



HYBRIDIZATION BETWEEN MEDIA EDUCATION AND VISUAL ARTS EDUCATION. MIYAZAKI'S CINEMA AS A REVULSIVE

Ricard Huerta

Abstract: In this article we suggest an approximation between media education and visual arts education. Teachers of Primary School interpret the media as a visual artefacts. But this visual artifacts can be analyzed from the education in visual arts. We can offer a suitable formation in the moment on training teachers (Clarembaux, 2010; Huerta, 2005), but is also necessary move a notion of visual arts. Now, in Spain, visual arts education is far from the media images. We would incorporate the media education in the Primary School curriculum from the visual arts education (Hernández, 2000; Huerta, 2009). We focuses this research in a case of student's group. They are university training teachers, and we verify their knowledge about cinema and media as a visual culture texts, promoting a major presence of media in visual arts, extending the field of action, and promoting the use of the cinema as useful tool in the Primary School classes. We encourage teachers and students towards the critical and personal readings in media, reforcing knowledge and analysis more than entertainment (Ambrós & Breu, 2007; Fedorov, 2010). For analyze this situation we have chosen the movie *Ponyo on the Cliff by the Sea*, a film by Hayao Miyazaki.

Key words: Art education, media education, cinema, creativity, training teachers.

1. Introduction: Natural phenomena and premonitions from visual arts.

This article purposes an approximation to the cinema of the Japanese director Hayao Miyazaki, and his application for training teacher studies. We consider specially useful the movie *Ponyo at the Cliff by the Sea* (Miyazaki, 2008). We want investigate the interest for the cinema in the main futures teachers for Primary School. The film *Ponyo* was advanced to a polemic that nowadays is of current importance in the media: the negative results have for the natural environment when the atomic power is used, and his later traumatic effect for Humanity.

An earthquake and a tsunami destroyed the North of Japan in March 2011. They have provoked a natural disaster, and also a world debate concerning about the nuclear power stations, due to the doubts that this type of energy and his probable toxicity can generate in people. The debate on the atomic power has extended in the world. Now, it isn't an ideological problem. In this moment, the whole world agrees that this type of energy can result dangerous, and his control is very difficult. The images of the damaged reactors of Fukushima's nuclear power station have given around the world, basically across the media.

The radioactive escapes of Fukushima have unleashed an ecological and media impact, but the most impressive: there had been reflected early by the movie *Gake no ue no Ponyo* (崖の上のポニョ), a film by Hayao Miyazaki. This film served us to introduce in our visual art classes any different aspects as ecology, media education and communication mechanisms.

s important to use the cinema as a curriculum element for art education, I think. Art teacher depends on technological images and media images in general. The most important moment to introduce this type of educational strategies is the initial courses for training teachers.

The polemics on the nuclear power stations does not live from the ideological or political positions, but from the record of security. Obsessive security questions are now a very interesting aspect,

specially in cultural ambiances in western countries, after the 2001 September 11th, in New York. These questions are treated commonly in the university classes of Sociology, History, and Anthropology. But we think that they are questions also suitable to approach, in a transverse way, in the training teachers' university education. These topics must be present in the classes of visual arts education.

Catastrophe's images are a crucial aspect for the communicative studying of news. The images constitute in this sense the most important news element, the aspect that we will remember. Cinema generates a curious imaginary about natural catastrophes. Miyazaki has treated this subject matter in his film *Ponyo* with an impressive and creative capacity. Hayao Miyazaki is probably the most relevant worldwide cartoon director.

2. Cartoon and cinema in Secondary School; training teachers art education in Primary School.

José Antonio Espino is student in the Master of Research in Specific Didactics, in the University of Valencia (Spain). José Antonio investigates the presence of the cartoon and the cinema of animation in the Secondary School classes of drawing. This is a research for his Master's Final Work. Jose Antonio has interviewed ten Secondary School teachers to verify their interest that exists on this subject matter. There does not exist a space in the curriculum to introduce the cinema of animation in the classes of drawing on Secondary School in Spain. But in spite of this difficulty, any teachers uses this creative tool to motivate his students in subject matters related to the illustration and animation. Jose Antonio is an admirer of *manga* (comics) and *anime* (cinema and television). I am his tutor teacher in these research, thus I am very linked to this educational reality related to other previous works (Huerta, 2002, 2003, 2005, 2009).

