

Original article

Didactic model for the appreciation of audiovisual media by tenth grade students



Modelo didáctico para la apreciación del audiovisual por los estudiantes de décimo grado

Modelo didático para a apreciação de meios audiovisuais por alunos do décimo ano

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ABSTRACT

Audiovisual media, as an artistic expression, plays an important role in representing the life of society. Therefore, it can become a vital tool for the comprehensive development of students at different educational levels. Its appreciation within the Artistic Culture subject for tenth-grade students in Pre-University Education is of vital importance, as it fosters the development of sensitivity and aesthetic taste; promotes cultural preparation; provides them with knowledge about the world around them; and improves their observational skills—a fundamental aspect of art today. For this reason, the objective of this research is to develop a didactic model that promotes the appreciation

of audiovisual media within the teaching- learning process of the Artistic Culture subject for tenth-grade students in the Pre-University Institutes (IPU) of the municipality of Pinar del Río. The research combined theoretical, empirical, and statistical-mathematical methods, using an explanatory approach based on dialectical materialism. First, a diagnostic assessment was conducted, revealing the low level of audiovisual appreciation among tenth-grade students in the subject of Artistic Culture, as well as the limited preparedness of teachers to implement activities that foster audiovisual appreciation. Subsequently, the term "audiovisual appreciation" was defined, a didactic model was developed, actions for its practical application were carried out, and its effectiveness was evaluated.

Keywords: appreciation; audiovisual; didactic model.

RESUMEN

El audiovisual como manifestación artística juega un importante papel en la representación de la vida de la sociedad, de ahí que pueda convertirse en un medio vital para la formación integral de la personalidad de los estudiantes de los diferentes niveles educativos. Su apreciación desde la asignatura Cultura Artística, por los estudiantes de décimo grado en la Educación Preuniversitaria, es de vital importancia, pues posibilita el desarrollo de la sensibilidad y del gusto estético, favorece la preparación cultural, aporta conocimientos sobre el mundo que les rodea y mejora su capacidad de observación; es una manifestación del arte que es fundamental en la actualidad. Es por ello que se propuso como objetivo de este artículo proponer un modelo didáctico que favorezca la apreciación del audiovisual, desde el proceso de enseñanza-aprendizaje de la asignatura Cultura Artística, por los estudiantes de décimo grado de los Institutos Preuniversitarios Urbanos del municipio Pinar del Río. En la investigación se combinaron métodos teóricos, empíricos y estadístico-matemáticos, desde un enfoque explicativo con base en el materialismo dialéctico. Primeramente, se realizó un diagnóstico que permitió constatar el bajo nivel de desarrollo de la apreciación audiovisual por los estudiantes de décimo grado desde la asignatura Cultura Artística; así como la limitada preparación de los docentes para aplicar actividades que propicien el tratamiento a la apreciación del audiovisual. Posteriormente, se definió el término apreciación del audiovisual, se elaboró el modelo didáctico, se realizaron las acciones para su aplicación práctica y se valoró su efectividad.

Palabras clave: apreciación; audiovisual; modelo didáctico.

RESUMO

Os meios audiovisuais, como expressão artística, desempenham um papel importante na representação da vida em sociedade, tornando-se, assim, uma ferramenta vital para o desenvolvimento integral dos alunos em diferentes níveis de ensino. Sua valorização na disciplina de Cultura Artística para alunos do Ensino Médio é de suma importância, pois fomenta o desenvolvimento da sensibilidade e do gosto estético, promove a consciência cultural, proporciona conhecimento sobre o mundo ao seu redor e aprimora suas habilidades de observação; trata-se de uma forma de arte fundamental na atualidade. Portanto, o objetivo deste artigo é propor um modelo didático que promova a valorização dos meios audiovisuais no processo de ensino-aprendizagem da disciplina de Cultura Artística para alunos do Ensino Médio em Institutos Pré-Universitários urbanos do município de Pinar del Río. A pesquisa combinou métodos teóricos, empíricos e estatístico-matemáticos, a partir de uma abordagem explicativa baseada no materialismo dialético. Primeiramente, foi realizada uma avaliação diagnóstica, que revelou o baixo nível de apreciação audiovisual entre os alunos do décimo ano na disciplina de Cultura Artística, bem como a limitada preparação dos professores para implementar atividades que promovam essa apreciação. Posteriormente, o termo "apreciação audiovisual" foi definido, um modelo didático foi desenvolvido, ações para sua aplicação prática foram realizadas e sua eficácia foi avaliada.

