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PhD THESIS

VALORIFYING ANIMATION MOVIES IN OPTIMIZING INTEGRATED ACTIVITIES AND STIMULATING LEARNING MOTIVATION FOR PUPILS FROM PREPARATORY CLASSES

- SUMMARY -

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Intoduction

This paper titled ”Valorifying animation movies in optimizing integrated activities and stimulating learning motivation for pupils from preparatory classes” captures research and action directions derived from contemporary pedagogy, curriculum, curriculum design and their problems.

As the title also mentions, the work focuses on the educational valorisation of commercial animations for children who, however, have powerful informal influences in the present society, especially for young people, influences that can be a real motivational stimulus in didactic activity.

At the same time, the multiple valences that a teacher can identify and capitalize on the levels of all disciplines taught in the classroom can transform commercial animations for children into a valuable resource in organizing intra- / inter- / multi- / multiparty / trans-disciplinar activities.

Key words: *animation movies, formal education, informal education, intrinsic motivation, extrinsic motivation, learning motivation, integrated curriculum, designing integrated thematic units, ”Star of the week” program*

Structure and Contents

Chapter I – THE ANIMATION MOVIE – CONCEPT, EVOLUTION, CLASSIFICATIONS

Animation movies are the kind of movies made by animating natural characters or objects

Animation is the complex artistic process through which the motion effect is achieved, using various techniques such as drawing, decorative cartons, dolls, engraving, objects, painting, plasticine, computer, etc.

The animation movie, the production on the small and large screens, which, according to the Wikipedia site, "fascinated and fascinates the childhood universe, has a longer history than the film with real images of the environment, with people or animals."

After the appearance of cinema, animated productions developed creatively in an explosive way. This brings about dozens of animation techniques including: traditional animation, stop-motion animation, direct animation animation, pixilation animation, animation using plastilin ("Clay animation" or "claymation"), puppet animation or many other techniques.

At the same time, the main animation principles were established. Those principles are: Squash and stretch Anticipation, Staging, Straight forward action and pose to pose, Follow up and overlapping action, Slow in and slow out, Arcs, Secondary action, Timing, Exaggeration, Solid drawing, Appeal.

The evolution of the animation cinema continued, with its particularities to the cinema that used human characters, animated productions gradually turning to increasingly innovative and bold techniques. Using means that do not require too expensive resources, such as banal materials such as sand, coal, plasticine or even those with pens, the animators give rise to fairy-tale worlds, representing the fantastic, the imaginary in a more effective form than the movies can do using actors.

Generally, animations can fit into one of the categories: 2D, 3D or ”Stop motion”.

This research, for documenting, required a significant number of animated films (more than 100 watched productions). On the basis of the analysis, an own classification was made which aims at framing the animations in some useful categories in the instructive-educational approach within the formal framework, establishing as the criterion the didactic value of the

animation films. Thus, the following categories could be outlined for the pre-school and the young schoolchild (5-7 years):

- animations in the form of stories / fairy tales;
- animations with informative-scientific valences;
- animations that come within the sphere of ecological education;
- animations that stimulate introspection and personal development;
- animations that promote social values;
- animations whose soundtracks / songs, that appear during the films, can be capitalized at the level of musical-rhythmic interpretation;
- animation films form and develop skills specific to visual arts and practical skills, animation being already recognized as a form of artistic expression.

Animation films are currently a diversified resource of information and ideas, which is continually enriched and can be used in various educational and formative contexts, if there is a necessary openness.

Chapter II – THE CONTRIBUTION OF MEDIA MEANS AND COMPUTERIZED TECHNOLOGY ELEMENTS –AS INFORMAL EDUCATION ALTERNATIVES- TO FORMAL EDUCATION

As Gabriela Cristea (2002) appreciates, "the general forms of education are the ways to achieve the personality training and development activity through pedagogical actions and / or influences developed within the education / training system under the conditions of exercising the general functions of education (function of training-personality development, economic function, civic function, cultural function of education) ". (page 70)

Formal education is the intended form of education, organized systematically and evaluated periodically. This form of education is attributed to institutional, legal, social and state-accepted specialists in the educational sphere, constituting in categories such as teachers, others. The actions and influences of formal education provided by its suppliers are developed by specialized institutions and chronologically oriented in order to form the personality of the individual. Philip Coombs (1973) defines formal education as the "hierarchically structured and chronologically educational system, starting from primary school to university, which includes, in addition to academic studies, a variety of specialization programs and vocational training institutions ".