Teachers of drawing on Secondary School are immersed increasingly in a process of progressive invisibility. The educational questions linked to the areas of Language, Sciences and Mathematics are taking the territory that before had been for the curriculum of art education. We must analyze the factors that have provoked this displacement of the specialists of drawing towards the marginality, in topics as the cinema or cartoon. Drawing teachers in Secondary School want to introduce the animation in his classes, but the lack of time or the curriculum restrictions provoke an absence of this aspect in the classroom. The parcelled look in different areas of knowledge can frustrate the students approximation to many cultural manifestations, reducing the communicative capacity of expressive mechanisms, as the cinema. Teachers of different specialities (language, drawing, music and social sciences) should give a step improve to integrate efforts, favoring this way a better receipt of cultural representations. A cultural complex question like the cinema cannot be treated by one only knowledge area.

If this is what happens in Secondary classroom, already we can imagine what happen in the classroom of Primary School, where there does not exist specialized teacher in visual arts. In any case, to reduce the analysis of a movie text to his structure, or only to his images, or only to his music, it does not allow to fit the pieces that integrate the complete work: the film. About this, we value positively EspaiCinema's project (www.uv.es/cinemag/), which integrate educational innovation in different areas, after five years, in the University of Valencia. The project assembles specialists of all areas. This conjunction of interests is shared, and we think that it makes possible a more complete look of the different realities, assuming what Lipovetsky has defined as culture - world: *What we lack is not an information, which exceeds us; what we do not have is a method to orientate ourselves in this undifferentiated overabundance, to place to an analytical and critical distance that gives him sense. Here we have one of the big bets of the culture - world: How to educate people and to form free spirits in a universe that overflows information.* (Lipovetsky & Serroy, 2010, 89)

Polysystems theory by Itamar Even-Zohar (1972), was appearing towards the propitious effects that it supposes analyzing together the cultural manifestations and the connections between the different expressions of heritages. I was interested in transmitting to my students a valid information in cinema, without losing than cinema combine both the images and other many expressive languages.

3. The way crossed by Miyazaki and his movie *Ponyo in the cliff by the Sea*.

This study has been articulated concerning the analysis on a session of second year training teacher student's classroom. The session had been prepared in advance. We informed the students of art education. It was advised the students to look for information about the matter. Jose Antonio Espino was invited in the classroom, who explains some questions referred to the *manga* and to *anime*.

Our research focuses on the case studies methodological exposition. The student's criteria of selection for the activity gathers the steps followed by Olga Hubbard in his works about art reception (Hubard, 2008). This qualitative methodology facilitates us to investigate in a subject matter, because of the movie is a creative premonition of the catastrophe happened in Japan. Also we want to verify what know the students on cinema. We ask them their opinion about certain aspects, for example: Does consider the students that these subject matters should get in the Primary curriculum?. First we will do a brief introduction to the director Hayao Miyazaki and this movie. Later we will explain the session, and finally we will analyze the surveys, with any interesting aspects.

Ponyo in the Cliff by the Sea is a Japanese movie, an *Studio Ghibli* production, written and directed by Hayao Miyazaki. The movie was released in 2008, and competed in the *Mostra de Cinema de Venezia* the same year. The film argument turns about Sosuke, a five-year-old child, who find a little red color fish, when he is playing in the sea shore, to the his house side. Sosuke baptizes the pececito with Ponyo's name. Sosuke promises that he will protect and that he will take care of it. But the Ponyo's father, a personage who lives in the depths of the ocean, forces Ponyo to return to his house, to the sea. Ponyo answers to his father who wants to turn in human, thing that the father does not accept. Ponyo decides to escape, with Sosuke's help.



