Youth Reflexive Processes Triggered by Cinematography

Los procesos reflexivos juveniles detonados por la cinematografía

Processos Reflexivos Juvenis Desencadeados pela Cinematografia

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Abstract: The research is located in the field of film and education studies, which has been prolific in the analysis of educational expressions in cinematography and, in particular, in value education. From this perspective, this study asks: how does cinema affect the reflective processes of young students? And from a qualitative methodological perspective inspired by biographical methods: how are the reflections triggered by films set in motion through quasi-biographical strategies such as reflection diaries? The theoretical perspective of the so-called education through cinema is assumed and, among the findings, it is observed that reflection diaries as a quasi-biographical tactic contribute to triggering processes of subjectivation mediated by cinematography.

Keywords:
Training, reflection, cinema, youth, higher education

Resumen: La investigación se ubica en el campo de los estudios de cine y educación, el cual ha resultado prolífico en el análisis de las expresiones educativas en la cinematografía y, en particular, en la "educación en valores". Desde esta perspectiva, este estudio se pregunta: ¿cómo contribuye el cine en los procesos reflexivos de los jóvenes estudiantes? Y desde una mirada metodológica cualitativa inspirada en los métodos biográficos: ¿cómo se ponen en movimiento las reflexiones detonadas por los filmes a través de estrategias cuasi biográficas como los diarios de reflexión? Se asume la mirada teórica de la denominada educación por el cine y, entre los hallazgos, se observa que los diarios de reflexión como táctica cuasi biográfica, contribuyen a que se desencadenen procesos de subjetivación mediados por la cinematografía.

Palabras clave:
Formación, reflexión, cine, jóvenes, educación superior

Resumo: Esta pesquisa situa-se no campo dos estudos do cinema e da educação, que se tem revelado prolífico na análise das expressões educativas na cinematografia e, em particular, na educação em valores. Nesta perspetiva, este estudo questiona: De que forma o cinema contribui para os processos reflexivos dos jovens estudantes? E numa perspetiva metodológica qualitativa inspirada nos métodos biográficos: Como é que as reflexões desencadeadas pelos filmes são postas em marcha através de estratégias quase biográficas como os diários reflexivos? Adota-se a perspetiva teórica da chamada educação fílmica, e entre as constatações está a de que os diários reflexivos, enquanto tática quase biográfica, contribuem para desencadear processos de subjetivação mediados pela cinematografia.

Palavras-chave:
Formação, reflexão, cinema, juventude, ensino superior

1. Introduction: The Uses of Film in Educational Processes

The field of film and education has been prolific in its approach, expanding into different subfields: film and values education, the personification of teachers in cinema, film and the teaching of various disciplines, and film as a didactic and formative resource and as a support for the educational function (García, 2022; Cambra et al., 2020), among the main ones.

While this work contributes to the binomial of film and education in general, it does so specifically through a series of guiding questions that have been posed, namely: How does film contribute to the reflective processes of young students? Thus, cinematic expression is understood as a strategy for training and mobilizing youthful dispositions through exercises of biographical inspiration. Therefore, it also asks: How are the reflections triggered by films brought into play through quasi-biographical strategies such as reflective diaries?

The article is organized as follows: this introduction provides a brief review of the research background that demonstrates the educational uses of film. It then adopts a theoretical perspective based on the idea of film as a transformative possibility. It then proceeds to a

methodological explanation of the work, followed by the presentation and discussion of the results. Finally, a series of conclusions is drawn.

Film has been recognized as a valuable tool for educating individuals in human values and attitudes (Chávez & Rodelo, 2017; Hernández et al., 2020). This perspective is based on the premise that viewers should be empowered to adequately analyze and critique the situations presented in films, through messages that guide them on the risks to avoid or that support the development of personal and social maturity, as well as the reinforcement of values (Ortega & Pérez, 2013). Similarly, Bonilla et al. (2012) mentioned the importance of educating young people in positive, fair, and democratic values so that they can embrace them at an early age; in this case, during adolescence, as this is when students' personalities are still developing, and they have not yet consolidated specific values in some regions of their lives. Thus, they view film as an attractive, innovative, motivating, and practical resource, since values, when embraced and put into practice, generate changes in behavior.

