atención por un periodo prolongado	10,0	29,0	19,0	36,0	28,0	23,0	22,0	24,0	40,0	20,0	45,0	39,0	21,0	12,0	22,0	28,0	12,0	15,0	27,0	34,0
	3.Muchas veces no puede realizar la actividad solo; necesita de asesoría directa	5,0	30,0	43,0	23,0	34,0	34,0	12,0	23,0	15,0	16,0	54,0	23,0	36,0	14,0	23,0	26,0	23,0	13,0	34,0	12,0
	4.Necesita que le repitan una instrucción varias veces para poder comprenderla	5,0	30,0	23,0	33,0	23,0	13,0	17,0	23,0	34,0	20,0	34,0	26,0	33,0	15,0	34,0	21,0	11,0	16,0	22,0	24,0
	5.Deja incompletos sus trabajos escolares	5,0	35,0	27,0	13,0	16,0	15,0	12,0	25,0	32,0	19,0	45,0	27,0	21,0	16,0	23,0	34,0	13,0	13,0	12,0	23,0

6.Presenta dificultades significativas en la escritura	0,0	25,0	23,0	23,0	34,0	23,0	16,0	32,0	12,0	26,0	9,0	25,0	27,0	23,0	32,0	12,0	16,0	12,0	26,0	20,0
7.Manifiesta dificultades significativas en la lectura	0,0	26,0	25,0	16,0	11,0	32,0	12,0	31,0	23,0	23,0	12,0	5,0	35,0	23,0	12,0	24,0	17,0	16,0	23,0	20,0
8.Muestra dificultades significativas en la comprensión de textos	5,0	23,0	37,0	7,0	26,0	11,0	15,0	21,0	25,0	32,0	23,0	26,0	27,0	27,0	29,0	27,0	17,0	15,0	19,0	15,0
9.Experimenta dificultades para acceder a nuevos contenidos	5,0	23,0	34,0	23,0	23,0	23,0	32,0	15,0	34,0	34,0	17,0	25,0	22,0	33,0	23,0	23,0	13,0	15,0	12,0	33,0
10.Presenta dificultades para transmitir un mensaje con claridad y darse a entender.	20,0	27,0	23,0	16,0	15,0	24,0	23,0	13,0	43,0	36,0	45,0	23,0	23,0	26,0	33,0	26,0	27,0	12,0	34,0	12,0
11.Sus diálogos son cortos y algunos sin sentido	5,0	25,0	37,0	26,0	16,0	33,0	16,0	16,0	23,0	29,0	33,0	27,0	26,0	23,0	27,0	33,0	12,0	10,0	32,0	22,0
12.Al redactar un texto libre, lo hace con gran dificultad y poca claridad	35,0	25,0	26,0	23,0	43,0	34,0	12,0	16,0	36,0	23,0	15,0	28,0	32,0	21,0	34,0	43,0	15,0	10,0	30,0	18,0
	Tipo 1		Tipo 2		Tipo 3		Tipo 4													

Source: own elaboration, 2017.

Students ACL, meanwhile, denoted great improvement in measurement 5 of the Cognitive OGD, to having a percent improvement of 15% compared to the initial measurement (graph 6).



***Graph 6*:** Cognitive OGD ACL
Source: own elaboration, 2017.

Regarding the psychomotor aspects, the students see their capacities significantly increased thanks to the manual aspects of the realization of the dynamics "The cinema in your head", "Making personal video art" and the "Group short film", where the students had to construct the set designs and make costumes, in addition to managing all the technical equipment for a shooting, such as lighting, sound, production and camera equipment (table 7). We observed that two ISI students had some difficulty in deftly holding the utensils, so they tried to show their error to correct it, but the excessive habit of the student and the lack of time required by teachers for complete attention, made their improvement impossible.

In ACL students, we did not observe great changes in the psychomotor areas, so we can affirm that their abilities for this skill are covered.

The percentage levels of improvement in observation are, globally, low because the students obtained good scores both at the beginning and at the end in motor skills, throughout the course.

Table 7. GIO Psychomotor ISI.

Porcentaje mejoría parámetros psicomotrices GdO

Gdo Psicomotor		variable %																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Válido	1.Enfrenta dificultad para tomar de manera adecuada el lápiz, los colores, un cuaderno, etcétera. en clases	20,0	16,0	43,0	32,0	17,0	26,0	23,0	29,0	15,0	25,0	5,0	21,0	23,0	35,0	33,0	6,0	19,0	21,0	22,0	25,0
	2.Presenta dificultades para los trabajos manuales	9,0	11,0	14,0	23,0	11,0	21,0	24,0	28,0	13,0	28,0	3,0	34,0	16,0	10,0	12,0	9,0	12,0	18,0	19,0	21,0
		Tipo 1		Tipo 2		Tipo 3		Tipo 4													

Note: we marked in gray the two students who were unable to readjust the dynamics for better attention.