Figure 1. *Ponyo* interpreted by Carolina Ruiz, second year student of training teacher degree in the speciality of Primary School.

Ponyo is a bet to respect for the nature. A great success of the movie consists of having foreseen, three years before, the episode of the earthquake and the later tsunami that suffered the Japanese East Coast in March, 2011. Miyazaki predicted the ecological catastrophe that motivated the overheating of Fukushima's nuclear power station. In the film appear a series of related elements, a set of parallelisms that might have be extracted from a visionary work. The movie allows us to speak about all these questions with students. In addition, like a authentic piece of excellence of the cinema, it allows us to check aspects linked to the image as sequences, colors, textures, graphical compositions, and so many other aspects of visual literacy (Fedorov, 2007; Marcellán 2009).

4. Analyzing the cartoon' educational potential.

The new building of the Faculty of Magisterio (training teachers) in the University of València has four specific classrooms for the matters of art education. The specific classrooms are well equipped

with audio-visual material. Can get dark the windows to obtain a good resolution and vision of the image, when a movie is viewed. The 14th April class was centred on the Japanese animation. Marc Morell, a pupil of the group, offered to explain some aspects about Japanese *manga* and *anime*. Marc is a *manga* admirer, and a collector of Japanese comic, too. There had been recommended to the pupils to see before the movie, because the two hours on the time of class was necessary to incorporate the following actions:

- An introduction.
- Marc Morell's explanation about Japanese *manga* (comic).
- José Antonio Espino's explanation about Japanese *anime* (cartoon).
- To visualize three parts of the movie.
- Discussion and debate about we had seen, commenting and informing.
- To answer an anonymous questionnaire on the educational possibilities of the Japanese animation.

The session began at 8:30 h. (beginning of the class), and it got longer until 11:30 h. There was an animated participation on the part of the students in the activity. During the projection of three chosen fragments, we surprised the attention, the tension and the silence that they managed to create in the classroom. The beginning of the movie is a long sequence without dialogs, only with images and music. In occasions it seems that the director wants to explain the origin of the life from the marine area, especially when the jellyfish appear. In the culminating moment of this initial presentation Ponyo falls down caught in a glass boat that gets hooked up him by the neck. Here begins the environmental defense of the film, on having referred to the wastes in the sea.



Figure 2. Jesus Iranzo interprets some prominent figures from Ponyo's film. Iranzo is a comic collector, and a *manga* admirer. He is a second year student in the university teacher's degree for Primary School.

Observing the images we verify some Japanese cultural aspects: the cars circulate along the left side, architecture does not drown the Japanese capacity for home spaces distribution, action is trepidant when the Sosuke's mother drives, but is very interrupted in the old people residence. Miyazaki places Sosuke's School next to a geriatric where his mother works. Sosuke crosses constantly the fence which separates the school and the geriatric.

When it starts raining and the onslaught of the sea promises to be, we detect some elements in the action of the movie: the notices for the loudspeaker (so much in the geriatric like the Sosuke's school), and also the complaint of one of the grandmothers, who predicts Sosuke that if he does not return Ponyo to the sea, there will be problems. Music is fundamental both in this film and in all the Hayao Miyazaki's productions. The movie explains the Japanese daily life, both at home and in the places of work and study. The author does a diagnosis of a child daily routines, which pleases to our students. The relationship between the Sosuke's father and mother appears as an uncertain territory. The father is working on the high seas. When his ship approaches the coast, they supports a conversation with light signs in Morse alphabet.

Another typical oriental element on the movie are the constant transformations. Ponyo happens from jellyfish to turn in human, following an evolutionary process that him makes change aspect. Again the science like visual excuse. Ponyo faces his predestined future, choosing to turn into girl. When we see the Ponyo's father in his vault on the bottom of the sea, we think that it is a marine nuclear power station, and that has many possibilities of exploiting (again the parallelisms with Fukushima's reality). At this moment to the film we listen an adjustment of the Wagnerian walkirias, which they take the principal topic of the movie as a melody, with the pace and the harmonizations of the German author. This music serves to set the tsunami.