Contín's (2005) work has discussed how film products can be teaching resources for analyzing discrimination in schools. Film has also been used to raise awareness and sensitivity on issues such as autism (Díaz et al., 2024). Moreover, the same applies to addressing and problematizing school violence (Sell et al., 2014), migration and historical reconstruction (Rivero, 2021), and addiction prevention (Gutiérrez & Tello, 2011).

Cinema simultaneously generates and reproduces models and values (Sell et al., 2014). As can be seen, studies have agreed that it is an effective strategy for achieving better learning, as well as for "values education" among children and young people. Its unexpected positive pedagogical effects have also been highlighted (Bácares, 2023a), "that is, when student actors undertake autonomous or self-managed processes triggered by prior work with film. Likewise, the methods and strategies employed have been to utilize cinematic images as a medium for discussing content with specific values, or as strategies to combat discrimination, drug addiction, and other social problems.

2. From a perspective of reflexivity and the search for transformation

The work of Rodríguez and Manrique (2015) makes important distinctions regarding the use or integration of film in the classroom. They identify two major traditions: film education (the understanding of the elements that surround the art of cinema) and film education

(improving taste, ethical formation, and analysis of values and countervalues in films) (Pereira and Urpí (2005) cited in Rodríguez and Manrique, 2015).

The authors cited make a theoretical proposal that partially departs from previous traditions, enunciating it as a third path called film education. In this approach, they argue that film has the potential to bring about transformations at both personal and social levels, as it also influences public opinion and the way people interact with one another (Díaz et al., 2024).

The characteristics of film education, in general, are conceived as having the capacity to disturb the human mind and produce varied experiences; these processes lead to expanding the boundaries of the self. "That is, cinema is conceived as having the capacity to change people," but specifically, it does so through experiences and the awareness of these experiences in the actors involved. Rodríguez and Manrique (2015) comment that this process of making experience conscious must be carried out through a narrative, which is partly related to what one tells oneself and is also fueled by the participation of others. This is what the cited authors understand as the narrative-experience-action (NAE) cycle, becoming the axis of change or transformations mediated by cinema. Thus, from this perspective, the essential thing is to activate the NAE cycle.

There are different principles for this, among which the most notable, based on this work, is the one referring to interrogating subjectivity, that is, proposing educational experiences in which the important object of study is the subjectivity of the people who participate, in the case of the present study, within the logic of the film forum, and in particular, questioning the raw material of reflection: the very lives of young people, based on reflective diaries. Learning through life stories has been effective and highly valued by students, as it creates and enhances knowledge (Pereira et al., 2010). The authors also propose crossing boundaries, encouraging educational experiences that transcend conventional categories, including gender and social class, and generally foster the development of counter-narratives. "Understanding that cinema also fosters experiences," and in the particular case of students, they learn from their own and others' experiences, fosters cultural understanding and empathy (Guede & Cid, 2023). Furthermore, promoting shared reflection: "in which film analysis is invited from non-standardized, non-regulated positions, allowing and promoting dissent and discord" (Rodríguez & Manrique, 2015, p. 116). Finally, disturbance, in the sense of generating the capacity to create desires and realities in students, promoting and choosing films that respond to the needs and

interests of young people, "producing an alteration that is considered necessary for mobilization" (Rodríguez & Manrique, 2015, p. 117), "or as a possibility of offering positions to the subject and mobilizing desires" (Pereira et al., 2010).

3. Methodology

The broad research that informed this work used an eminently qualitative approach, mediated by different data collection strategies. More information will be provided in the reflective journal on which this article is based; however, it is essential to have a general overview of the work conducted.

The young participants were students in the Bachelor of Education program at the University of Guanajuato in Mexico; during the period of this work (2023-2024 academic year), they were enrolled in their fourth, sixth, and eighth semesters (16 young people: 12 women and four men).