Palavras-chave: apreciação; audiovisual; modelo didático.

INTRODUCTION

Among the demands that society makes on education is the preparation of students for life, which constitutes the essence of Cuban education and is clearly reflected in the purpose of each educational level, in general: the basic and integral formation of the students' personality, a personality endowed with high moral values and an integral general culture.

Accordingly, the general cultural education of students includes different elements that contribute directly to their preparation for life, allowing them to develop the ability to express and perceive, understand, feel and enjoy artistic beauty, ideals and feelings that are manifested through art in its various forms.

Thus, the Constitution of the Republic of Cuba states that the Cuban State promotes and develops artistic and literary education, the vocation for creation, the cultivation of art, and the capacity to appreciate it. Likewise, it upholds the idea of continuing to foster the defense of cultural identity through students' appropriation of the artistic and aesthetic values inherent in works of art.

The discussion reveals that Arts Education is present in Cuban educational policy, which emphasizes the need to contribute, among other things, to the appreciation of the arts. Therefore, to ensure that pre-university students have a broad general education, it is necessary to develop an appreciation for different artistic expressions, particularly audiovisual media, through the teaching and learning process of the Arts Culture subject.

This situation highlights the need to approach the appreciation of audiovisual media from a scientific research perspective, in order to find ways, means, and procedures that allow us to achieve the desired educational purpose, so that it has a positive impact on society.

The topic has been studied by several authors, including Badía *et al.* (2017), Rivera (2021), Herrera (2022), Báez Landa (2022), and Bertrán Lamorú and Domínguez Blanco (2023). Their work offers assessments of audiovisual appreciation, its controversial emergence in the 19th century, and develops methodological approaches for its appreciation, aimed at audiences with a certain level of expertise. The value of these contributions is undeniable, as they addressed the topic from diverse perspectives, adapted to various contexts; however, Existing theory has not succeeded in conceiving audiovisual appreciation considering the elements of audiovisual language, from a didactic point of view at different educational levels.

The results of the theoretical exploration demonstrate the appreciation of audiovisual media within the teaching and learning process of the subject of Artistic Culture in Pre-University Education is a topic that has received little attention, as there is insufficient evidence on how to do it at this educational level, establishing new didactic elements for the analysis of this manifestation of art, thus constituting a deficiency in the science of education.

The research included an analysis of guiding documents for teaching the subject of Artistic Culture in Pre-University Education, classroom observations, a survey and pedagogical test administered to students, and interviews with administrators. The synthesis of the results allowed for the identification of the following patterns:

Strengths

- The existence of digital devices (DG) in different formats, which can be used by students for the appreciation of audiovisual media.
- Interest shown by students in the appreciation of audiovisual materials in their different forms.
- The program and methodological guidelines of the Artistic Culture subject promote the appreciation of audiovisual media.

Weaknesses

Regarding regulatory documents and the teaching-learning process

- The program, methodological guidelines, and textbook do not adequately address the appreciation of audiovisual media, considering the elements that make up audiovisual language.
- Didactic-methodological limitations in the approach to the appreciation of audiovisual media, from the teaching-learning process of the subject Artistic Culture.
- Deficiencies in the use of didactic tools to address the appreciation of audiovisual art.

About the students

- Limitations in knowledge about the different manifestations of visual arts in general and audiovisual arts in particular.
- Deficiencies in the interpretation of the technical-formal elements that audiovisual art contains.
- Limitations in the knowledge of emblematic audiovisual filmmakers, both foreign and Cuban.

In that sense, the objective of the article focuses on proposing a didactic model that promotes the appreciation of audiovisual media, from the teaching-learning process of the subject Artistic Culture, by tenth grade students of the pre-university schools of the municipality of Pinar del Río.