Figure 3. Sara Huerta, nine-year-old pupil on Primary school, interprets the storm of the movie, drawing the big eyes of the monsters-waves, between whom stands out Ponyo transformed into girl.

Miyazaki uses films to claim the family as balanced entity. His most representative works for television are Heidi and Marco. This defense of the family there was revealed in his previous works *My neighbor Totoro* (1988), *Spirited Away* (2002), and *Howl's Moving Castle* (2005). The recovery of the friendship and the familiar core turn out to be evident when Ponyo finds his family. We see that in the scenes of daily actions by domestic rituals: the tea preparation, on having eaten the noodles bowl, on having listened an story to be going to sleep. This constants of the Japanese author, and his success, remember us some obsessions of another filmmaker: Steven Spielberg. Both authors are emphasized exponents of a few parameters who affect our social and personal implications. *Heidi* was a Miyazaki's great international success. In *Heidi* the family has a new scheme, since the papers of every personage turn out to be frontier.

To think about these aspects we can transmit to our students a few valid indicators, some decisive media culture factors. Hayao Miyazaki has evolved from his initial Marxist positionings, towards a few positions more linked to the pacifism and the ecology. As Fedorov focuses, audiences develops the following indicators in media culture (Fedorov, 2010, 69):

- emotional inclusion (from a nonconscious, spontaneous characteristics of a media text the audience proceeds to a holistic media text characteristics);
- emotional activity of judgments (from formal judgments drawn with the teacher's help students proceed to a more vivid, image-bearing, individual expression of their media impressions);
- maturity of image thinking (from spontaneous, intuitive - to conscious usage of perception images and artistic notions);
- skills of media text partial analysis (from fragmentary use of critical evaluation components - to adequate, holistic analysis of sound-and-visual, space-and-time structure of dynamic media art images).

These processes of approximation to the movie images must be reinforced by the professionals' support qualified to transmit to the students this complex information (Huerta, 2005; Marcellán, 2009).

5. Ideas to introduce cartoon *anime* in the training teacher classroom.

The group with which we have realized the fieldwork is formed by 45 pupils, but only 38 have taken part voluntarily in the proposed activity. Of these 38 participants, 28 are women and 10 are men. The questionnaire that they complete is anonymous. We have asked them that there should be assigned a fictitious name, an identifying pseudonym. We use these pseudonyms to identify the answers. The survey passed after having listened Marc Molla and Jose Antonio Espino. Later there were seen three moments of the movie, projected in the classroom. The students had seen recently the film on video, at home.



Figure 4. Carlos Gonzalez, student on second second year training teacher, interprets Sosuke and Ponyo sailing in a toy boat.

The questionnaire contains 13 questions. In the first one we try to verify which is the students information about the director that we have elected. The question is: "Did you know the director Hayao Miyazaki?". The majority of the group "had never listened to anything of Miyazaki until spoke about him in class" (*Potato's* answer). Only two male pupils and four female pupils knew the director and his work. 20 % of the informed student is, in addition, a great admirer of *manga* culture. When we ask them "do you like someone of his works?", they answer with an extensive list of movies and series by the author, even some that one had not spoken in class: *Porco Rosso* or *Princess Mononoke*. It is interesting to verify that between students who did not know the director as creator, also they coincide indicating the Miyazaki's most popular creations as *Heidi* and *Marco* for television, as well as *Howl's*

Moving Castle and *Spirited Away* for cinema. We detect that 80 % of students had known before neither the name nor the existence of this creator, though they had seen in cinema and television his more relevant works. This situation reveals that there exists an evident ignorance of the audio-visual culture, beyond the purely entertainment.