The ten films considered in the broad work were chosen based on the fact that they addressed themes of peace education that, in general terms, related to elements such as conflict, experiences of violence, values such as freedom, independence, and expressions of diversity (neurodiversity and gender diversity). The extent to which they fostered educational uses and the reflexivity that the film enabled were also taken into consideration. For analytical purposes, this article presents only the results from the following films: "*El lugar sin límites* (Ripstein, 1978), which made it possible to discuss gender diversity; *Mar adentro* (Amenábar, 2004), which discussed, among other topics, death with dignity; *Precious* (Daniels, 2009), which fostered the analysis of violence against women, childhood, and the role of education; and finally, *El Acontecimiento* (Diwan, 2021), which focused on women's sexual and decision-making freedoms."

The film forum was the key strategy; however, to implement it, focus groups were used. “After the screening of each film, there was a group film forum discussion in which questions were posed from a semi-structured script that examined the main elements of each film. Once this stage was completed,” groups of four to five students were formed to move on to the third stage, the development of teaching guides. After the discussion within each subgroup, the most appropriate educational level for addressing the topic was determined, and a proposal was made.

Drawing inspiration from the broad field of biographical methods, it was of interest to explore this perspective further because it enables the qualitative identification of critical moments from which people construct their identities (Merino & Ramírez, 2007; Merino, 2009). Broadly speaking, these methods allow us to capture the events and shifts that mark a life change and also constitute, for those who undertake them, a strategy for self-knowledge (Merino & Ramírez, 2007). As Aguirre (1998) argues, written biographies provide access to the direct experience of social actors, to the processes of subjectivation of culture, and, specifically for this research, to the actors themselves, who are allowed to reflect, define themselves, and structure their experiences.

"So, in this work, the most personal reflection was undertaken by each young person and captured in a journal that we asked them to keep." They were provided with a notebook for this purpose. The instructions were relatively simple; furthermore, they included input from the entire viewing and prior group discussion. At home, they were required to write in their journals for each week about the following points: what deep reflections the film and the discussion that day had triggered in them; what aspects were consistent or divergent with their position; to what extent their original perspective had changed; and what reflection, in the form of an overall assessment, they made about the film in relation to their perspective and their lives.

The youth returned the reflective journals to the research group after the ten films were shown. They were transcribed and made available for analysis. This process began with a search for key themes and patterns (Coffey & Atkinson, 2003) or emerging themes (Bertely, 2000) in the data. This was followed by concept generation based on these patterns. Open coding was one way to achieve this, linking data fragments into specific concepts (Coffey & Atkinson, 2003), thus paving the way for interpretation.

Given the type of instruments and activities developed with the youth, we believe there is a triangulation of data from the different instruments used: 1. The film forum discussion; 2. The development of teaching guides with subgroup discussions and subsequent plenary presentation; and 3. The personal reflective journal. This allowed us to explore, clarify, and contrast the youth perspectives from the various instruments.

Finally, inspired by narrative analysis (Gibbs, 2012), we focused not only on what people say, but also on how they say it, why they say it, and what they feel and experience.

4. Results and Discussion

4.1 A Way to Experience the Place of the Other

This section of the data, as expressed in the reflective journals, shows the different ways in which the films generally evoke responses in the students, as reflected. While reflection always appears, in these cases, it is imbued with the almost volitional moments provoked by the images and stories, as well as by the varied attitudes they have as responses after viewing.

"The protagonist conveyed a lot of anguish and fear, the defense of women's freedom and rights, and, above all, and most importantly, the ability to decide about her body." "The film made me feel worried, sad, angry, and powerless. Because it is clear she does not want to become a mother at that moment." "I must confess that in several scenes I look away because I cannot watch them without crying. The actress's work is impressive; she manages to convey so much pain." "But now I understand that I am not in her shoes, and that after twenty-something years of not being able to move, I too would be desperate." "It made me very angry when her mother did not even show any regret at the very last moment of the film. I would have liked it to end differently, with something better for Precious and her children."	- - Anguish - - Anger - - Sadness - - Despair - - Pain

