

Literature and Audiovisual Media in Teaching

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This paper is a critical review to teaching and learning literature mediated by technology. An essential change in culture is found in the current reality of the beginning of the third decade of the 21st century. This change in globalized society is closely related to technology and covers absolutely all spheres of society. There should be a method to apply in teaching, which would enhance the attractiveness of audiovisuals for new generations, transferring it to learning. The topics linked to audiovisuals that will be analyzed are: education, the modeling of the world, the influence and relations between literature and audiovisuals, and some ethical aspects on the selection of audiovisual material to be presented in class. Some examples will be proposed according to educational levels, related to audiovisual development in the classroom. The theoretical contribution will focus on relevant pieces of literature and their translation to audiovisual education. The act of communication within the classroom is transformed by the intervention of the audiovisual phenomenon. It is not substitution, but rather the use of the audiovisual medium to generate interest and then analyze in detail the most interesting passages of the printed text.

Keywords: *Audiovisual, Media Literacy, Literature, Teaching and Technology.*

Introduction

There is a fundamental change in culture closely related to technology and covers absolutely all spheres of society in the current reality of the beginning of the third decade of the 21st century. The topics linked to audiovisuals that will be analyzed are: education, the modeling of the world, the influence and relations between literature and audiovisuals, some ethical aspects on the selection of audiovisual material to be presented in class and an example will be proposed according to the educational levels, related to audiovisual development in the classroom.

The problem of adapting technology and its application to teaching is an issue to be treated with responsibility and intelligence by teachers. Following Lotman in **The Structure of the Artistic Text**: “*Art is a secondary modeling system of the world.*” (1982:20). Audiovisuals bring together several arts and their visualization implies the contemplation of a model of the world. The way audiovisuals are used for the creation of content and learning is essential to achieve the emancipation of subjects.

This change in globalized society is closely related to technology, and covers absolutely all spheres of society. Audiovisual media in general and cinema in particular have gained fundamental importance in today's culture. There should be a method to apply in teaching, which would enhance the attractiveness of

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audiovisuals for current generations, transferring it to learning. The use of technology should be promoted to improve the quality of teaching. The topic of audiovisuals as a modeler of the world today will be analyzed. The fact that it is a model does not imply that it is the only one, but rather that it should be an element of cognitive enrichment. The idea supported in this critical essay would not be to present what is seen on the screen as something to imitate, but as a model in the sense of understanding the world. With the understanding that the model would not be the only one, but one of many, and always teaching that reality is multiple and heterogeneous. That is, cognition based on the reasoning of what is seen and heard in the audiovisual must be an active construction, and not a passive reception.

Reasoning and problematization of the audiovisual are tasks that the teacher must consider to guide the student in an intelligent and active grasp of its meaning.

Literature Review

Audiovisual media in general and cinema in particular, must have certain ethical guidelines or norms to be used to respect the film work that is proposed to the viewer. The various scopes of professional ethics within cinema will be studied, trying to break down the characteristic elements in relation to this art. The idea is to investigate several characteristics of teaching to be used in the implementation of audiovisuals as a teaching method in the classroom. It is important both to understand models of literary works, as well as other works.

The theoretical contribution that is intended to be implemented is the reflection on the topic of the study of audiovisuals and cinematographic as fundamental base of teaching in the current historical moment of globalization, in the third decade of the 21st century. The practical contribution or significance would be linked to a better understanding of the audiovisual phenomenon and its impact on culture and to the assumption of the importance of contemplating audiovisuals as a model of the world. Likewise, the application of audiovisuals in the classroom and its assimilation as a different way of acquiring knowledge crossed by new technologies.

The scientific novelty of this essay would be associated with a new perception of the audiovisual phenomenon as fundamental for the understanding of current reality and its relationship with literary pieces. Various aspects of this topic will be studied, including the ethics of the material that is exposed in the classroom, because it establishes a model or paradigm to follow in understanding the world.

The fundamental theoretical framework would be linked to updated studies by prestigious scholars on the subject, detailed in the bibliography, highlighting among others: the article by Torben Grodal *The PECMA flow: a general theory of the cinema experience* in **Semiotics of Cinema** by Juan Alberto Conde. The concept of semiosphere of Yuri Lotman, in **Culture and Explosion** and **Semiotics of Cinema: A Symmetrical/Asymmetrical Dialogic Model for the Analysis of Filmic Text/Discourse** by García de Molero and José Finol. María Crowe, *Cinema*

and ethics in Education. From the hermeneutics of language to the hermeneutics of the image, article in the ERASMUS magazine in 2017; Augustonsky, G *Audiovisual creation in childhood*, Chartier, R. **The world as representation. Studies on cultural history**. Dussel, I. *Educate the Gaze. Policies and Pedagogies of the Image*, Flacso. Dussel *Learning and Teaching in Digital culture*: Santillana; García Canclini N., **The Society without Story. Anthropology and Aesthetics of Imminence**, and Martin, M. **The language of cinema**. Silvia Díaz Herrero and Manuel Gértrudix Barrio: *Cinema as a Teaching Methodology. Systematic Analysis of Literature for Film-based Learning*; Yolanda Mercader Martínez: *Cinema as a Space for Teaching, Production and Research* and Raúl Ruiz: *Poetics of Cinema*.

The sustained position of this paper is that in the future of education, audiovisuals and cinema will be used mostly for the acquisition of knowledge. Culture in general will be more associated with the audiovisual than with the physical and real aspect of the book object.