MATERIALS AND METHODS

The following methods were used in the research:

Analytical-synthetic: used to break down the theoretical conception regarding the appreciation of audiovisual media within the teaching-learning process of the subject of Artistic Culture in tenth grade. It was also used to evaluate the empirical findings obtained.

Modeling: enabled the determination of the components, structure and relationships of a didactic model that contributes to the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture in tenth grade.

Observation: It was carried out in the Artistic Culture subject classes in tenth grade, to check the treatment given to the appreciation of audiovisual media.

Documentary analysis: made it possible to verify the existing guidelines for the treatment of audiovisual appreciation from the teaching-learning process of the subject Artistic Culture, in the normative documents such as the program and the methodological guidelines.

Pedagogical test: It was used to check the level that tenth grade students in the municipality of Pinar del Río possess in relation to the appreciation of audiovisual media.

Descriptive statistics: allowed for a reliable interpretation of the empirical results obtained in the research.

The population consists of five teachers of Artistic Culture and 138 tenth grade students in the municipality of Pinar del Río.

RESULTS

The diagnosis carried out included the guide for documentary analysis, the observation guide for classes of the subject Artistic Culture and the pedagogical test to the tenth-grade students of the Urban Pre-University Institutes (IPU) of the municipality of Pinar del Río.

Document analysis

Once the analysis of the Artistic Culture course program and its methodological guidelines has been carried out, the following results can be stated:

- The curriculum for the subject of Artistic Culture proposes to address contemporary Cuban cinema, its themes, and its cultural and social significance; however, it neglects the elements that make up the audiovisual language, which are vital for the appreciation of this art form.
- Furthermore, the program proposes the observation of audiovisual materials to enhance understanding of the content related to visual arts, music, theater, dance, and film. In this sense, audiovisual media is being used as a vehicle for the content addressed in the aforementioned art forms, as a teaching tool, and is not considered a work of art in itself to be appreciated.
- As part of the program's content, the enjoyment of audiovisual language is proposed through a workshop, without its general guidelines explicitly stating which elements of audiovisual language should be enjoyed by the student.
- The bibliography proposed for teachers and students reveals an absence of texts by authors who specifically address the elements of audiovisual language.
- In the case of methodological guidelines, dimensions and resources of audiovisual language are proposed; however, from a morphological point of view (form), reference is not made to those that guarantee visibility in an audiovisual work, such as: set design, costumes, makeup, hairstyling, and actors.
- Furthermore, a methodological approach for artistic appreciation is proposed, outlining a series of logical steps that unfold in six stages. However, the section on critical evaluation of audiovisual works makes no mention of identifying the message, the role of lived experience, or the representational approach of the audiovisual work.
- At another point, he addresses the elements of audiovisual language, without explaining, due to the complexity it raises, how to approach it from the teaching-learning process.

Analysis of the results of the observation of classes in the subject Artistic Culture

The students

- They showed little mastery of the theoretical elements related to general data of the filmmaker, of the work (theme, title, genre, technical data of the audiovisual), as well as its historical-social location.
- They presented difficulties in carrying out a semiotic analysis of the use of lines, areas, colors, textures and meanings based on what they express within the audiovisual.
- They showed difficulties in understanding and explaining what the set design, costumes, makeup and the actors' performances contribute to the audiovisual work, representing the characters involved in the play.
- They presented limitations in carrying out a semiotic analysis of the use of technical elements of photography (lighting, framing, angle of shot and camera movement) and the soundtrack (music, ambient sound, sound effects and silence), when decoding the signs and meanings from what they express within the text.
- script (technical-literary) and editing contribute to the audiovisual work, as well as difficulties in arguing those elements that allow them to criticize the ideology and social constructions present in the work.
- They presented difficulties in determining the elements that allow them to understand the role of the spectator in the creation of meaning in the work, as well as the indicator referring to whether the students express affective experiences in the appreciation of the audiovisual.