Unlike formal education, informal education includes informational influx and implicit formative influences manifested through daily experiences that the individual is most often exposed to, without a clearly predetermined intention that generates informal learning. Informal education is provided by environments such as family, group/circle of friends / community members or the media. Informal education begins when we are born and run throughout life, many of whose influences contribute to the formation and development of the personality of the individual, sometimes almost equal to formal education. Also, through informal education the individual acquires knowledge, forms and develops attitudes and beliefs or skills and skills, even if they are unstructured, through the daily experiences of the individual.

Even though each form of education has its own way of organization and functioning, it is highlighted the need to create the conditions in which they perform best, supporting and strengthening each other. In other words, formal education can benefit if it tries to creatively integrate some of the unstructured influences that informal education exerts on the individual; or, conversely, formal education can influence certain orientations the individual chooses about accepting influences from the informal environment.

Thus, between the types of education, the establishment of permanent relationships of interdependence brings benefits in terms of education as a whole, as well as in the formation and development of human personality.

Among the activities of informal education identified by researchers (Ionescu, Radu, 2001, p. 181-183, Ionescu, Chiş, 1992, p.18-21, Costea, Cerkez, Sarivan, 2009, p.155-212) as can be introduced into the formal education framework, include:

• "use of TV shows, DVD recordings, online documentary broadcasts"; animation films can, therefore, be included in this category;

• "making films, pictures, comics, paintings, sketches, plans, models, molds, etc."; from animation films can be made comics, sketches, plans, layouts, castings, etc .; students can also be guided to make short animations themselves;

• "use of ICT by the teacher and pupils for the transmission and presentation of information, application development, evaluation"; the main tool for viewing these cinematic productions is the computer, so the use of this informal education (animation film) in the class involves the use of Information and Communication Technology means;

• "organizing a theater group"; a school-based theater group can reproduce epic stories found in animation films that have strong formative-educational valences.

Animation films, as educational online resources or as DVD recordings, offer the advantage of audio and video information, that is, faster, while, at the same time, appealing to a multitude of senses and emotions caused by media effects. Although they belong to informal education, children's animation films tend to have more and more educational contents.

However, the careful selection of the animation films used in the classroom by the teacher is imperative. The issues to be followed when selecting the materials used for classroom use are:

• choosing the right material to match the proposed educational goals;

• selecting movies / sequences that do not waste the time resource / unnecessarily time, as well as the timing of the estimated time;

• ensuring the optimal viewing environment of the animation film (appropriate screen size / projection, appropriate positioning, suitable sound) for each pupil;

• use of directed observation / viewing involving: enumeration of learning objectives before the start of viewing and data restructuring based on reflection (debriefing - Raphael, Wilson, 2003, p. 1), after viewing;

• fructification of the content within one or more disciplines in order to achieve the educational objectives pursued by the teacher.

A range of analyzed studies synthetically highlights the following aspects regarding the impact of animation films on child development:

- animation films are part of the informal education that can complement parental education or even formal education; (Habib, Soliman, 2015)

- animation films are also powerful factors affecting childhood, these being considered as "two-edged weapons", which may positively or negatively affect the evolution of an individual; (Habib, Soliman, 2015)

- the adult perceptiveness, which has the responsibility to select the contents viewed by the child and to capitalize on the positive aspects of the media transmitted, is mandatory and decisive, focusing on the co-viewing (Linebarger, Vaala, 2010; Linebarger, Walker, 2005; Mendelsohn, et al., 2008).

Chapter III – RECONSIDERING THE CURRICULUM RELYING ON THEORIES FROM EDUCATIONAL SCIENCES AND DEVELOPMENTAL PSYCHOLOGY

Animation movies, as an educational ICT resource, can be integrated into the Advanced Distributed Learning (ADL) category, as the on-line access to sequences from them is relatively easy, among the benefits derived from their use in class of students being aware of the opportunity to distribute the relevant didactic sequences.