Methodology

Personally, in my twenty-five years of teaching I have observed the way literary pieces are understood and also their assimilation through audiovisuals. I analyzed the learning process using different techniques: direct reading of the text, reading and exposition with the audiovisual of the same work and only the exposition of the audiovisual. Through questions, I have come to perceive what is most understood.

The importance of the problem is the hierarchy of the way the research methodology is applied to the study of cinematography. The approach of a method is necessary to take advantage of the way of learning with audiovisual media. The problem of adapting audiovisuals to the educational system is a topic of global interest today, since technology advances rapidly and adaptation to it is complex.

The fact of the variation in forms of education is a topic of problematization these days and there is a questioning of traditional forms of teaching. In this sense, there does not seem to be a collective awareness of how important it is to accept technological evolution and its impact on current life in the 21st century. It is essential to raise the reflection in theoretical essays to find a methodology in teaching and the best way to generate a new education with audiovisual media according to different educational levels.

Development

Several questions arise about the evolution of teaching: How to adapt literary works to the audiovisual medium? What is the evolution of teaching through audiovisuals? What is the ideal method for teaching audiovisuals on the different levels of education? What impact does technology have on culture? How are audiovisual media related to understanding current reality? What role do audiovisual media play in changing the reality of teaching? How are culture and audiovisuales related? What ethical considerations deserve to be taken into account when bringing the audiovisual to the classroom? What model or paradigm emerges from the contemplation of audiovisuals? The development of this paper will be unfolded in several points in order to investigate the topic in response to the questions raised above.

In the text **Semiotics of Cinema and Audiovisual** by the editor Juan Alberto Conde, Torben Grodal studies *The PECMA flow: a general theory of the cinema experience*, where is defined the flow that is experienced when having the audiovisual experience, defined as: "I model the flow of perception, emotion, cognition and motor action" (p. 25) These categories are those that are put into operation when being in contact with the audiovisual medium. Contemplation requires the attention of the visual sense, which brings the images to the brain. Likewise, through hearing, you can hear what is being transmitted and also incorporate that auditory image on a cognitive level. As the cited author holds:

"When we watch a horror movie, our hearts beat harder, we receive an increase in adrenaline levels, our muscles tense, and our fear focuses on our perceptions of visual and audience stimulation. The experience can only be fully described in terms of the interaction of the dimensions of PECMA" (p.25)

The audiovisual experience we have at that moment, then, influences our emotional and psychic system, influencing our emotions. There has been an introspection of that audiovisual. The interaction implies an introjection of what is being heard and visualized, definitely influencing emotions, even creating effects such as sweating, muscle tension, unconscious movements, etc.

The production of PECMA arises from the activation in the brain of the understanding of the stories or narratives that are being witnessed, and that constitute a unit of meaning with an influence on the perceptions of reality.

"Narrative mechanisms are central to the configuration of human meaning in general. These mechanisms are supported by a series of mental functions located primarily in the frontal lobe, but also in the limbic system and the dorsal stem. The unmediated use of narratives serves to offer a frame of reference for agency through planning and control actions, and to integrate plans, goals and motivating emotions in a PECMA flow" (p. 85)

If we consider the concern of the German philosopher and critic Walter Benjamin (1892-1940) regarding images, we see that the evaluation of the impact of technological innovations has always existed. Benjamin was concerned about the use of photography without an epigraph that explained what was wanted to be conveyed, and that there was a risk of losing its uniqueness. Photography would imply, on the one hand, a democratization of images, but at the same time a risk of it becoming “*a fleeting, ephemeral, anonymous and industrialized action.*”^(5, Dussel) However, today, the phenomenon that he questioned did not occur, and on the contrary, the majority of the images that circulate in the media, have no explanation and has been democratized in such a way that even the smallest children who have a mobilephone can take pictures. That is to say, the point is that technology does not always advance in the expected way in relation to culture. Refusing to use it in education would be a mistake, since its impact on society is undeniable. The model or models, whether positive or negative, permanently reach the receiver. The most significant thing about current culture is linked to the presence of the mobilephone and its quick access to networks. In this sense, anyone who owns one is automatically associated with both the information and the media connection through the intervention of technology. Likewise, anyone who has a mobilephone today can express their opinion on the networks. That is a liberating aspect, since the voice, previously oppressed and that could be expressed only by a few, today can be expressed freely through the networks and automatically reach a large number of people.

The problem now is the following: the number of messages is so overwhelming that each one's message has once again lost validity, simply because it is one more within the great wave of messages, and it is lost like a wave in a sea. That is, if someone expresses their opinion, they must also have other mechanisms within society, for that message to be considered valuable. Otherwise, it will be just another opinion, a perspective that is lost among the plurality of points of view on a topic. The amount of information today is such that no one can pay attention to all the opinions, nor to everything that is transmitted through the networks.

What happens in the audiovisual phenomenon is what Torben Grodal¹ calls “*PECMA flow*” (for its acronym in English Perception, Emotion, Cognition and Motor Action) (already introduced above on this paper): this flow is what happens in the game and the player's intervention: he perceives what he sees, through his sight and ears, this causes an emotion in him that is linked to his cognition about life and its interrelationship with what he is contemplating. Finally, the motor action happens, or action response in some sense, performing some act in the game to follow it and advance. It is argued that this flow could be used for the effective teaching of any discipline.

1. Torben Grodal is an author and professor emeritus of Film and Media Studies at the University of Copenhagen in Denmark. Grodal was born on January 25, 1943 in Holbæk, Denmark.

The audiovisual experience influences the emotional and psychic system, influencing emotions, producing an introspection of that audiovisual. The interaction implies an introjection of what is being heard and visualized, definitely influencing emotions, even creating effects such as sweating, muscle tension, unconscious movements, etc. The production of PECMA arises from the activation in the brain of the understanding of the stories or narratives that are being witnessed, and that constitute a unit of meaning with an influence on the perceptions of reality.