Table 1. Content that triggers the path to empathy. (Source: Prepared by the authors based on reflection diaries)

First, we observe how the scenes and characters manage to generate feelings of anger and pain among the students, but they are aimed at moving their dispositions related to specific values, such as empathy, observing the suffering of others and not remaining immobile; questioning the reasons for said suffering; as well as the sensitivity that, as can be seen, also moves them to show empathy, even when dealing with controversial topics. The element of sensitivity, which various studies have pointed out as an indispensable component for learning, appears here precisely as a distinct entry from the formatively accepted ones, such as the truly emotional and the sensitive effects through images (Bácares, 2023b). In this case, it is also demonstrated that it can serve as a path to triggering empathy and a means to develop socio-emotional skills and competencies in young people.

Furthermore, regarding this part, we find what corresponds to what is truly positive from the student perspective, which has a double edge: That is, on the one hand, they point to the

characters' experiences as examples of overcoming obstacles, people who, despite their circumstances, came out on top. However, the other side, difficult due to its implications, can lead to a lack of questioning what they experienced and a downplaying of the fact that they came out on top, as in this case, when referring to *Precious*:

> I reflected on the tools and support the girl used to cope with everything. I thought she might fall into drugs, gangs, and illicit activities that would make her forget her problems, but no. It was a clear example that one can move forward in positive and productive ways, such as in this case, education. (Excerpt from a Reflection Journal)

This is undoubtedly a point to be carefully considered in pedagogical terms when addressing the themes reflected in the analyzed films, as fragmented interpretations can arise that overlook the complexity of the cases due to the prevailing positivity of "getting ahead." Despite the above, the path to achieving empathy and the ability to put oneself in another's shoes seems to involve using cinematography with themes that manage to move dispositions, to "disturb," in the sense that the films respond to their needs and interests (Rodríguez & Manrique, 2015), which leads their analysis to deep feelings such as anguish, sadness, and despair. This appears to be deduced from the young people's own expressions, which reveal how they envision themselves in hypothetical situations; that is, they represent models of behavior for themselves (Cambra et al., 2020). They also ask themselves how they would react, thus shaping the idea that disturbance is the necessary step toward mobilizing within themselves, articulating their desires with their actions (Rodríguez & Manrique, 2015); this is why we maintain that this movement leads to empathy. In a certain way, what we see from the above is also a strategy of otherness, which in this case is triggered by the film forum and the reflective journal.

4.2 Disturbance, Discomfort, and Awareness

Not every educational situation can modify or mobilize dispositions. In the case of films seen as mediations for personal transformation, they require arousing certain feelings that touch young people, and that the themes, stories, and images do not pass them by; that is, they have the potential to be problematized and represent the intersection of personal life with the cultural life of a society (Sell et al., 2014), in this case, of young people. This section incorporates a key point, that of discomfort for a particular group, for young men, as a strategy that the young women themselves glimpse:

> The film reminded me of another film called "Noise," which shares its feminist ideals and the discomfort caused by explicit scenes. I hope all people can watch films like this, feel that

> discomfort, and reflect on the discomfort they feel when watching a film like this. Many women feel it in their daily lives. (Excerpt from a Reflection Diary)

Moreover, the same process is commented on by the young men, who seem to agree, highlighting precisely their discomfort, what the film made them feel, and the projection they make in what, based on this research, are considered hypothetical acting situations, or as conceived under the narrative-experience-action (NAE) axis (Rodríguez & Manrique, 2015):

> The film was overwhelming for me to watch, as the scenes were uncensored. The scenes reached a point where they made me feel sick, but I still managed to finish it. The film made me think about how I would act if a friend wanted an abortion. In my opinion, we should be more open-minded about this issue, because we cannot make decisions about the bodies and futures of others. (Excerpt from Reflection Journal)
>
> I felt disgusted seeing how they humiliate and denigrate transgender people just for fun. They think they provide a dance service and must endure their sexual abuse, even escalating to harassment and public humiliation. (Excerpt from Reflection Journal)

Discomfort as a mobilization of dispositions, which in standard terms is associated with leaving a comfort zone or entering a field to which one is unaccustomed. What is perceived is a clear relationship, putting oneself in a position to mobilize dispositions through the mediation of cinematic elements. This is feasible when principles such as discomfort and the accompanying reflection, characteristic of activities and actions derived from biographical methods (Aguirre, 1998), are met, as in the reflection journal created based on this work.