From the perspective of "proper training," as it is found in Mastery Learning Theory (Caroll, 1963; Bloom, 1968), educational patterns that are based on individual pupils' particularities are more effective. In this context, creating learning situations such as those centered on the exploatation of animation films for children, in order to optimize integrated activities and stimulate learning motivation, will improve the quality of training as well as speeding up learning. Once the pupil feels anchored in identifying situations such as themes, content, ideas found in the animated films he watches, his involvement and perseverance in undertaking learning tasks from these types of media productions can lead to an acceleration of learning time, encouraging the maximum effectiveness of each child.

According to Socio-cultural theory (Vîgotski, 1971-1972), the socio-cultural environment plays a significant role in the development of the individual. Animation films for children are part of the influences from this socio-cultural context, at least in the case of most children in Romania, regardless of the social class from which they come from. Consequently, this type of cinematic production tends to increasingly influence cognitive development of children. Therefore, the role of the adult is decisive in controlling and guiding the child in terms of vision preferences, as well as in taking over the educational valences found in animation films, with a view to harmonious development of little ones.

Social learning covers the spectrum of all human learning as it takes place in various cultural contexts, being continuously guided by intentional or unintentional educational patterns. Social learning theory, proposed by Bandura (1977), can be applied in the educational act by identifying models of impact for children, models with strong educational influences, beneficial in the development of a harmonious personality. The theory of social learning is the one that best supports the approach to the integrated didactic activities proposed in the present research, mainly in view of the fact that characters in animation films are, in contemporary society, models of social learning.

The concept of integrated curriculum accepts under its dome relatively similar names as meaning: "related content, thematic teaching, synergistic teaching" (Chiş, 2005, p. 165). A synonym for the concept of integrated curriculum is the inter-, multi- and trans-disciplinary curriculum.

Children's animation films, to the extent that they are carefully selected by the adult, in the present situation - the teacher, can become a real and effective resource to support the educational act, especially at the level of the preparatory class. They can become, from simple commercial productions, real teaching materials of impact that capture students' attention, support and enhance learning.

Animation films for preschool children or pupils of low school age can be integrated into the teaching process at any time, depending on the teacher's desire and creativity, using any of the reference models in curricular integration (Chiş, 2005). It all depends on the person who is addressing the children and the goals pursued by the child.

Careful viewing of these animation films can lead to selecting support materials for almost all content that must be attended at least at the preparatory class level, if not at the level of all the other classes in the primary cycle.

Chapter IV – THE IMPACT OF USING MEDIA MEANS ON STIMULATING THE LEARNING MOTIVATION

Motivation, as defined by Sillamy (1996), is "the set of dynamic factors that determine the conduct of an individual" (p.202) and is important in the learning process, given that motivation determines the individual to act in pursuit of the proposed activities .

The intrinsic motivation determines the individual to engage in activities for the pleasure and satisfaction they produce without external constraints (external factors). Activities that are intrinsically motivated are supported by inner knowledge needs, passions for certain areas of knowledge or pleasure in doing those activities. Mobilization in this sense does not involve high efforts, feelings of satisfaction, satisfaction and fulfillment being those that occur when the intrinsically motivated activities are realized.

Unlike intrinsic motivation, extrinsic motivation occurs through external conditioning. Its source is outside the individual. It engages in activities to achieve certain goals, not for the purpose itself. Extremely motivated activities do not always provide inner pleasure, thanksgiving, satisfaction, the effort made by the individual being voluntary. Sometimes negative emotional states may result from punishment, fear of failure, etc.

Specialty literature assigns an extremely important role to the intrinsic motivation. It is, therefore, known that intrinsic motivation is a very powerful mobile in learning and creativity. (Ryan and Stiller, 1991)

At the opposite end, extrinsic motivation was often perceived as weak and poor (De Charms, 1968), contrasting strongly with intrinsic motivation. In practice, however, in many of the activities that the individual carries out (such as, for example, the activity of learning for a primary school child), this is extrinsically motivated. At the same time, Ryan and Deci (2001), in the Self-determination Theory, identify some active forms of extrinsic motivation, which are not so poor in effect.