The teachers

- They presented limitations in structuring the didactic components of the teaching-learning process for the subject of Artistic Culture with a systemic approach. Audiovisual materials were consistently used as a teaching tool and not as content to be appreciated.
- The didactic actions developed for the appreciation of audiovisual media proved insufficient in terms of linking its potential with the experiences of the students.
- In the classes, students were not able to maintain a conscious and reflective position in the appreciation of audiovisual material.
- They expressed difficulties in specifying the systemic nature of the didactic components for the development of audiovisual appreciation, as well as in indicating an observation guide for

audiovisual appreciation that considered the use of a specific method and the experiential world of the students.

Analysis of the results of the pedagogical test

Me dicen Cuba, by filmmaker Pablo Massip for Alexander Abreu and Habana de Primera, was used.

The results showed that most students were unable to identify one of the most important filmmakers in recent Cuban cinema, as well as determine the details of his life and most significant works and address aspects of his historical-social location, elements of great significance to understand those contextual elements that allow the work to be placed in time and space and ensure successful passage through the subsequent moments.

The formal-semiotic analysis of the audiovisual revealed that most students do not know the meaning of the use of lines, areas, colors, textures when decoding the signs and meanings from what they express within the audiovisual text, as well as the elements of its staging.

With regard to the indicator of technical-semiotic analysis of the audiovisual, the students presented difficulties in the identification and explanation of the lighting, framing, angle of shot and camera movement, as well as with the explanation of the soundtrack, so that they were unable to decode the signs and meanings from what they express within the work.

They demonstrated little mastery of the elements related to the script and editing, as they were unable to specify what they contribute to the projected work; in turn, they presented difficulties in issuing critical judgments, as they did not adequately value the elements that would allow them to criticize the ideology and social constructions present in the work.

Didactic model for the appreciation of audiovisual media

The systematization carried out allowed the authors to define the didactic model for the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture such as: a theoretical-methodological construction based on the representation of the essential relationships established between its components, which allow the reading of the audiovisual work by the students, whose analysis goes through different stages, from the contextualization of the audiovisual work, through its technical-formal analysis to its critical evaluation.

The didactic model has its foundations in the philosophical, sociological, psychological, didactic and pedagogical sciences.

The following components were considered in the development of the didactic model: purpose and objective, principles, characterization of the research object, strategy (stages, objectives and actions per stage), forms of implementation and evaluation of the model.

The purpose of the didactic model is the comprehensive training of tenth grade students in the municipality of Pinar del Río, which constitutes the materialization of a social mandate. As aim It is determined to improve audiovisual appreciation, from the teaching-learning process of the subject Artistic Culture, by the tenth-grade students of the municipality of Pinar del Río.

The principles that govern the didactic model are: the principle of the educational character of the teaching-learning process; the principle of the relationship between theory and practice; the principle of the unity of the cognitive, the affective and the attitudinal; the principle of attention to individual differences and the principle of the audiovisual character of the teaching-learning process.

The characteristics of the teaching-learning process for the appreciation of audiovisual media are the unity between theory and practice, collaboration, contextualization, the unity between the cognitive and the affective, and the problematization of the teaching-learning process.

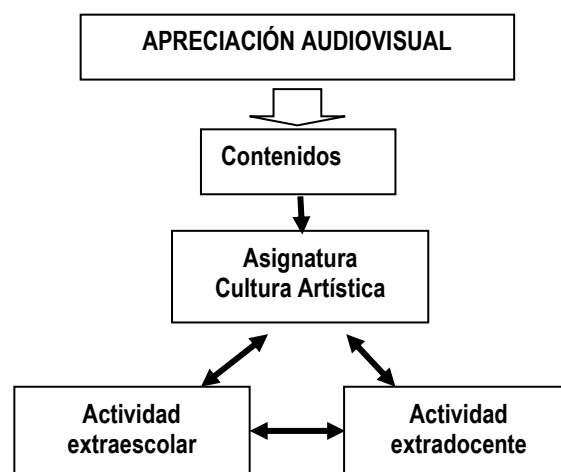
The essential relationships established between the components of the didactic model are the result of a process of abstraction and theoretical and practical systematization. These are:

- *The appreciation of audiovisual media and the direction of the teaching-learning process in the subject of Artistic Culture.* This is the hierarchical relationship; therefore, it is the guiding principle of the didactic model, since audiovisual appreciation must be intentionally directed by teachers within the teaching-learning process of the Artistic Culture subject, in which they structure, plan, execute, and monitor audiovisual appreciation. Therefore, to the extent that teachers are better prepared, they will be able to more efficiently direct the process in question, which, through the connection of theory with practice, contextualization, attention to individual differences, collaborative work, and reflection, will allow tenth-grade students to successfully develop audiovisual appreciation (Scheme 1).