Source: own elaboration, 2017.

In relation to the analysis of psychosocial measurements, we must note that one of the fundamental values of audiovisual is teamwork, without which it would be impossible to carry out any complex piece, therefore, special emphasis was made in this regard, where we observe initially two students with a very low capacity for empathy and a sense of belonging, due to a complicated personal situation. During the following weeks, we observed a significant change in this regard, something that is demonstrated in measurement #4, where relations between equals within the group improved by more than 30%; the same thing happened with motivation when carrying out the activities, where the stimuli towards the dynamics were increased by 25%. We found more difficulties when it came to showing feelings, where the level of improvement was lower, only 10%. Regarding mood states, the improvements were also moderate, being a common reflection in students of these ages (table 8).

Table 8. ISI Psychosocial OGD.

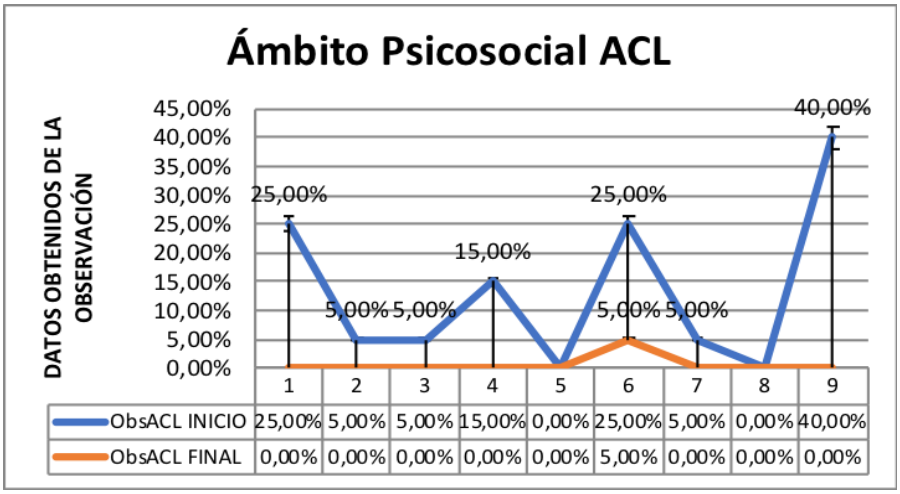
Porcentaje mejoría parámetros psicosocial GdO

Gdo Psicosocial		variable %																			
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Válido	1.Con frecuencia cambia de estado de ánimo durante un mismo día: de estar muy contento a muy enojado o triste	23,0	23,0	27,0	34,0	23,0	27,0	26,0	22,0	26,0	32,0	56,0	34,0	22,0	21,0	19,0	43,0	23,0	31,0	23,0	25,0
	2.Se enoja con facilidad; incluso puede llegar hasta los golpes	2,0	1,0	2,0	1,0	1,0	2,0	1,0	1,0	1,0	3,0	8,0	2,0	3,0	4,0	5,0	7,0	2,0	2,0	1,0	1,0
	3.Le cuesta trabajo adaptarse a cualquier situación de convivencia	12,0	23,0	19,0	22,0	26,0	23,0	23,0	12,0	25,0	23,0	29,0	23,0	12,0	21,0	20,0	19,0	17,0	12,0	19,0	12,0
	4.Se relaciona muy poco o nada con sus compañeros	12,0	15,0	10,0	12,0	10,0	14,0	16,0	12,0	10,0	19,0	21,0	13,0	16,0	11,0	5,0	7,0	9,0	6,0	9,0	10,0
	5.No respeta reglas	2,0	3,0	2,0	4,0	3,0	2,0	2,0	6,0	3,0	4,0	45,0	3,0	7,0	3,0	5,0	34,0	3,0	2,0	8,0	5,0
	6.Es reservado al manifestar sus sentimientos, y muy poco expresivo	1,0	23,0	25,0	23,0	33,0	23,0	27,0	25,0	13,0	16,0	29,0	22,0	16,0	22,0	11,0	27,0	12,0	23,0	16,0	16,0

7.Con frecuencia actúa sin pensar, de forma impulsiva	0,0	2,0	2,0	7,0	4,0	2,0	1,0	4,0	3,0	2,0	12,0	5,0	6,0	4,0	2,0	10,0	3,0	4,0	6,0	5,0
8.Muestra comportamientos agresivos	2,0	7,0	5,0	4,0	9,0	8,0	10,0	6,0	9,0	4,0	25,0	6,0	6,0	4,0	7,0	20,0	7,0	6,0	7,0	9,0
9.La mayor parte del tiempo se le ve desmotivado para realizar cualquier actividad	21,0	23,0	26,0	27,0	23,0	21,0	27,0	25,0	27,0	23,0	24,0	28,0	29,0	21,0	28,0	22,0	29,0	25,0	24,0	25,0
		Tipo 1		Tipo 2		Tipo 3		Tipo 4												

Source: own elaboration, 2017.