Also, extrinsic motivation can exhibit negative or positive effects on intrinsic motivation depending on contextual factors such as the environment, extrinsic motif capacities, or the age of the individual, which are at least as important as extrinsic stimulation itself. (Cojocnean, Iurean, 2016).

In conclusion, it is appreciated that intrinsic and extrinsic motivation are not excluded from each other, which often function in complementarity.

The motivation for learning is subordinated to motivation, in a general way, particularly by reference to the multitude of factors that mobilize the learner in the learning activity, feeling energized to assimilate new knowledge, to develop skills and skills, etc., the motivation of learning facilitating the learning process by increasing effort, focusing the individual's attention, creating a specific, learning-friendly status.

There is a close link between motivation and learning. Motivation is the reason a learner learns or not, but all motivation can be the effect of learning activity itself, because learning outcomes will help sustain further learning efforts.

Animation films become a way to stimulate learning motivation when they are involved in the teaching process. The more lovable animated films (the animation films) are, the more the motivation increases, sometimes because they are new content, sometimes because they (especially the characters) are loved and requested by the children.

Children can also be intrinsically motivated, engaging in learning (if students know the content and appreciate it), but they can also become levers of extrinsic motivation for students.

Attractive content, exceptional graphics that build these latest animation movies, and humor embedded in the epic thread are a real attraction for preschoolers, small school students and more.

Chapter V – GENERAL COORDINATES OF THE RESEARCH

The general aim of the research is to capitalize on animation films, giving them a didactic destination through the design of integrated activities and stimulating the motivation of learning in the classroom students.

In accordance with the title of the present paper and with the theoretical premises and the context of the applied research, the research questions, which will be the basis of the initiation of the experimental approach, will be formulated below:

 Question 1: How can animation movies be used in designing integrated activities at the preparatory class level?

 Question 2: To what extent is motivation stimulated by using programs integrating elements of children's animation films corresponding to the age of 5-7 years?

The assumptions of the research are:

• Hypothesis 1: Organizing integrated activities in the form of thematic units focused on animation films for children with a teaching purpose, leads to the optimization of integrated activities and the development of competences specific to the students of the preparatory class.

• Hypothesis 2: Applying the "Star of the Week" program, based on face-painting rewards, representing animation characters known and preferred by the classroom students, stimulates learning motivation.

INDEPENDENT VARIABLES	DEPENDENT VARIABLES
1. *Achieving, in the preparatory class, theme units oriented on animated films for children with a teaching destination*	1.a) *Quality of integrated activities*
	1.b) *Development degree of competences specific to preparatory class students*
2. *Applying the "Star of the Week" program, based on face-painting rewards, representing cartoon characters known and preferred by the classroom students*	2. *Learning motivation level*

The methods and tools for collecting research data are:

RESEARCH METHODS	RESEARCH TOOLS
Method of researching curricular documents and other school documents	*Official curriculum documents* *Different school documents*
Investigation method	*Own designed questionnaire*
The interview method	*Interview of own conception*
Self-observation method	*Self-observation journal*
Method of psycho-pedagogical / didactic experiment	*Integrated didactic activities*
Test method	*Pedagogical tests of knowledge of own design* *Psychological (psychometric) tests of own design*

The methods used to measure the research data used are:

• Statistical groupings (statistical tables - analytical, synthetic, statistical graphs: diagrams - structure, comparison diagrams, histograms);

• Determination of statistical indices (Media, Median, Module, Amplitude, Simple deviation, Average deviation, Dispersion, Standard deviation).

Methods of mathematical and statistical processing and interpretation of the research data used are:

• Mathematical-statistical methods for studying the relationships between phenomena (Simple Correlation Coefficient - Bravais-Pearson);

• Statistical comparison - method of verification of statistical hypotheses (Comparative test t).

The methods and research tools used are carefully selected in order to correlate the theme of the paper with the objectives pursued within the actual query and validate its specific assumptions.