The interest of students should be enhanced by the use of the PECMA flow, linking it to the cognitive process. Following Paulo Freire *"men are liberated in communion"* (119) and in this sense, the socializing function of teaching more than ever should encourage reasoning about what is transmitted, its intentionality and veracity.

The impact of technology on culture is indisputable. It is increasingly necessary to adapt old teaching methods to the culture of networks and the Internet. Children learn on the Internet, without a specific guide: the bad and the good are implicitly given in every video that children or adults watch, and in every audiovisual material that reaches their mobilephone. The topic would be the translation of this entertainment technology to classroom technology, a technology that was guided by pedagogical purposes and helped children learn in an enjoyable way. The tensions that exist between subgoals and goals should be used for teaching all disciplines.

"Tension can be transformed into relaxation when goals are met. This applies when the main goals are achieved. But the achievement of a subgoal or a subsubgoal can change the perceptual and emotional configuration in such a way that a new subgoal or a subsubgoal can become urgent and, therefore, we have a pecma-pecma-pecma flow... This motor action is the move to solo in terms of brain-body architecture. In real life, flow need not begin with a perception: a person can remember that they want something, and that can start a new direction of flow. In films, however, it is the perception of activities on the screen that gives rise to the spectator's simulation of flow, even though the flow in that diegetic or narrative world may begin inside the protagonist's mind." (p. 33 **Semiotics of Cinema** by Conde).

The use of technology in the cultural field has broad projections, which each teacher can and should exploit and develop to the maximum. The interesting thing, in this case, would be that a relationship would be found with academic freedom, which could be positive if it allowed the teacher to detach himself in a certain way from the rigid established program. This issue has been raised in various ways. According to Silvia Díaz Herrero in *Cinema as a Teaching Methodology. Systematic Analysis of the Literature for Film-Based Learning (ABC)* establishes the need for a translation of the audiovisual as a resource to the consideration of an educational methodology in itself. This author points out the importance of media literacy as a framework:

"defined as "the skills, knowledge and understanding capabilities that allow citizens to use the media effectively and safely," and that provide "the critical thinking necessary to discern, analyze complex realities and recognize the difference between opinions and facts."" (Díaz Herrero, p.3)

Understanding current reality implies the assimilation of technology as fundamental for the cultural progress of the individual. Media literacy is the basis of the person's insertion into their historical reality and understanding of the neo-postmodernity in which we live. The change in the reality of teaching is linked to the new constructions that are presented in audiovisuals, as Augustonsky maintains, in Audiovisual creation in childhood, media education, also called "*media literacy*", lays its foundations on a fundamental notion: media messages are constructions. (72)

Globalization, cosmopolitanism and the assimilation of the change in the rules of the game in our times are fundamental elements for understanding the situation of being in the world.

A central theme is not to leave anyone out of what technological culture is, constituting the responsibility of the teacher that what is studied in class through some audiovisual medium reaches all students. Following Freire:

"No truly liberating pedagogy can remain distant from the oppressed, that is, make them unhappy beings, objects of humanitarian treatment, to try, through examples taken from among the oppressors, to develop models for their "promotion." The oppressed must be the example of themselves, in the fight for their redemption." (34)

Technology should serve to better understand the world and not to devalue the individual. The democratization of technology would in a certain sense cause the elimination of the contradiction that Freire speaks of in the following passage from **Pedagogy of the Oppressed**: *"the reason for being of liberating education lies in its initial conciliatory impulse. Education must begin by overcoming the educator-learner contradiction. It must be based on the conciliation of its poles, in such a way that both become, simultaneously, educators and learners."*(52) In this sense, technology helps to eliminate intermediation, since learning is not necessarily linked to the presence of the educator. The student can learn alone, if the student is interested in a particular topic, therefore, technology is deeply democratizing if it is considered from the point of view of free access to knowledge. The issue is whether the person has the motivation to do it or not, that is, the willingness to learn, and not to waste time on thousands of other distractions and entertainment found on the Internet.

The important thing when selecting a film to bring to the classroom, following Inés Dussel, would be to dismantle the opposition between school and visual culture (2), in this sense, through a film that provides new perspectives, Larrosa's premise would be followed in the meaning of the showing and exhibition in the cinema of "an ethical and singular event". (Dussel,2)

Following Silvia Díaz Herrero and Manuel Gértrudix Barrio: *Cinema as a Teaching Methodology. Systematic Analysis of the Literature for Film-based Learning*, they establish that on the one hand the incorporation of cinema into the classroom is beneficial because:

"...cinematic and audiovisual language, by extension, are an unavoidable part of the daily experience of our students, so exposure to multiple screens inevitably builds non-formal learning

that has an extraordinary weight in its form of perceive and relate to reality” (p. 230)

The concern about what cinema wants to transmit and the study of its structure is raised by Rafael del Villar Muñoz in: *“establishing a theoretical and methodological equivalence between the visual sign and the linguistic sign: if first we try to look for minimal distinctive visual units analogous to the graphemes and phonemes of the language, today it is recognized that it is a useless and unproductive task. Therefore, today it is commonly accepted that the most important thing is to apprehend visual statements.”* (Gómez et alter, p. 23)

Jaques Rancière maintains in **The Distances of Cinema**: *“Cinema is also an ideological apparatus that produces images that circulate in society and in which it recognizes the present of its types, the past of its legend or the futures it imagines.”*

According to Paulo Freire, in **Pedagogy of the Oppressed**: *“one of the misunderstandings inherent to a naive conception of humanism lies in the fact that its desire to present an ideal model of a “good man” forgets the concrete existential, present situation of men themselves.”* (76) The negative would be the imitation of a culture other than one's own. The issue in relation to audiovisual is complex and does not have a single solution, but depends on the place and circumstances.