6. Prominent Information contributed by the questionnaire

We ask our pupils if they had treated any time in the primary school or in the secondary school what is a *manga* or *anime*. They had never treated the topic in class. *Sakuragi* (pseudonymous of a pupil) says: "I had a teacher of arts in Secondary School, called Luís, who was involved enough in the topic". This answer checks what we supposed: the secondary art teacher is suitable to raise to the students this subject matters, like a Japanese *manga* or *anime*. *Jesus* (pupil who does not conceal his name when he chooses for a pseudonym) comments on the repercussion out of the classrooms: "*they had spoken to me neither in the primary school nor in the secondary school; I knew it by television and later I discovered more manga and anime in the comic shops*". *Jesus* is a great comics culture follower. *Guchi* (pseudonym of another pupil) says that they had never spoken to him about the topic, specifying: "*though I let's be what is*". *The group demonstrates that this subject matter has not been treated in his years of education, but they assume that it is a fundamental element in the visual culture.* Though the pupils consider important to study these topics, we have not observed that this anomalous situation should be considered a lack on the part of the future teachers. Only the pupil *Ira666* thinks about it: "Unfortunately they have never explained anything to me on manga or anime They had never spoken to me about it in any subject. But I think that it would have been very interesting to be employed with this type of animation at class".

The pupil *Nohaymunus*, one of the "experts", declares that it gave a matter in which the subject matter of the manga was approached, but it was not in the school, but in Italy, country where she realized communication studies: "I studied it in class in the year 2006, when I was studying as Erasmus in Bologna, in the subject *Storia del cinema de animazione*". It is an isolated case, a pupil who has continued his university studies. She does now training teacher, after having studied in Italy. Another case is interesting for us; the pupil *Mjranmo* answers: "in class they have never put cartoon; always they have been movies for other ages, documentaries, ... " Here we have another case of application of the topics: must the cinema that passes in the classroom be a documentary, or in any "serious" case?.

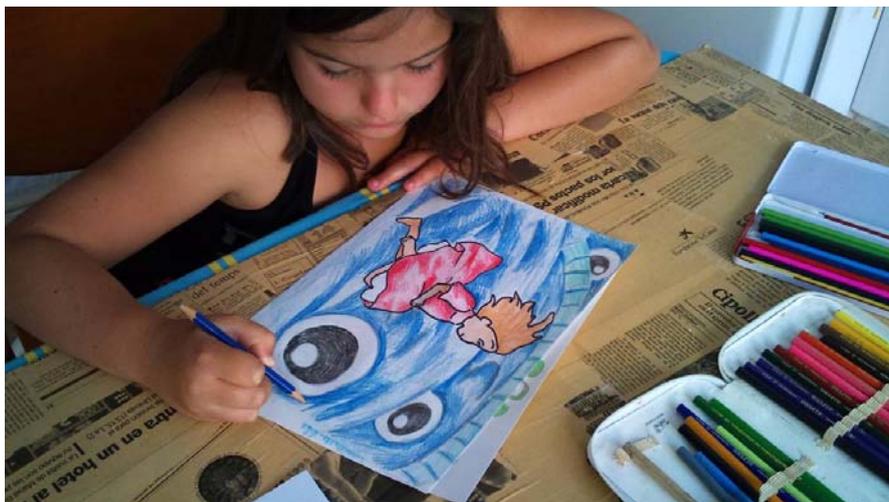


Figura 5. *In Miyazaki's cinema children are protagonists, but his cinema is not only for children. Miyazaki's cinema fascinates children, and this advantage can to be suitable for education. In the photo, Sara Huerta drawing Ponyo.*

We want to clarify that Miyazaki's cinema is animation, but not exclusively movies for children, or exclusively a product for children. On the other hand, the subject matters treated by Miyazaki are

universal and valid like Shakespeare's theatre or Rembrandt's painting. The artificial division between high culture or popular culture, or the difference between children and teenager literature, they seem to us not transcendental. The problem, as Gilles Lipovetsky indicates, is our positioning in front of art creations, specially with the masterpieces or the most important artist. Miyazaki is a contemporary classic, as Lypovetsky describes "The admiration of the greatness has not eliminated. But what defines us is an immediate admiration or dilettante, a worship to the masterpieces to which we want to accede in an immediate way, without formation or cultural work " (Lipovetsky, 2010, 120).

