

SUBJECT TEACHING GUIDE

G533 - Education in Ways of Looking: Cinema and School

Double Degree in Teaching in Early Childhood Education and Primary Education
Degree in Early Childhood Education
First Degree in Nursery Education Teaching
Degree in Primary Education Teaching

Academic year 2024-2025

1. IDENTIFYING DATA			
Degree	Double Degree in Teaching in Early Childhood Education and Primary Education Degree in Early Childhood Education First Degree in Nursery Education Teaching Degree in Primary Education Teaching	Type and Year	Optional. Year 3 Optional. Year 3
Faculty	School of Teacher Training		
Discipline	Subject Area: Educating the Eye: Cinema and School Module: Complementary or Specialised Training		
Course unit title and code	G533 - Education in Ways of Looking: Cinema and School		
Number of ECTS credits allocated	6	Term	Semester based (1)
Web			
Language of instruction	Spanish	English Friendly	No Mode of delivery Face-to-face

Department	DPTO. EDUCACION
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Other lecturers	

3.1 LEARNING OUTCOMES

- To think over the relevance of the images in the societies of nowadays.
- To think about the ways of seeing the world through images, designing educative strategies for improving the capacities of children in the act of seeing and understanding images.
- To develop positive and creative attitudes through audiovisual resources.
- To think about the formative uses of films and images in the study of Human Societies, considering their peculiarities and their problems.
- To design useful educative strategies and activities, based upon films and images, for enlightening the children in their construction of a social consciousness.

4. OBJECTIVES

- To develop a critic way of thinking through images, using films as a privileged tool towards the enrichment of knowledge.
- To strengthen the consciousness in our students about the invaluable possibilities provided by the films for increasing their cultural capital, mainly under pedagogical purposes.
- To be aware about the singularities of Cinema as a synthetic art based upon many different sources and cultural arguments.
- To promote and to valuate most of the peculiarities which distinguish Cinema as a privileged tool for education, in the frame of the audiovisual culture as a whole.
- To think about how the Education in the Ways of Seeing provides useful arguments and knowledge, as well as many other ideas, feelings and emotions.
- To think about how the Education in the Ways of Seeing provides knowledge and develops a critical thinking, meanwhile it enlightens a democratic and universal diffusion of knowledge.

6. SUBJECT PROGRAM

CONTENTS

1	Cinema and Audiovisual Society: I. Education in the Ways of Seeing under the Society of Knowledge. II. Cinema and the Didactics of Social Sciences. III. How to design a course on Education in the Ways of Seeing: General principles and references.
2	The Art of the Thinking Forms: I. General principles on Audiovisual Education. II. The Infinite School: Audiovisual Language and its educative and cultural possibilities. III. To read, to think and to communicate through images.
3	New Audiovisual Languages: I. The metamorphosis of the big stories: contemporary myths and tales. II. Good practices for television and children. III. The power of publicity.
4	Cinema, Emotional Education and Creativity: I. The Desired Cinema: Why does films stimulate our creativity? II. An invitation to See: How does films stimulate our creativity? III. The Cinema and the Dream Environment: Freedom for create. IV. Six (film) hats for thinking.