Teaching and Audiovisual

According to Merleau-Ponty, our intentionality is interrelated with the motor system and action within the real world. If this action is understood to interfere with the reality of the fiction or virtual game, then the individual will proceed with an action of intentionality that affects the fictional world he or she is seeing on the screen. Therefore, it follows that when interacting in a video game, not only the perceptual, intellectual and cognitive part intervenes, but also a motor activity consistent with the dynamics of the game must be developed, and the corresponding action must be carried out that serves to reach the to the target. This action will be carried out using the keys on your mobilephone or computer, or using a joystick. If, in addition, the game is collective, the interaction between the participants must be organized and reasoned to reach the desired objective. The person must not only perceive the reality of the fiction of the game they are playing, but must also interact with their teammates, in order to win or solve the problem or task designated by the video game's instructions.

That interaction that the game has and develops the ability to interest and provoke the child to interact in the fictional world of the video game, would be what education should use and even enhance so that the student would be interested in education.

The configuration of the different needs must influence the individual's action when playing. The challenge of winning implies victory against the opposing team, in the collective game or if the game is individual, managing to pass certain stages, is the driving force of desire of the children, who immerse themselves in the world of fiction. The interest is given by the fact of achieving small goals, small tasks or

instructions that make them move from one stage to another. This motive could be taken for education to advance from a cognitive and intellectual point of view.

Returning to the PECMA flow: *A General Theory of Film Experience* by Torben Grodal, "The basic architecture of the emotional system is universal and innate, but one of its functions is to provide flexible motivation and the intelligent execution of preferences." (p. 36)

That is, learning should use what is universal and innate in the person so that cognition is entertaining and not tedious. Torben Grodal states in the following: The use of this flexible motivation and intelligent execution is what must be projected, enhanced and expanded to achieve better intellectual development, both in the child, in the adolescent and in the adult. He points out that in each film there are a series of mechanisms that generate attention in the viewer, but it depends on each person and each intelligence how it is captured. There is a flexible selection of preferences for each viewer and of course their interests are linked to their knowledge and life experiences.

The spectator who attends a film chooses to believe in what he is seeing and not question too much the veracity of what is seen perceived precisely because of the knowledge that it is a fictional world. It is the same thing that happens with Literature, in a certain sense, since the reader is not going to question why the fairy flies, for example in *Peter Pan*. The bases of fiction are not questioned, because precisely, the reader is looking for fantasy without explanations. The interest in reading a work that he knows is far from reality, which is not what he contemplates in his daily life, but rather he is looking for another reality, a fictitious reality, that transports him and distances him from his everyday life, from his temporal reality. However, everything that is seen functions as knowledge of the world. The internal mechanism selects and learns through fictional worlds, whether literary or audiovisual, as an instrument to capture authentic reality.

The objective of an individual by continuing to play a video game over time is to advance and achieve the progress of his character or the team in a certain way, if it is a collective game. The game is linear and repetition is at its base. Psychomotor capacity will have to improve to achieve greater precision in achieving the effectiveness of the movement. It is the linear objective that is wanted want to be achieved. Temporal linearity is given in the game itself because the character advances in virtual space, but the character's time and the player's time come together when trying to pass the test. At that moment, the player is the fictional character and experiences the same thing that the character is experiencing in the sense that he depends on his motor actions and his greater speed to achieve the goal that the game proposes.

The player becomes excited because he is advancing, or on the contrary, he becomes sad because he cannot make the necessary movements more quickly to achieve the goal proposed by the game. That is, this action of the hand in temporal historical reality, moving the joystick or pressing the keys, has its consequences in the space and time of the character's fiction.

There may be the case of games like Rocket League where success or victory

depends not only on one player, but on the entire team of players trying to beat their rival by goals. This game has the particularity that the anthropomorphic character that was the soccer player is replaced by a car, that is, a non-anthropomorphic character. Each player has a car and together, as if they were soccer players, they have to achieve the team's victory. The synchronization of the players must reach a level of excellence to minimize errors and, just like in a real soccer team, achieve victory. If a player is slower than the others, he will slow down the team to which he belongs in a certain way and to a certain extent, with his clumsiness. On the contrary, the good performance of a player acts as a boost to the team.

The speed of perfection of movements is associated with motor capacity, which is achieved through experience, trial and error. The level of excellence is achieved with practice, which provides speed of action in the movement and execution of the different movements that the car can make to hit the ball. In this sense, the more hours of play in this or other games will enhance the speed of performance. That is why the generation that has had the experience of video games at a very early age will be able to exercise greater speed and a level of excellence higher than an adult who plays the game for the first time with a joystick, without having gone through others. individual and lower difficulty games. Generally, children and young people who have played these types of games develop notable skills in the performance and precision of the plays.

The perception of advanced players has achieved a level of celerity, speed and precision that is associated with the PECMA process, reaching a level of excellence. The trial and error form of learning within video games should be used in learning. This way of interaction between the game and the receiver would have to be projected in a way to enhance knowledge, and also to learn in groups, by developing new skills in a collectively.