The research focuses on two main axes:

 Axis 1, which aims through its own methods and instruments the efficiency of animation animation animation in the integrated didactic design, the way it is reflected in the didactic activity itself and in the level of involvement and development of the specific competences of the preparatory class students

 Axis 2, which involves methods and tools to research the level of motivation / involvement of children in learning activity through the use of animation films within the "Star of the week" program, which rewards the level of accomplishment of the work tasks

Chapter VI – ORGANIZATION AND DEVELOPMENT OF PEDAGOGICAL RESEARCH

For the purpose of conducting a study on teachers' perspectives on the use of animation films for children in teaching and stimulating learning motivation, the survey method of interest was used, using the own conception questionnaire as a specific tool. The construction and validation of the questionnaire complied with Albu's methodology (2000). After validation, the questionnaire was applied to 104 public and private primary school teachers from urban and rural areas. After analyzing and interpreting the answers obtained, it is remarked:

 greater openness on the part of teaching staff in private schools in the teaching of animation films for children / a certain retention in this respect by teachers in public education;

 relevant is the realization of the formative experiment at the level of the public schools in the urban area (which have made minimal deviations from the average percentage of the population surveyed), so the niche from which the sample of subjects will be drawn will be represented by the state schools from the urban area.

In order to carry out a study on the preferences of the children of 5-7 years in the selection of face masks, 523 subjects from Cluj County and neighboring counties were interviewed. After analyzing and interpreting the answers obtained, it is noted:

 children's preference for masks representing characters from animation films (62.5%);

 in boys case (37.28%), only offering models that represent characters from animated films made them choose to paint on the face;

 the need to identify a program in experimental research involving the use of some face-painting incentives that represent animation characters known to children in order to stimulate learning motivation.

To test the procedures to be used later in the large-scale experimental process, a pilot project took place between October 10 and November 25, 2016, at the Spectrum Gymnasium School in Cluj-Napoca, in the preparatory class A - 14 students and has as main objectives :

- detailed design of the thematic units and the "Star of the Week" program, based on rewards to be used later and in the large-scale experimental research;

- the application of the didactic approach undertaken and the observation of its effectiveness through the self-observation journal of the activities.

Following the piloting of the integrated thematic program in conjunction with the "Star of the week" program, in the preparatory class A (14 pupils) - "Spectrum" International School of Cluj-Napoca, we recorded the following (by self-observation):

 the design of integrated activities in the form of thematic units is more attractive, adapted to the age level, interests and previous experiences, if it focuses on animation films for children

 students agree to integrated in activities, constantly involved in solving work tasks based on animated movies

 the "Star of the week" program constantly motivates students to make them engage in learning activities

 some of the pupils have proven proactive behavior, managing to associate information observed during watching films with new information taught, without these associations having been suggested by the teacher (example: When teaching the notion of warm colors, student BDI has noticed that one of the characters in an animated movie is fully represented by warm colors.)

 the atmosphere and the educational climate created in the classroom are pleasant, the activities taking place with pleasure, the interpersonal relations, the student-teacher and the student-student relations were developing in a positive sense.

Based on the experience gained in the piloting exercise, the synergic program applied will be reviewed and subsequently used in the large scale experimental approach.

Organizing experimental research involves:

- Research locations: "Andrei Şaguna" Gymnasium School Turda, Cluj County, and ”Tiberiu Popoviciu” High School of Cluj-Napoca, Cluj County;

- Research period: October 2017 - February 2018;

- Sample of participants: statistically representative; 108 preparatory class students (55 - experimental sample + 53 - control sample);

- Content sample: Representative constituted (conforms to the Framework Plan, School Schedule, discipline-specific skills and appropriate contents at the preparatory class

level); structured in the form of two integrated thematic units ("Ants and other small creatures" and "The friendship of cars").

The formative experiment involves:

a) Pre-test administration including:

- first 4 items - individual pedagogical test of knowledge of own conception, quantifying (in maximum 10 points) the level of competences in the disciplines Communication in Romanian, Mathematics and the environmental exploration, Music and movement and Visual arts and practical skills;

- the last item - psychometric, which quantifies (on a scale of 1 to 5) the level of motivation of learning perceived by the subjects and corresponds to the subject of Personal Development.