As for the ACL group, we observed that their empathy social skills also reflected an important deficiency, in addition to those related to teamwork, a situation that was aggravated by the lack of motivation that this type of student usually feels at certain times due to the lack of stimuli. Thanks to the dynamics, they were able to enter the groups, creating their own affiliates among colleagues; this is reflected in measurement 9, where the improvement was 40% among the students, creating a good atmosphere in group dynamics. An important situation of improvement was experienced in terms of the expression of feelings (measurement number 6), where students whose emotional expressiveness was initially very low, managed to manifest important personal situations in the dynamics of Video Art, expressing openly emotions to all their classmates . In addition, this situation helped the usual changing moods among young learners (measurement # 1), to be visibly improved, thanks to having a greater knowledge of peers and their feelings towards common situations (graph 7).



Graph 7: OGD Psychosocial ACL.
Source: own elaboration, 2017.

With the final questionnaire (FQ) we wanted to see the response of the students to questions raised in the IC and see if there were changes in their way of understanding the different phases of analysis raised. Thus, we found notable differences in terms of working methods, where 70% of ISI students changed their minds when they considered it more beneficial for them to work expressing their

own ideas and being able to direct the work to be done with open tasks. In addition, 80% of the students appreciated that they were better at assignments where they had to experiment and manipulate, when in the IC they marked other options. ACL students marked being able to work with images as very beneficial, where they could manipulate those concepts in a critical way, which encouraged them to generate new concepts.

Regarding study methods, students mostly supported the use of artistic tools for their studies, complementing reading and writing, believing that it would be beneficial for a better understanding of the subject.

It was important to observe, how students who had previously marked that they had never related content from other subjects, with which they were studying, had begun to do so, achieving a more global vision of the content, the percentage of students who did so was 30 % in the case of ISI and 45% in the case of ACL.

In relation to the feeling of belonging, they stated in the two work teams with 100%, that after the use of the methodology an appropriate climate for learning had been created, thus, in the same way, they stated that they felt proud of the group that had formed.

5. DISCUSSION

The use of video art shows a new tool for teachers, capable of generating greater attention and motivation in the student, connecting directly with the emotions, providing a personal and emotional knowledge to the students who will enjoy classes where they can learn to expound, expanding their knowledge more beyond those regulated in the study plans and, thus, achieving a complete media literacy, acquiring solid knowledge of the audiovisual entity, along with a critical capacity of the daily informational bombardment that we live. The teacher understands the classroom as a scenic space, where he can narrate and enjoy the art of oratory, showing knowledge through audiovisual, plastic or performance technical tools, and that take the student through the emotions of the educational content.

The experimental results in the qualitative research developed show that students prefer these types of methods compared to the traditional method of master class proposed by Brown and Atkins (Brown, 1988).

The qualitative data collected by the students has been really satisfactory. We will name the case of student ISI05 who, after learning new narrative techniques through video art, and understanding the technique, put it into practice in his own video art exercise, where he developed a formidable graphic synthesis, with a relational analogy of love and death that all the companions applauded.

From the first day of class emotions are a fundamental part of all the content, which they try to argue through narrated stories full of audiovisual emotional allegories, to introduce audiovisual literacy, so students will have free access to explain their feelings, without the need to speak in the first person and show empathic psychological states, which help the feeling of belonging through their peers. This fact was evident in the CF through the measurements CF24.1 and CF24.2, where students like ISI02 reflected the feeling of belonging towards their classmates and the satisfaction that this produced (photo 5):

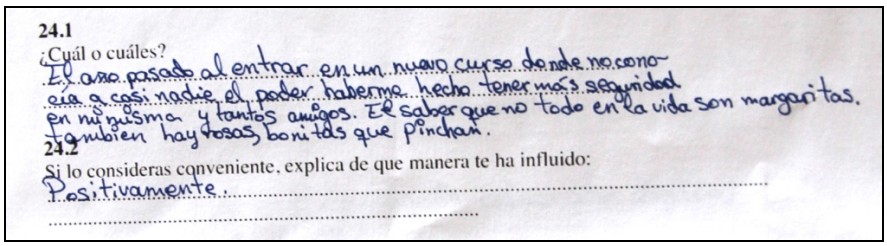

24.1
¿Cuál o cuáles?
El año pasado al entrar en un nuevo curso donde no conocía a casi nadie, el poder haberme hecho tener más seguridad en mi misma y tantos amigos. El saber que no todo en la vida son margaritas. También hay rosas bonitas que pinchan.
24.2
Si lo consideras conveniente, explica de que manera te ha influido:
Positivamente.