Ethics, Education and the Model

Ethics and education have been topics that have been debated since ancient times. The philosopher Plato (429 to 347 BC) in **Crito or the Duty of the Citizen**, refers to the ethical elements in relation to laws, values and their validity in various circumstances. Socrates' claim to Crito of that philosophical spirit of objectivity is what permeates the work. What they affirmed in theory becomes difficult for Crito to sustain in the circumstance of Socrates' death. That is, another element of the ethics of education is whether it changes with practice, or remains only in the theory of ideas in the abstract.

The basic argument of the text is the following: Crito, a disciple of Socrates, enters the prison of the teacher (who had been sentenced to death) and proposes to restore his freedom. Socrates does not want to flee, and to convince him, Crito presents arguments that he believes are valid, but that his teacher rejects. Socrates maintains that if the laws have condemned him, and he has respected the laws all his life, then he will die, fulfilling the sentence.

The work happens through dialogue and the methodological issue can be studied: the rigor of reason, of the scientific *logos*, even when installed with scientific rigor, could present questions. These characters through mimesis reflect a life dedicated to the study and philosophical spirit of objectivity. In this case, what they affirmed in theory becomes difficult for Crito to sustain in the circumstance of Socrates' death. That is, another element of the ethics of education is whether it changes with practice, or remains only in the theory of ideas in the abstract. Crito has considered the same topics many times with Socrates, what changes is the danger in which Socrates finds himself. Socrates maintains his theoretical position at the time of death, but Crito, out of affection for his teacher, cannot assume what he previously stated with the same solidity.

The presence of an ascending dialectic can be considered, something that is valid for all cases, at that present moment, it would have to be applied directly. These instilled values will have real validity, that would be Socrates' position. And in contrast, a descending dialectic is found in Crito, which is what disintegrates with the presence of facts. For this reason, Socrates wants to convince Crito of the search for conviction, resisting affection, affection, and even in a certain sense he wants to make him detach herself from that subjectivity. Therefore, Socrates' argument relies on Crito self-analyzing his previous position, that is, what he held in theory, and relating it to the Crito of that moment. It is like a call to principles, to fundamental values, to the person not to allow themselves to be molded by changes in circumstances.

The thoughts they have developed in years of dialogue with Crito, only now Socrates is in danger, and that is a lot, it is life itself, but they cannot change. Everything is proposed in a dream vision through figurative language, Socrates is putting the fundamental commitment of the values he made. Even when those values determine danger or death. Crito does not understand Socrates' integrity, and in this aspect, the distance between one character and the other is perceived. The opposition is found between the tragic man represented by Socrates, who follows to the final consequences the ideas that he has held and taught all his life, in contrast to the practical man, represented by Crito, where the ideas of what he has learned would vary with the circumstances. vital. Crito has informed Socrates that the ship from Delos was to arrive on that day, upon whose return he must die. Crito maintains that Socrates must escape, since he has the ability to do so:

“Crito: ...follow my advice, let me save you; that if you die, my misfortune will not be a single one, but apart from being deprived of a friend such as I have never found another, still people, who do not know you or me well, will believe that I can save you, With a little money, I didn't do it. And what mark is more shameful for one than to be considered a man who esteems money more than a friend? Because the masses will not be able to believe that it is you who did not want to leave here despite our requests.” (Plato, 1971, 107).

It becomes clear that Crito not only wants to save Socrates, but also considers

the thoughts of others, of the people, in his decisions. But, Socrates clarifies that that would not be the main point, but rather his escape in the context of the values and teachings that he himself has upheld in life. It is a drama of ideas and characters, which also implies a conflict of situations, where the ethics of education and its application could be debated in depth. It is an ethical duty for Socrates to maintain his ideas until the last circumstances, even when he is going to lose his life, which is why he refuses to escape. Crito reiterates his offer, telling him: *"The informers are bought for little.... because of that fear, do not give up on saving yourself..."* (109-110).

Socrates is a character who stands out for his temperance when it comes to reasoning, which is immovable in relation to the vicissitudes of destiny, even in the circumstance of death and maintains: *"Socrates:...not only now do I not give in, but nor have I ever given in as far as I am concerned for any other reason than the one that upon reflection seemed fairer to me. I cannot abandon the principles that I professed all my life today because my situation has changed; I still look at them with the same eyes, I still have the same respect and veneration as before; and if there are no better ones, be sure that I will not give in now regarding what you propose, even when the crowd, to frighten me like a child, presents me with images even more horrible than confiscation, chains and death"* (Plato, 1971, 113-114)

The ontological relationship of teaching and logos is sustained in changing circumstances by Socrates, saying:

"Socrates: ...What I want to examine with you, Crito, is whether the principles that we previously supported change now that my situation is different, or whether they remain the same; whether we should leave them or adjust to them. It seems to me that we have said many times, and seriously, what I said a moment ago, namely, that among the opinions of men there are those that should matter to us and others that do not deserve any consideration" (Plato, 1971, 114)

A defense is made of ideas that contain importance and reason, as opposed to those that are insubstantial, and said without thinking, or with bad intentions, on purpose, to destroy someone. Socrates convinces Crito, in this dialogue, that he has a lot to do with relating ethics in general and ethics and education in particular. In all the disciplines in which the issues of what to follow, whether good or evil, can be debated; and if we have to let ourselves be carried away by the circumstantial or the vain or remain in what is good and correct, according to the ideas that are part of the being in its immanence.

Reference was made to Crito to transfer the ethics of modeling the world in relation to the audiovisual. The idea of the validity of the paradigm parameters that do not change when the teaching conditions are altered is inferred. Ethics in audiovisual education implies the awareness that what is brought to class is a model or paradigm of the world. It must be conscience that the audiovisual will be taken as a model of the world and a modeling of the world when exposed and analyzed in class.