The averages obtained by the two samples of subjects are close, so the significance of the samples is confirmed. Moreover, by comparing the average, the median (knowledge: 7/7, motivation: 4/4) and the module (knowledge: 7/7, motivation: 4/4), there is an almost perfectly symmetrical and unimodal statistical distribution.

b) The actual development of the formative experiment, which focused on the integrated synergic program which involves valorifying the animation films in the design of the two thematic units at the same time as the "Star of the week" program, based on rewards.

b) 1. During the course of the proposed integrated thematic projects focused on valorifying animation films, weekly, the experimental sample is systematically monitored by another teacher in the school with the didactic degree I, who attends a lesson, alternatively a week at the preparatory class A and one week in the preparatory class B. During the assisted lessons, the observer teacher completes a proposed observer grid.

b) 2. The "Star of the Week" program consists in awarding stars according to the level of work accomplishment within a week. Each child can receive a maximum of 10 stars per week to accomplish the learning tasks that belong to all disciplines. The student / pupils who have accumulated the highest number of stars in the week receive the title of "The Star of the Week".

c) Managing the posttest with the same structure as the pretest.

d) Administer the retest that has the same structure as the pretest.

Chapter VII – ANALYSIS, PROCESSING AND INTERPRETATION OF THE OBTAINED DATA

From the data recorded during the formative experiment, the following are retained:

a) The data obtained from the systematic (weekly) observation through the observation grid of the didactic activities developed at the level of the experimental sample reflects a simple correlation coefficient (r) resulting from the association of the two variables (didactic design and student involvement) by:

r = 0.420084025

The value of the simple correlation coefficient (r) indicates:

 Positive, direct correlation;

 If the "didactic design" variable is attributed to increasing values, the trend of the "student involvement" variable is to increase.

b) The trend of student environments within the "Week of the Week" program is an upward trend, as shown in the following chart (Fig. VII.13.):

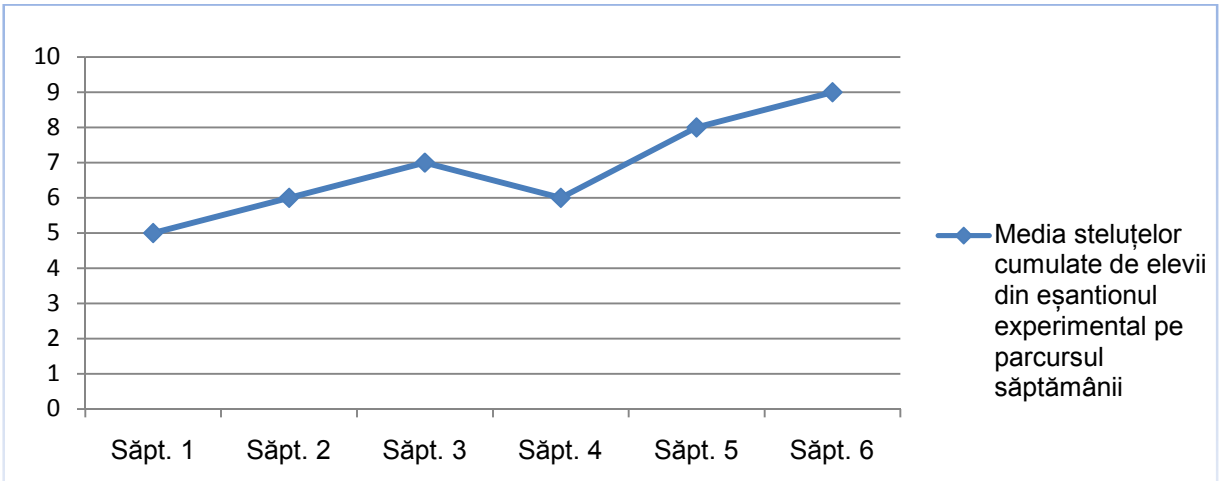

Fig. VII.13. *The trend of the average stars obtained weekly by the students in the experimental sample in the context of the "Star of the week"*

It is appreciated that the level of motivation of learning increases due to the implementation of the "Steluţa săptămânii" program.

In analyzing the results obtained in the posttest, it is considered relevant to mention the comparative test t, applied separately for the specific competency level and separately for the motivation level.