Photo 5: student ISI02 questionnaire.
Source: own elaboration, 2017.

Therefore, the feeling of belonging is almost as important as knowing how to read. A motivated student will always be an outstanding student in terms of effort, he will know how to measure his competences and complement himself with the rest of his classmates, thus developing teamwork. Each student is unique and their motivations are different, the learning is multiple and as such, we must offer a multiple vision of education to design a new way of thinking about the student, as stated in the entry in their blog Arina Bokas and Rod Roca (Bokas, 2015) , Changing the way of thinking in Education: each student is unique , published in The Huffington Post , Education section; the columnists draw on Carol Dweck's research and refer to Howard Gardner's theory of multiple intelligences, to design ways of thinking about success in education, in an attempt to further enhance the abilities of students.

On the other hand, it will be necessary to define more individual work dynamics within the classroom in order to cover the largest number of possible subjects. We understand that some subjects are more prone to the use of ideograms and group dynamics than others are, and for this reason, we must prepare a greater number of supposed scenarios, which students can face in their educational stage.

The research data indicates that the need for media literacy is a reality, students think in images, dream in images and live in images, they have internalized the entire audiovisual argument within the course of their daily events, therefore, education cannot live on the sidelines, we have to educate in and with the audiovisual. Students feel comfortable in audiovisual contexts, they know how to express themselves and find the necessary arguments to relate to their peers, as demonstrated by the data from our research. They are the first to introduce new audiovisual concepts to their daily habits; we teachers must be part of them.

The media literacy of teachers is currently seriously undermined by the lack of means for their own updating, in an extremely dynamic and changing sector, which requires greater attention so as not to enter a gap with students, but with the so intrusive LOMCE, they are not leaving room for teachers to create knowledge along these lines. For this reason, it is even more necessary to introduce media literacy through other channels within our educational system.

But it should be the governments in office that make the necessary changes in their Education Laws, so that media literacy is a fact, and as we have already mentioned, the State, Social and Political Pact for Education is not in line with this need. We must make society see that this problem can become a serious matter, with the growing media manipulation that we have been experiencing in recent years; The media are aware of their power, and the political powers do not hesitate to control those means of communication that allow their voters to be manipulated. For this reason, we must be prepared for all the avalanche of information that we receive, and in which we are also participants to some extent. Thanks to platforms like Twitter, Media literacy is a real necessity.

6. REFERENCES

Acaso, M. (2015). *rEDUvolution. Hacer la revolución en la educación.* Barcelona: Ediciones Paidós Ibérica.

Álvarez-Gayou Jurgenson, J. L. (2003). *Cómo hacer investigación cualitativa, fundamentos y metodología.* México D.F.: Editorial Paidós Mexicana S.A.

Andréu, Abela J.; García-Nieto Gómez Guillamón. A. y Pérez Corbacho, A. M. (2007). *Evolución de la teoría fundamentada como técnica de análisis cualitativo.* Centro de Investigaciones Sociológicas.

Ausubel, D. (1963). *The Psychology of Meaningful Verbal Learning.* New York: Grune y Stratton.

Ausubel, D., Novak, D. y Hanesian, H. (1978). *Educational Psychology: A Cognitive View.* New York: Holt, Rinehart y Winston.

Bokas, A. y Rock., R. (2015). Cambiar el modo de pensar de educación: cada alumno es único. https://www.gettingsmart.com/2015/05/changing-the-mindset-of-education-every-learner-is-unique/

Bonet, E. (1987). Metavideo. Del estado del video, su historia y estética. *En La Imagen Sublime (*catálogo). Madrid: Ed. Ministerio de Cultura (Museo Centro de Arte Reina Sofía).

Brown, G. y Atkins, M. (1988). *Effective teaching in Higher Education*. Londres: Ed. Routledge.

Casado Alvarado, M. (2000). *La creación de video experimental como material didáctico en la licenciatura de Comunicación*. México: Universidad Autónoma del Estado de México.