Ethics of Teaching Film

Ethics in audiovisual teaching is essential when selecting the material to study in class. An example of the modeling of the world that audiovisuals generate in students is seen in the short film "Paraje Samurai" by Cineduca, which shows the importance of broad and unbiased education. The short, less than six minutes, shows an isolated place, where the only film available is a film about Japanese culture. The new teacher, who replaces the old one after thirty years, suggests that they watch other films, and the children are amazed, due to their conviction that it is the only film in existence. The children have only seen that movie, and as the girl's question at the end shows, they all think that it is the only movie that exists. This short film demonstrates the terrible influence of limited teaching. The harmful bias of a single point of view, which generates tragic blindness in those who receive a biased and incomplete education. Every reference made by the children was influenced by the film, invading not only their games, but also their customs and ways of seeing life. That external and imposed culture did not even represent the national and own culture, but rather a foreign and particular culture, which would not be bad to know as part of one of the cultures of the world, but what was wrong was its exclusivity in the sense of teaching and learning. The previous teacher had spent thirty years teaching the children of said inland school, which due to its characteristics as a small and remote place had no contact with the rest of the country, or the world; and its influence had been negative. This former teacher had educated several generations, and the parents gave their children names from the film, therefore, all the children have Japanese names, however, their surnames are common, and typical of the area (Pérez, Rodríguez, etc).

In Plato's **The Allegory of the Cave**, contemplation was limited only to the shadows projected on the wall of the cave. The fact of contemplation of shadows proposed a reality other than the true one. But, since it was the only thing they could see, for them validity was limited to their direct observation, so they presupposed certainty through their senses and contemplation was limited only to the shadows projected on the wall of the cave. The fact of contemplation of shadows proposed a reality other than the true one. But, since it was the only thing they could see, for them validity was limited to their direct observation, so they presupposed certainty through their senses.

The students of this short, as in **The Allegory of the Cave**, had a position related to Japanese culture such as shadows, that is, something false and that generated incomprehension within the meaning of life and encompassed even their own beings, since their own names were from a foreign culture.

When an audiovisual or a film is shown in the classroom, a paradigm is being created, which implies a specific modeling of the world, an ideological position in the way of interpreting reality. In *Society without a story* Anthropology and aesthetics of imminence, García Canclini maintains, in turn citing Rancière:

"Another model is necessary in which art avoids becoming a generalized way of life, or creating total works, as in certain uncritical fusions with assemblies or mass movements... The practicable effectiveness of art is, according to Rancière, an "effectiveness paradoxical": does not arise from the suspension of aesthetic distance, but from "the suspension of all determinable relationship between the intention of an artist, a sensible form presented in an art place, the gaze of a spectator and a state of the community" (Rancière, 2008a: 73). (García Canclini, 233)

This concept of "generalized life" was what led to the failure of the viewing of the same film for thirty years, in the aforementioned short film. That is, the generalization of the Japanese model that the students took as absolute, the only model and paradigm of reality. Obviously, this short film is an allegory that in turn represents an exaggeration or hyperbole, since it seeks to convey a much deeper meaning through an idea transmitted. The importance of perception by the viewer and its relationship with society is supported in this quote by García Canclini:

"The aesthetic experience, as an experience of dissent, opposes the mimetic or ethical adaptation of art for social purposes. Without functionality, artistic productions make it possible, outside the network of connections that established a pre-established meaning, for spectators to turn their perception, their body and their passions to something other than domination" (García Canclini, 234).

In this quote, the other model is of interest, diverse representation, which moves away from the homogeneous and univocal perspective towards a heterogeneous and plural perspective. In the case of the example, the negative was not the teaching of Japanese culture, but that this film was the only thing that was shown to the students, and also for such an extensive period of time of thirty years. In this sense, it could be stated that there was a lack of ethics in teaching, since the bias was too prominent due to having only one audiovisual reference.

An interrelation occurs between the perceived model semiotic system and the introjection of values and situations that generate knowledge in the recipient. Lotman already defined the Semiosphere in his work **Culture and Explosion** as: "the semiotic space necessary for the existence and functioning of languages, not the sum total of the different languages; In a certain sense, the mysosphere has a prior existence and is in constant interaction with languages. LOTMAN, Yuri (1990:123)

The intellection of the film involves the assumption of it as a complex system of signs that generates its assimilation as a paradigm, both in the complexity of the formation of values and in its assumption regarding their truth or falsity. At the same time, between production and reception a mechanism of mobility occurs, where the models are accepted or rejected by the implicit system of values, ideas, thoughts and other elements that it transmits.

It could be stated that there was a lack of ethics in teaching, since the bias was too prominent due to having only one audiovisual reference. What would increase the lack of educational ethics would be the repetition of the same thing for several generations, to the point of false belief in the uniqueness of the film.

The Specific Methodology for the Different Levels

First: for pre-schoolers: use of audiovisual material that was linked to improving expression and knowledge of new words for them. The appeal of color, image and music would be great stimulation at this early age, where attention is easily captured. Clear and simple instructions would be indicated, for example by using the infinitive, and by printing parts of what they have seen in the video: paint, color, join. Likewise, it could be used to learn songs, repeat the song that was heard, etc.

There are studies on the influence of cartoons on preschoolers and their impact on cognition and intellection, in that sense, argues Carmen Pereira in **The Values of Animated Film**. Proposals pedagogical for parents and educators: "Much has been criticized of the "penetrating" and "addictive" power of cartoons, also colloquially called "comics." However...cartoon films can serve as an important pedagogical resource, especially when analyzing values in a society." (p.144)

The value of what Carmen Pereira contributes is that when it comes to teaching, anything that attracts the student can be used, depending on their age. That is, for the little ones it can serve as a way of learning.

