

# Chapter 8


## Cinema and Secondary Education in Spain: A Systematic Review

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### ABSTRACT

*Formative cinema is a motivating tool for pedagogical transformation that acknowledges the possibilities of image, sound, and video in the classroom, although there is neither a single form of instruction nor a single method of application. This research proposes the analysis of the most recent trends in the use of cinema as a didactic resource in Spanish secondary education. For this retrospective longitudinal descriptive study, a bibliographic review of the scientific production in the last 15 years (n=48) has been carried out, following the recommendations of the PRISMA 2020 protocol from a critical interpretative synthesis approach. Among the results, didactic proposals and compulsory secondary education stand out as the stage of greatest interest. The mission of teachers as a fundamental element in the transformation of cinema from an audiovisual product to a didactic product and the role of students as active spectators are highlighted.*

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## **INTRODUCTION**

The 21st century world, the way to understand it and to position oneself in front of it, implies the interpretation and creation of audiovisual messages. The audiovisual media is today ubiquitous and constantly evolving. It is part of young people's daily lives, as they develop in this sociocultural reality and, in light of this, educational institutions cannot remain on the sidelines or "fail to take advantage of the motivational component that the audiovisual media could provide" (Botella Nicolás & Gimeno Romero, 2014), due to the great acceptance of the audiovisual media among the students (Cano Palomo, 2020).

The use of audiovisual resources in teaching practice means the acceptance of this context and recognizes the possibilities of image, audio, and video in the classroom. Thus, the implementation of Information and Communication Technologies (ICT) in educational processes is leading to a substantial change in teaching methodologies and in teachers' profiles (Aguaded & Ortiz Sobrino, 2022). One of the main multimedia resources available in education is the cinema, which has already become an everyday fact in many educational institutions (Mujika & Gaintza, 2019).

Although teachers are still skeptical about innovation proposals involving the use of cinema as a methodological strategy (Monsalve Lorente & Ruiz Romero, 2021), cinema has been used in Secondary Education<sup>1</sup> as a tool to illustrate specific contents or as a form of entertainment. However, its use as a tool for integrating multiple learning processes has been scarcely explored. As Gispert (2011, p. 83) explains, "to fully exploit the multidisciplinary capacity of using cinema for educational application as an object of study and didactic resource, a deep transformation of teaching and learning strategies will be necessary". Nevertheless, the fact that cinema could be a pedagogical tool and be considered "educational cinema" depends on several factors (De la Torre et al., 2005), such as an engaged teacher, a willing student body and a methodology that turns the audiovisual product into a didactic product and includes both pre- and post-viewing tasks, "to approach the film as best as possible and succeed in contextualizing it within the classroom dynamics and the classroom program" (Aguilar González, 2010).

Cinema, therefore, can play a key educational role, given that what is learned through films does not only remain in the classroom, but also goes beyond the walls of the educational institution (García Amilburu, 2010). Cinema is configured as a mirror of the society's values that makes it and, in addition, creates models and constructs a conceptual, ideological, and basic cultural foundation for students so they can shape their collective personality and draw their referential stereotypes (Martínez-Salanova, 2002). Since it is necessary to "combine the social value of both worlds" (Martínez-Salanova Sánchez, 2010) due to the constant and overwhelming development of new technologies, the challenge of opening the social debate on this

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