The results obtained from the posttest test t are shown in Tables VII.5. and VII.6 .:

	Variable 1	*Variable 2*
Mean	8.145454545	7.490566038
Variance	1.311784512	1.408563135
Observations	55	53
Hypothesized Mean Difference	0	
Df	105	
t Stat	2.916315814	
P(T<=t) one-tail	0.002165686	
t Critical one-tail	1.659495384	
P(T<=t) two-tail	0.004331373	
t Critical two-tail	1.982815217	

Tabel VII.5. t-Test: Two-Sample Assuming Unequal Variances - for the degree of cognitive development, in the posttest

	Variable 1	*Variable 2*
Mean	4.545454545	4.075471698
Variance	0.696969697	0.686502177
Observations	55	53
Hypothesized Mean Difference	0	
Df	106	
t Stat	2.935956846	
P(T<=t) one-tail	0.002039249	
t Critical one-tail	1.659356034	
P(T<=t) two-tail	0.004078498	
t Critical two-tail	1.982597204	

Tabelul VII.6. *t-Test:* Two-Sample Assuming Unequal Variances - for the perceived level of motivation of learning, in the posttest

It is appreciated that the recorded results for the experimental sample are due to the introduction of the two independent variables.

Regarding the retest, the specific hypothesis is confirmed only at the cognitive level ($p < 0.01$; $t > 2.58$), but not at the motivational one. As a result, the evolution of the perceived level of the learning motivation is analyzed by means of the graph which captures the three stages - pretest, posttest and retest, shown below (Fig. VII.11.):

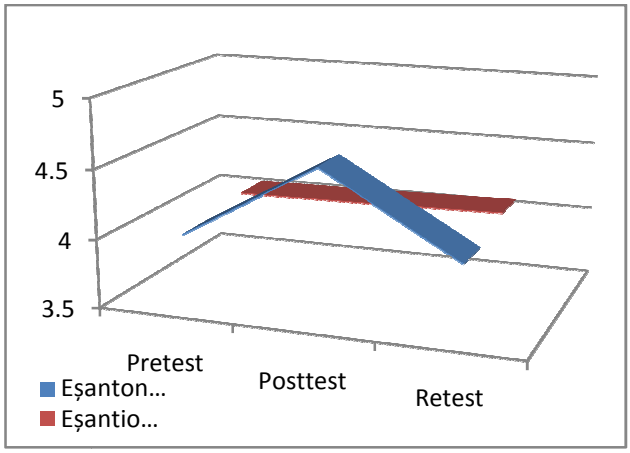

Fig. VII.11. *Evolution of perceived motivation averages obtained by the two samples in pretest-posttest-retest*

It is appreciated that the absence of the "Star of the Week" program, based on rewards, motivated pupils learning in the first place with the didactic design based on animation, but once the two variables were dropped, the level of motivation perceived by students returned to the original form.

Chapter VIII – CONCLUSIONS

This research has attempted to capitalize positively on the educational valences of animation films for children by carefully selecting and processing the content for use in developing / developing specific competences found in the curriculum of the preparatory class and in order to stimulate learning motifs.

After analyzing and interpreting the data obtained through all the research methods used, as well as their correlation, the two hypotheses are confirmed. It can be said, therefore, that:

- Organizing integrated activities in the form of thematic units focused on animation films for children with a teaching purpose, leads to the optimization of teaching and the development of competences specific to the students of the preparatory class.

- Applying the "Star of the week" program, based on face-painting rewards, representing animation characters known and preferred by preparatory class children, stimulates learning motivation.

As limits of the research, the following would be pointed:

 lack of control over the appropriate selection of didactic animation films by the teachers;

 lack of openness / availability of some of the teachers regarding the use of animation films in the didactic approach.

With regard to suggestions for future applications, interest is shown for:

 studies / classifications / recommendations made by competent organizations that highlight animation films that have stronger educational valences to support classroom use of this type of media production;

 studying the evolution in time of the openness / availability of the teaching staff in the sense of implementing such programs and strategies as those proposed in this paper (if whether the opening / availability will increase or not, as the younger generation of teachers, who had a childhood more strongly influenced by this type of cinematographic productions).

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