In this sense, an example is **Teletubies**: this cartoon was highly criticized, because it did not capitalize on everything it proposed. There was a general intention to teach, as well as provide entertainment; however, there was a profound error: Teletubies spoke poorly, they did not modulate the words well, therefore they were incomprehensible to pre-school children. It is not a good example for teaching any language.

Second: for school children depending on their course, it could also be implemented by studying geography, history, music, etc. The length of the video must be taken into account, with short viewing being preferable, so that the tasks specifically associated with the displayed material can be carried out. It would be advisable for the short film to be precise in relation to what it is intended for them to develop as learning. Mechanisms for preparing different types of evaluations are already found on the CREA platform (Uruguay): multiple choice, developing the question in written form, etc. The teacher could combine the audiovisual evaluation with the projected material. At this level, it is generally advisable to use audiovisual types where the analogy of reality is produced.

Third: At the secondary education level I have found influences from cartoons that the students saw in their childhood, which have been positive when it comes to studying: I am referring to **Hercules**, who provided the teaching of the gods and their functions. There is a generation that was positively influenced by that cartoons, since by giving texts such as the works of Greco-Latin antiquity: **Iliad** or **Odyssey**. The students recognize the gods and remember their attributes and functions, being very positive when it comes to understanding the text, since it is already knowledge that they have incorporated, and by associating it with their childhood, it is permeated (in general) with a perception pleasant affective.

It should not be forgotten that cinema and audiovisuals are deeply linked to the perceptions of the senses, therefore, it can be something that serves to capitalize on knowledge, if it is positive and pleasant. But, suppose the opposite, that a student has had a childhood with problems, whatever the type, then that cartoons will bring back bad memories, and perhaps transfer it to the subject they are studying. For this reason, I believe that one should be careful when choosing audiovisual teaching material, since not all students would have the same effect.

Adolescents in Secondary School also have the CREA platform, where the evaluation can be in the same way as the one mentioned above. The material can be longer, since they already pay more attention, but, on the other, since class hours are forty-five minutes, it would not allow more than one hour and a half of material, if it is projects in two hours classes. It would be convenient, as in the previous case, to specify the questions to the material that is being passed, however, as they are older, the greater power of abstraction allows subjective linkage with other knowledge and could be projected and interconnected with several subjects. Audiovisuals can be displayed that are not necessarily analogues of reality, depending on the subject being discussed.

According to Yaneth Lizarazo: *"Film productions work on significant realities such as color, movement, expression, sound, etc., which allow us to interpret and address positions regarding what we observe. Therefore, cinema is a space that will allow students to understand and learn about this communication system..."* (Gómez et al., p.13) For example, watching the film **Fernat's Room** for mathematics, and answering questions that not only correspond to the discipline itself, but are also about logical inferences that arise from the plot of the film, interrelated with literature.

Fourth: At the tertiary level, the use of technologies has expanded after the pandemic, since there are several blended courses that students from various areas of the country can follow, without needing to be in the capital, as was the case previously. . In this type of courses, the teacher gives virtual classes to which students must connect synchronously, with a limit on absences, depending on the courses. Opinion forums are held on the CREA platform, and there students can answer what is raised in the forum about the topic raised and interaction between students can also occur, so that feedback occurs between them.

In these blended learning courses, topics can also be developed by the teacher and sent through the same platform. Links could be sent to approach to different materials, whether in PDF or audiovisuals, so that students can study. The evaluations can be through the aforementioned platform, or orally through the **Zoom** connection, or in the geographic place they are, under the supervision of the teacher. At the third level of education, more studies could be implemented at the university level, on cinema and audiovisual matters, which until now (at least in Uruguay) do not exist. The position held is that it is plausible to teach in a way to incorporate the audiovisual in the different courses, according to the levels of knowledge that they require.

Personally, I led the implementation of the study in my classes **Romeo and**

Juliet by William Shakespeare. This teaching was implemented beginning the unit with the screening of the film of the same name directed by Carlo Carlei, from 2013. Interest is achieved by viewing the film, and then the topic is continued with more formality linked to Literature, studying the various literary aspects, such as: literary and historical sources, the Elizabethan Theater, the dramatic genre, the argument, the plot, the structure of the work, the characters of the work and their action within the work, etc.

Romeo and Juliet, would be treated as a methodology and not as a resource, since the very beginning of the theme would be established by watching the film. In general, the majority of the students does not read the text, therefore the methodology of making the text known would be transferred from reading to viewing the work on film. The positive factor is that the teacher guarantees that everyone knows all the parts of the work, that it has been understood in its entirety, and not partially. That is why it would be better to visualize it in class and not send it as a homework assignment, since many do not complete the task due to laziness or lack of technological means or lack of time.

The solution should be to show the film during class time and it is guaranteed that the students actually see it. Subsequently, analyze by reading fragments of the text. Media literacy in this sense would be ensured through the analysis of the work in a critical sense and would gradually build the point of view of each student.

The contemplation of films such as **Romeo and Juliet** contributes not only to the study of the work itself, but also of aspects linked to the uses and customs of the time. Among others, the following can be considered: the architectural part, the clothing, the decorations, the spaces, the means of locomotion, the type of linguistic structures, etc.

In the past, the reader, who read the text directly, had the freedom of imagination regarding all the elements indicated above, but, when viewing them, the assumption of the reality of fiction and its connection with historical reality could become more concrete and definable. In a certain sense, more concise to be able to be detailed and described by the student, or anyone who contemplates it, given the analogy between fiction and historical reality.