The third question raised in the survey, with a more protest positioning: "Do you believe that cartoon and cinema of animation should be present to the classrooms for studying it?". We discover that the majority would find positively to introduce the animation in the classroom, as matter of study, but also as motivating resource: "I believe that the cinema of animation can be a very interesting tool to explain and to introduce in the classroom very diverse subject matters, since it is charmed with to the children". The latter phrase written by *Nohaymunus* would be the key: "it is charmed with to the children". If they are charmed with it, why not we use the cinema of animation as didactic tool?. *Viladrau*, another pupil, reinforces the above mentioned strategy: "it is a good way of attracting the attention of the children and it being possible to educate very well across the movies". The motivation might turn into key element to using the cinema into the classroom. *Leyra* comes furthermore far when it affirms that "serious interesting, since to the children these topics them motivate and form a part of his daily life". The commonness like a referent. We suppose that when *Leyra* refers to the commonness he is speaking about the quantity of hours that children spend in front of television. The pupil *Jomateixa* clinches the matter adding that "up to coming to the university had not given any importance to the cinema; at least now we have *EspaiCinema*". It is clear that training teacher students in Valencia has curdled the path of five consecutive years of the multidisciplinary project *EspaiCinema*.

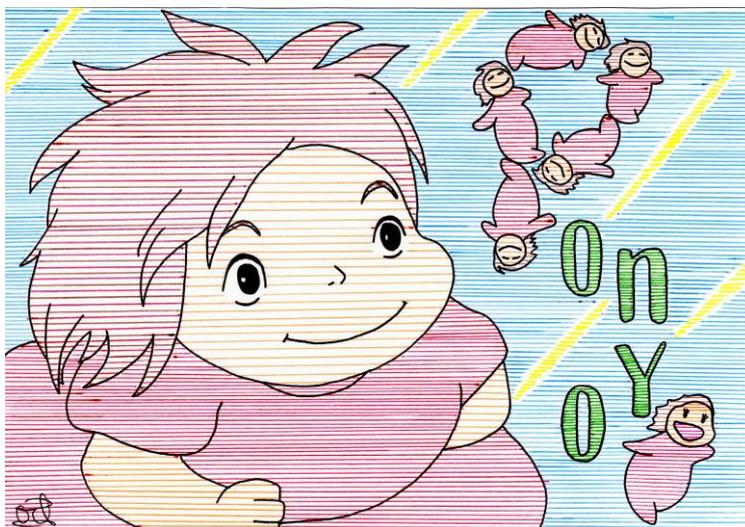


Figure 6. The second year student in training teacher's degree *Oscar Doménech*, advised by the artist *Lia Ferrando*, interpret *Ponyo*.

The following question appeals to the paths of students: "do you think that it is sufficient what they have taught you on cinema (and cartoon) throughout the years in which you have been a pupil during the different educational stages?". *Yeyes* answers: "Not, they had never taught anything to me". The student *Cela* is more round: "they have never spoken to me about cinema". Whereas *Ponyo3* establishes parallelisms between the daily reality and the school curriculum: "they have never taught anything to me on cinema. Yes that I have seen many movies but they have never provided to me information about this topic". We wanted to know what ideas the pupils might suggest in the matter, though, somehow, already they had answered partly with the previous answers. *Potato* complains about that it knows very little on cinema, but it affirms that "if some day I put to study this topic, I will

use cinema and cartoon in my classes". *Jomateixa* justifies the situation on the basis of which "the cinema always has been seen as an entertainment and not as a way of learning". Whereas *Mambi* is the pupil who says: "in the school, the only thing that they were doing, with regard to the cinema, was some movie to get, without nothing explaining to us, simply to amuse ourselves".