Scheme 1. Graphical representation of the guiding relationship that hierarchizes the didactic model

- *Audiovisual appreciation should be fostered through the content of the Artistic Culture program, fully integrated with extracurricular and after-school activities.* Relationships of dependence and coordination exist between audiovisual appreciation, as part of the Artistic Culture curriculum, and these extracurricular and after-school activities. This is because the necessary organization, planning, execution, and control of audiovisual appreciation are evident in the teaching and learning process. It is suggested that this activity extend beyond the pre-university level to find its organic application in spaces outside of it. Teachers of Artistic Culture should plan audiovisual appreciation activities considering the socializing agents and agencies with whom they will interact, both in extracurricular and after-school settings (Scheme 2).



Scheme 2. Graphical representation of dependency and coordination relationships

The practical component of the didactic model is a didactic strategy that contributes to the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture, by tenth grade students, which has four stages: I- Diagnosis; II-Planning; III- Execution and IV- Evaluation.

Stage I. Diagnosis

Objective: To diagnose the current state of audiovisual appreciation from the teaching-learning process of the subject Artistic Culture by tenth grade students.

Actions

- Determine the indicators evaluated.
- Prepare the instruments for applying the diagnosis.
- Apply the methods: document analysis, survey, observation, pedagogical test.
- Evaluate the results obtained in the diagnosis.
- Determination of the state of need present in the investigated population.

Stage II. Planning

Objective: to plan actions that contribute to perfecting the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture by tenth grade students.

Actions

- Exchange information with teachers to inform them of the objectives of the teaching strategy.
- Study the characteristics of the Artistic Culture subject program to determine the contents with potential for the appreciation of audiovisual media.
- Determine the objectives, methods, means, evaluation and forms of organization of the classes that will be taught for the appreciation of audiovisual media.
- Select the audiovisual works that will be used for their appreciation.
- To develop a system of teaching tasks that allows for the improvement of the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture by tenth grade students.

Stage III. Implementation

Objective: to execute the different actions designed in the planning of the teaching strategy.

Actions

- Hold a meeting with the teachers who are involved in the implementation of the teaching strategy.
- Inform teachers about the diagnostic results.
- Analyze the actions to be taken.
- Execute the planned actions.

Stage IV. Evaluation

Objective: to assess the fulfillment of the actions carried out.

Actions

- Determine the objectives and content to be evaluated.
- Determine the time when the evaluation is carried out.
- Determine the forms and methods for evaluation.
- To assess the satisfaction that students have with respect to the activities carried out.
- Apply the instruments to evaluate the final level achieved by the students in relation to the appreciation of the audiovisual (pedagogical test, observation).
- Evaluate the results obtained with the application of the teaching model.
- Redesigning actions to improve the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture by tenth grade students.

Ways to implement the teaching model

Implementation actions for the diagnostic stage

- To characterize the general conception of the subject Artistic Culture and the teaching-learning process for the appreciation of audiovisual media.
- To explore the opinions of teachers of Artistic Culture regarding the appreciation of audiovisual media within the teaching-learning process.

- To diagnose the knowledge that tenth grade students possess about the appreciation of audiovisual media.

Implementation actions for the planning stage

- Present to the department the arguments that justify the need for the teaching model.
- To exchange ideas with tenth-grade students about the importance of audiovisual appreciation and its social impact.
- Present to the tenth-grade faculty the results of the diagnosis carried out and the actions to be taken in the teaching-learning process.
- Redesign the actions of the teaching strategy considering limitations and strengths that enable the improvement of the teaching-learning process.