The act of communication becomes more complex when the class is intermediated with the projection of an audiovisual. Some of the variants that occur are: on the one hand, associated with the change of the issuer, and on the other hand, associated with the code change. The change of the transmitter occurs when the teaching is exchanged for the audiovisual. The fundamental difference is that the teacher usually repeats the topic a thousand times, with synonyms and various explanations. But, the audiovisual, obviously, continues its course and is projected in its entirety. Although it could be visualized again, if the students have not understood, but, at least at first glance, it would not explain as much as the teacher. Unless it was some material expressly prepared by the teacher herself (or some material specifically created for learning) and already included the relevant reiterations and definitions.

In the case that it is not prepared for education, as most audiovisual material is, it could be used to learn new words, and instead of being introduced by the teacher, the students would have to write down and research the words, that are unknown to them. In this way, a method of understanding the material would already be established. Furthermore, with regard to language, it is often translated, therefore, there are divergences due to linguistic uses, depending on the place where the translation was carried out. It would then serve to expand the vocabulary of the language and discuss the different words and linguistic uses in the various Spanish-speaking areas.

The code would no longer be only the written and verbal linguistic one, but the audiovisual one deploys a number of visual and sound codes, above all, that affect the topic. It also affects the perception and understanding of the topic that is being projected. It may happen that there are codes that are not understood, for example that the close-up of a character is not captured, or the transition from a long shot to a medium shot. The teacher should subsequently refer in detail to these effects, if necessary for a full understanding of the audiovisual. In general, even if the explanation for the change of shot is not known, the student would perceive that for some reason a certain aspect was wanted to be detailed with a close-up. Then, for a better understanding of audiovisuals, a definition of the audiovisual plans and their intention in general would be necessary; and of course, in particular in the one being studied.

It is convenient to consider that depending on the intellectual differences of the students, they will also make different perceptions of the audiovisual in question. A student who is used to watching several movies is not the same as someone who is only used to using networks. In this sense, the student's previous film culture would have an impact, since it would act as cultural baggage that would produce a better understanding of what was being projected.

Another adaptation that the student would have to have in this change from the common class to the projection of an audiovisual, would be that the understanding is no longer by sight and hearing alone, but rather the perceptions of the different aspects that would be viewing in the audiovisual. The understanding of it would be in accordance with the cognitive level of the student, according to the age group to which they belong.

Conclusions

The way in which literary pieces are translated into audiovisual education has been tested over several years in teaching in different places and levels. I analyzed the process and proposed improvements in my own classes, as I explained in this essay. I am convinced that the example of Plato's work *Crito*, which teaches the immutability of positive values in different circumstances, can be inferred that the values must be immanent to the work, regardless of the medium in which it is

taught. The ontological relationship of teaching and logos is sustained in changing circumstances by Socrates, the same can be applied in teaching through different methods, since the content itself does not vary.

The ethics of bringing material to class is demonstrated by the example of "Samurai Passage," which demonstrates the harms of teaching only one perspective or point of view. The use of technologies within teaching should be an instrument of subject liberation. The PECMA flow should be used to improve performance in education, creating new educational content. The audiovisual experience influences the subject as a modeling of the world, therefore it should not be considered an absolute reality. Significance should be directed to knowledge about what is perceived in the audiovisual, as a point of view to address a certain topic, not as a unique, absolute and undeniable truth, in a way that generates in the subject an emancipation from fixed and immutable parameters. It is essential to generate critical reflection on the model, without considering it the only one, so that it enriches the individual's culture. The modeling of the world generated through audiovisual media should be analyzed with a rational sense as one of the possible perspectives of the world, to produce knowledge and subjects emancipated from biased projections that limit them.

The need for the existence of several models was captured in the example given in the work of Plato's **Allegory of the Cave**. Bringing this teaching to today's world, it is argued that audiovisual media are a means for understanding current reality and should be used for a change in the reality of teaching. The audiovisual should be treated as a learning model, but not as if all reality were contained in it. You must be taught to reason about what you see, as a point of view on reality, to address a certain topic, not as a unique, absolute and undeniable truth. Critical reflection on what is seen must prevail, so that it enriches the individual's culture. In a certain sense, currently the lack of speech in the general population could be reversed, since through technology we could relate and communicate. Perception is intimately and closely linked to audiovisual media and cinema from the first stages of childhood. This approach to the audiovisual, which naturally occurs today, should be promoted to amplify it in a cognitive sense. The forecasts for the expansion of virtual teaching are plausible.

The evolution of learning through audiovisuals must be a key element for current teaching. Examples have been given of how to teach audiovisuals at different levels. The impact of technology on culture is indisputable and we must be in line with the evolution of new technologies. Audiovisuals are closely linked to what constitutes a model or paradigm of the current world, therefore the modeling of them should be used in a positive sense of learning. The role of audiovisual media is fundamental both for teaching in the classroom and in blended learning courses. The ethical considerations that must be taken into account are not to show a single audiovisual as if it were the only one in existence, and also to teach that the audiovisual is only a model of the world, but never the only one in existence. The model or paradigm that the audiovisual proposes must

serve for a perspective understanding of the world, within the non-dialectical heterogeneity that is the present.

In the current reality of the beginning of the third decade of the 21st century there is a hinge, since it perceives technological evolution, but still maintains the previous teaching methods, because it is the basis of the training of previous generations. The evolution from the old to the new is not easy, especially in the elderly, however in general there is a daze of all generations towards technology. The natural curiosity of human beings and their innate concern for progress imply the social evolution necessary for the take-off towards new forms of teaching.

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