Galaup, L. (2017, 18/10/2017). Educación pone en marcha su plan para adoctrinar a los alumnos sobre el himno, la bandera y la defensa de España, Digital. eldiario.es. Recuperado de https://www.eldiario.es/sociedad/Educacion-bandera-defender-Espana-materia_0_698530885.html

García Roldán, Á. (2012). Videoarte en contextos educativos. Las nuevas narrativas audiovisuales y su inclusión curricular en los programas de educación artística desde una perspectiva a/r/t/ográfica. (Científica). Granada: Universidad de Granada. Recuperado de www.videoarteencontextoseducativos.es

García-Ruiz, R., Ramírez-García, A. y Rodríguez-Rosell, M. (2014). Educación en alfabetización mediática para una nueva ciudadanía prosumidora. *Comunicar,* (43), 15-23. https://doi.org/10.3916/C43-2014-01

Gavara de Cara, J. C. y Pérez Tornero, J. M. (2012). *La alfabetización mediática y la Ley General de Comunicación Audiovisual en España* (E. UOC Ed. 2012 ed.). Barcelona: UNESCO Institute for Inforation Technologies.

Goleman, D. (1995). *Inteligencia emocional*. Barcelona: Kairós.

Goleman, D. (1996). *Inteligencia Emocional*. Madrid: Kairós.

González García, F. M. (1992). Los mapas conceptuales de J. D. Novak como instrumentos para la investigación en didáctica de las ciencias experimentales. *Enseñanza de las ciencias: revista de investigación y experiencias didácticas, 10*(2), 148-158.

Gutiérrez, A. y Tyner, K. (2012). Educación para los medios, alfabetización mediática y competencia digital. *Comunicar, XIX*(38), 31-39.
doi: http://dx.doi.org/10.3916/C38-2012-02-03

Huete, C. (2015). El día en que Bill Viola hizo deberes en un instituto. *El País (versión online)*. Recuperado de
https://elpais.com/cultura/2015/10/17/actualidad/1445111799_891044.html

Martínez Saiz, T. G. d. E. (2017). Diario de sesiones del Congreso de los Diputados. Madrid: Gobierno de España. Recuperado de
http://www.congreso.es/public_oficiales/L12/CONG/DS/CO/DSCD-12-CO-347.pdf

Mirapeix, F. (2009). La educación y la escuela en los medios de comunicación. *La educación y la escuela en los medios de comunicación*. Cantabria.

Müller, M. S. (2012). *Las representaciones de las prácticas educativas en el videoarte contemporáneo.* (Tesis doctoral). UNSAM (Universidad Nacional de San Martín), Buenos Aires (Argentina).

Organización de las Naciones Unidas para la Educación, l. C. y. l. C. (Ed.) (2011). Alfabetización Mediática e Informacional, Curriculum para profesores. Place de Fontenoy, 75352 Paris 07 SP, France.

Pública, C. S. d. E. (2010). Guía de observación para la detección de necesidades educativas especiales, con o sin discapacidad, en niños de educación básica. Recuperado de http://www.conafe.gob.mx/educacioncomunitaria/programainclusioneducativa/guia-educacion-basica.pdf

Sandoval Romero, Y. y Aguaded Gómez J. I. (2012). Nuevas audiencias, nuevas responsabilidades. La competencia mediática en la era de la conver-gencia digital. *Icono 14, 10*(3), 8-22. doi: https://doi.org/10.7195/ri14.v10i3.197

Strauss, A. y Corbin, J. M. (1990). Basics of qualitative research: Grounded theory procedures and techniques. Newbury Park, CA.: Sage Publications, Inc.

AUTHORS:

Francisco Cuéllar Santiago
Degree in Audiovisual Communication from the Complutense University of Madrid. Do the Master of Film and Television Production at CEV. He is currently doing his doctoral thesis at the University of Fine Arts in Granada.
Orcid ID: https://orcid.org/0000-0003-0523-6509
ResearchGate: https://www.researchgate.net/profile/Francisco_Cuellar_Santiago
Google Scholar: https://scholar.google.es/citations?hl=es&user=WkIhz3MAAAAJ

Isidro López-Aparicio
Full Professor University of Granada and Director of the CECI HUM 654 Research Group. Member of the Peace and Conflict Research Institute. Doctor of Fine Arts, he holds a Master in Environmental Management. His lines of research focus on Contemporary Art, art education, peace and Conflict, social art and his main publication Political Art and Social Commitment. Contemporary Art as a creative transformation of conflicts. CENDEAC, Murcia, 2017.
Orcid ID: https://orcid.org/0000-0002-9284-7422
ResearchGate: https://www.researchgate.net/profile/Isidro_Lopez-Aparicio
Google Scholar: https://scholar.google.es/citations?hl=es&user=Sn_s69oAAAAJ