Implementation actions for the execution stage

- Apply the instruments developed to assess the current state of audiovisual appreciation from the teaching-learning process of the subject Artistic Culture.
- Select the audiovisual materials to be used for their appreciation.
- To carry out the planned activities to improve the appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture.

Implementation actions for the evaluation stage

- Conduct classroom monitoring visits to verify compliance with the actions proposed in the teaching strategy.
- To monitor the improvement of audiovisual appreciation from the teaching-learning process of the subject Artistic Culture through the review of classes and exchange with students.
- Present the results of the application of the teaching strategy.

Forms of evaluation of the teaching model

1. The application of the pedagogical test.
2. Observing Artistic Culture classes.
3. Documentary analysis of lesson plans.
4. The application of the survey to tenth grade students.
5. The application of the positive, negative, and interesting technique.

Assessment of the theoretical validity of the didactic model

To assess the theoretical validity of the teaching model, the Delphi method was used in two rounds. Thirty-one experts were selected and administered the questionnaire. After the first round, and after analyzing the information obtained, the suggestions and recommendations made by the experts were considered to improve the teaching model and the teaching strategy. The experts' contributions reflect both the validity of the proposed scientific result and the strategy for its implementation.

The second round of the questionnaire led to the following conclusions:

- 93.5% of experts consider the theoretical aspects that support the teaching model as very adequate or quite adequate, and only 6.4% consider it adequate.
- Regarding the stages and actions developed in the teaching strategy, 96.7% indicate that they are very adequate or quite adequate, and only 3.2% consider them adequate.
- Regarding whether the teaching model contributes to the achievement of the social mandate, 90.3% rate it as very adequate; 6.4% as quite adequate and 3.2% as adequate.

Therefore, the experts recommended explaining more clearly the relationships that exist between the components of the model.

The aforementioned suggestions were considered and included in the final version of the didactic model, which is considered theoretically valid for its application in pedagogical practice.

Assessment of the practical validity of the teaching model

To assess the practical validity of the teaching model, a pre-experiment was developed, organized in two stages: a pretest and a posttest. The procedure was as follows: first, the results obtained in the pretest stage were analyzed, then those obtained in the posttest stage, and finally, a comparison was made between the results of both stages.

The comparisons made between the pretest and posttest stages allowed us to conclude that the results of the comparisons of the observations made in both stages show that the indicators of the didactic-methodological dimension raised their level considerably, since the teachers develop the didactic components of the teaching-learning process based on the appreciation of the audiovisual.

In relation to the pedagogical tests applied in the initial measurement (pretest) and final measurement (posttest) and according to the results presented in the comprehensive evaluation from a comparative study between both stages, it was found that the indicators and dimensions went from a category that, in general, was of a low or medium level in the pretest, to a high level in the posttest, as well as the variable studied.

DISCUSSION

The appreciation of audiovisual media from the teaching-learning process of the subject Artistic Culture This presents a challenge that teachers and students must embrace. Therefore, as Rodríguez Cabrera *et al.* (2025) and Simón Venzant suggest *et al.* (2024) argue that understanding audiovisual media contributes to the development of audiovisual culture through intertextual analysis, which allows for the comprehension of the messages encoded within it. This, combined with collaborative work within the student group, where different meanings are attributed to the audiovisual material, fosters meaningful learning.

Furthermore, we agree with Barro Hernández (2022) that audiovisual literacy, through innovative teaching strategies, is essential for adolescent learning. We also concur with Carias Pérez and Quintana Elgueta (2025) regarding the need for educational communication strategies for teaching and appreciating audiovisual media, thereby influencing students' academic performance. The proposed teaching model fosters the development of audiovisual appreciation within the teaching and learning process of the Artistic Culture subject for tenth-grade students. Hence, precisely, its effectiveness, which was confirmed from the results of the pre-experiment, which showed the positive transformation that occurred in the investigated population, as part of their comprehensive general culture.

Through this research, teachers of the subject Artistic Culture have a didactic model and a didactic strategy that facilitates the direction of audiovisual appreciation from the teaching-learning process.

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Conflict of interest

Authors declare no conflict of interests.

Authors' contribution

The authors participated in the design and writing of the article, in the search and analysis of the information contained in the consulted bibliography.



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