The obsessive cataloguing cinema as entertainment is making us lose wonderful opportunities of learning. Some authors we are trying to change this established order. Cinema no only serves as entertainment. Cinema is a powerful cultural agent, and in the school we must start treating it as an educational application, with an evident motivating load, and suitably to treat any subject matter (Ambrós, 2007; Buckingham, 2000, 2003, 2007; Fedorov 2010; Huerta 2009).

7. The complexity of cinema needs a preparation, and therefore it is possible to educate in cinema

We ask the pupils if they think that the music plays an important paper in the film. They do not have knowledge on music, in spite of having studied the matter with specialized professorship so much in Primary as in Secondary school. It does not happen in case of visual arts, because of they had not specialists in Primary school. Comments are generic, and relevancy is given him to factors like emotions or memory, aspects that imply a good musical composition when it is a movie. The pupil *Yuko* says that "music give more exotion to the film and help us to remember the movie". The pupil *Clarinete*, who evidently is an interpreter of this instrument, exposes a curious parallelism of languages: "If music is not the most important thing, it is one of the most important things". It seems that it values first the images, and understands the music as an added element of these images. The student *Cela* assumes the need of a good music film, because "It is necessary to manage the history that is counted and to give emotion and sensibility", in the same way, as *Mafalda* clarifies: "The original soundtrack is indispensable. The same image accompanied for different music suggests completely different situations". *Hydrae* goes beyond, remembering the effect of music in children: "it is a song very repetitive and easy to memorize, naming characteristics of Ponyo and Sosuke, so for the children it is very guessed right".

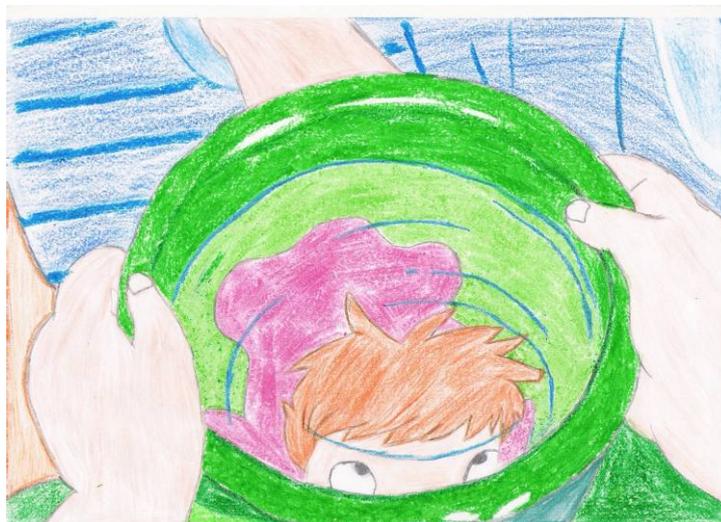


Figure 7. *Marc Molla draws Ponyo in the moment that Sosuke gives the big sack of the sea. Marc is 21st years old, is a student in second year training teacher's degree of Primary, he likes Miyazaki's manga and anime. He offered to explain these topics in classroom.*

We ask to our students if they think that the school curriculum should be checked to introduce media aspects as the cinema (including animation) or the comics (also Japanese anime). Only a pupil thinks that it would not need. All the rest agree. All students think that it is necessary to introduce the cinema in the curriculum of Primary school, though they are complicated it by different pressures, and especially for schedules. According to the pupil *Willy*: "is it enough time and space to include everything?". *Nohaymunus* thinks that "it would be very suitable, especially bearing in mind that

cinema or comics are elements that come much more rapid to children". *Yuko* still risks more, valuing the teachers capacity of reaction: "though it is not in the curriculum, we it can work we". In the same line, *Leyra* is sure that "it is necessary to introduce in the curriculum new elements attractive to children". *Gespa* specifies one possible action: "more that in the school curriculum, the mentioned aspects should be checked in the programming classroom of every teacher, depending what it treats itself, it will be interesting or not to introduce cinema or comics".