7. ASSESSMENT METHODS AND CRITERIA				
Description	Type	Final Eval.	Reassessn	%
A personal exercise of lecture, interpretation and comment of films and images into the frame of cooperative works.	Work	No	Yes	60,00
An exam. A personal essay of interpretation and evaluation of films and images into the frame of education.	Written exam	Yes	Yes	40,00
TOTAL				100,00
Observations				
<p>For a more comprehensive information about the evaluation procedures, the students should read the program of the subject, to be delivered at the beginning of the course.</p> <p>Moreover, the Board of the Faculty of Education has approved the following agreements related to orthography, plagiarism and citation rules:</p> <p>ORTHOGRAPHY</p> <p>We understand that all the university students have developed language skills in relation to oral and written expression. It is therefore an essential duty to respect and maintain the adequate use of the orthographic rules, including accents and punctuation, as well as the grammatical and lexical adequacy, in all the works and tests as an essential condition to pass the subject.</p> <p>PLAGIARISM</p> <p>In case of fraudulent conduct (plagiarism) of the evaluation tests, the qualification will be adjusted with the provisions of Article 54.1 of the Rules of Evaluation Processes at the University of Cantabria: "The fraudulent procedures in any test or in any evaluation activities will deserve an automatic qualification of '0' in the subject".</p> <p>CITATION RULES</p> <p>APA citation rules as a criterion for all academic work are assumed. Although these rules have different editions, as an initial reference we suggest to use the following citation link of the BUC: https://web.unican.es/buc/recursos/guias-y-tutoriales/guia?g=28</p>				
Observations for part-time students				
<p>The assessment procedure for the partial - time students who do not attend regularly to the classes will consist on an exam and the elaboration of works demanded by the teacher, on the date established by the Faculty for the examination. Those students who regularly attend to the classes will need to pass the same assessment that all the students.</p>				

8. BIBLIOGRAPHY AND TEACHING MATERIALS**BASIC**

- ALMACELLAS BERNARDÓ, M^a Ángeles (2004). Educar con el cine : 22 películas. Madrid : Ediciones Internacionales Universitarias.
- AMAR RODRÍGUEZ, Víctor M (2003). Comprender y disfrutar el cine : la gran pantalla como recurso educativo. Huelva : Comunicar.
- AMBRÓS, Alba; BREU, Ramón (2011). El cine en la escuela : Propuestas didácticas de películas para primaria y secundaria. Barcelona : Graó.
- AMBRÓS, Alba; BREU, Ramón (2007). Cine y educación : El cine en el aula de primaria y secundaria. Barcelona : Graó.
- BAUTISTA, José María; SAN JOSÉ, Ana Isabel (2002). Cine y creatividad. Madrid : Federación Española de Religiosos de Enseñanza.
- El CINE en educación : Realidades y propuestas para su utilización en el aula (2009) / Manuela Raposo Rivas (coord.). (S.l.) : Los autores.
- El CINE, un entorno educativo : Diez años de experiencias a través del cine (2005) / Saturnino de la Torre; María Antonia Pujol; Núria Rajadell (coords.). Madrid : Narcea.
- CINE y ciudadanía : Valores para trabajar en el aula (2009) / Equipo Padres y Maestros. Bilbao : Mensajero.
- COBO ÁLVAREZ, Mercedes (2002). Aprendiendo con el cine. Sevilla : Publicaciones M.C.E.P. Sevilla; Cooperación Educativa Kikirikí.
- EDUCAR la mirada : Políticas y pedagogías de la imagen (2006) / Inés Dussel; Daniela Gutiérrez (compiladoras). Buenos Aires : Manantial.
- MARTÍNEZ-SALANOVA SÁNCHEZ, Enrique (2002). Aprender con el cine, aprender de película : Una visión didáctica para aprender e investigar con el cine. Huelva : Grupo Comunicar (etc.).
- MIL mundos dentro del aula : Cine y educación (2009) / María García Amilburu (ed. lit.). Madrid : Universidad Nacional de Educación a Distancia.
- SANTIAGO, Gustavo (2007). Vivir el cine en el aula : Cómo aprovechar plenamente el potencial del cine en la educación. Madrid : Ediba.
- SANTOS, Antonio (2015). "Huella de luz: La cátedra, el cine y la educación audiovisual". En: Estudios de Historia y Estética del Cine. : 50 aniversario de la Cátedra de Cine de la Universidad de Valladolid. Valladolid: Universidad, p. 287-290.
- SANTOS, Antonio (2015). "Linterna mágica: Cine y creatividad" = "The Magic Lantern: Film and Creativity". En: Artes y Emociones que potencian la Creatividad : Informe Fundación Botín 2014 = Arts and Emotions Nurturing our Creative Potential : Botín Foundation Report 2014 / Christopher Clouder; Belinda Hays (ed. lit.). Santander: Fundación Botín, 2014, p. 36 -51 (versión española) y 34 - 49 (versión inglesa).