8. Students preferences after the movie viewed

When we ask them in what aspect they have been interested of the movie *Ponyo in the cliff*, all students thinks that the defense for ecology values, the nature respect, and the exceptional treatment towards old people. In some cases they emphasize "drawings, undoubtedly, this way of representing the reality seems to me to be impressive", as says *Viladrau*. *Yuko* has liked very much "the naturalness with that takes refuge the curiosity, the innocence and the own fantasy of the infancy; and also that there are no bad people, since they all are friends: fish, children, old people, ... ". *Taurina* says: "in spite of being an infantile cinema, it can turn and to be in use also for any age". We commented: there is certain predisposition to believe that animation is for children. It is a mistake.

For *Jesus*, manga admirer and Miyazaki's connoisseur, the most prominent in the film are "the landscapes and the thousands of minicreatures that surround the scenes (since also it happens in *Spirited Away*); the flat colors and the magic worlds that the director portrays". His companion, autonamed *Shin Chan*, values specially "the expressions that it gives to the things and to the imaginary or not royal elements". In general all students thinks that Miyazaki's style is very purified, specially giving movement to the prominent figures. It had not been commented in class, and therefore students did not have to know it: Miyazaki started his career at the studies of animation generating movement to prominent figures who were not still his creations. Students emphasize the treatment of color and the expressiveness on details.

Cela likes the music of Miyazaki's cinema that "manages to be from relaxing up to stressfully, as it the moment needs, using a lot of voices and instruments". Students are conscious that the principal topic song is "sticky". When the class ended all people was singing *Ponyo's* song. The same happens with the melodies of *Heidi* or *Marco*, two Miyazaki's classic ones, the whole world remembers them. In *Jomateixa's* words: "it is a music that hooks, that you remains, very animated".

All consulted students believes that it is suitable to treat aspects as the ecology or the natural and cultural heritage in the different subjects classes. *Mambi* says: "they are be afraid that they should not treat only in one only area, because at any time and in any subject it suits to approach them". In some cases they stress that not only it is suitable, but fundamental. We ask them if when they will practise as teachers they will use the cinema to explain differentg subject matters. All those who answer seem to be encouraged to do it, though they meet little prepared in knowledge on cinema to confront educational tasks by movies. *Sakuragi* says: "one had not raised it, but undoubtedly I will do it". With these declarations, the student body us transmits an idea that we must not lose of sight: they feel very near the cinema, but at the same time they believe that they do not have the sufficient formation as to use movies with education purposes.

Students values very positively the experience of credit treated anime in class, the Japanese animation cinema. As *Potato* says: "I think that I am going to see more movies of this director; I have liked very much this session". We will continue introducing these educatieve parameters between training teachers of primary school.

Conclusions

The results of experiences like this demonstrate that between training teacher's students there is a great ignorance of visual and media culture, beyond what they suppose cinema or television as entertainment. Also we have verified that they continue existing topics, expired concepts that they impede to be able to improve this situation:

- a. to believe that cartoon is only for children
- b. the lack of knowledge of the languages images and visual literacy

c. the defense of natural heritage or the respect for old people should not be treated in the classes of art education.

All these prejudices prevent from being able to advance in the treatment of numerous questions that might be analyzed taking advantage didactically of the cinema.

Visual culture must be included in an important way in the training teachers curriculum. And also it should have a preferential presence in the curricular school, in all levels, with professionals of teaching aptitudes to use the visual resources as the first educational element order. The study of visual appliances must serve to know the potential of images, to improve any aspect of our lives. A good example is the work of the Japanese producer Hayao Miyazaki, capable of amusing ourselves and to astonish with his creations, at the time that an ideology transmits us based in with regard to the nature, to the major people, to the children and to the art.

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Author

Ricard Huerta, University of Valencia, Valencia (Spain). E-mail: ricard.huerta@uv.es