What is remarkable is that this is not only possible due to topics such as gender violence and the right to free choice, but also because it brings to light the perspective of men who, through their expressions and reflective journal entries, question their own positions. That is, as they themselves maintain, the scenes disgusted them, but this seems to be the path to raising awareness of the issue, through engaging and "disturbing" content; therefore, they represent greater opportunities for learning, changing attitudes, and developing social skills (Pereira and Marín in Bácares 2023b). The change search is also critical in this part, coming from the reflections made by the young people, and they allude not only to experiencing feelings of anger and sadness, but also as an impulse towards action, generating changes mediated by cinema (Bonilla, 2005; Bonilla et al., 2012): “although it is difficult to see […] it is important for it to make us do something, I say yes, to make us sad, but also from a dignified anger to seek a change” (Excerpt from Reflection Diary).

4.3 Reflexivity/Subjectivation

In this part of the analysis, what stands out notably are the reflexivity processes that pave the way for subjectivation. That is, as Reguillo (2023) argues, questioning the way we think, distancing ourselves from ourselves (Zapatero & Estrada, 2022), and from the social order, as a logic derived from experiences (Dubet & Martuccelli, 1998). Thus, the stories reveal the profound reflections that the young people have established and captured in their reflective journals. Aguirre (1998) argues that implementing this strategy allows us to gain a sense of self-definition and opens up the possibility of structuring our experiences.

> Today, coincidentally, on International Women's Day, I realized that everything around us can be different from what we are accustomed to. I used to say, I believe abortion can be legal when it is rape, although my opinions on the subject are based on the existence of contraceptive methods and other ways to protect oneself. Until today, when I saw this film, what a person really experiences, what a single woman can experience, in a highly complex way, radically changed my perspective. Now I believe that, while preventing abortion is the first thing that must be done, promoting the responsible use of contraceptive methods and supporting young people in how to take care of their health, it's necessary for the abortions that already exist to be transformed into accompanied, safe, assisted abortions, completely free and safe. (Excerpt from a Reflection Journal)

While it can be said that what is discussed in this case is not triggered exclusively by film analysis and the logic of a film forum, but rather as part of the accumulation of experiences, the fact that it is objectified by writing it in a journal of reflections on the films makes it easier to distance oneself from the film and what was discussed, and to examine it in more detail, from a more reflective perspective, thus offering positions to the subject (Pereira et al., 2010). The strategy of presenting this in a journal after the other exercises that preceded it can largely achieve what the story itself reflects.

However, despite the reflective processes the students underwent, the way the women undertook their analysis stands out because they were challenged by the themes addressed in the films. It's not that these topics are uniquely suited to them, but rather that their perspective is highlighted by seeing themselves reflected in them, such as abortion, motherhood, and pregnancy. This is reflected in Table 2:

Themes of the film	Themes of the film	Themes of the film
Abortion	“I'm going to emphasize that in some way it moved something inside me. In different ways. I've been through difficult things alone as a woman, but definitely not one of the magnitude of	Supporting a woman

	experiencing an abortion and pregnancy alone. It's certainly one of the things I'm most afraid of facing. Before, I didn't see the importance of support, and how important it is not to leave a woman alone in a stage like that. The decision is up to the person who goes through such a difficult experience."	through this process.
Abortion	"While I was watching the film, the following question arose: Does sexual freedom exist for women today? To which I came to an answer that I don't really like very much, since, if we compare the situation of the protagonist and how she was judged for having started her sexual life, this isn't far from reality, because they still judge girls who are sexually active."	Sexual freedom
Motherhood	"For me, being a mother doesn't limit you or prevent you from achieving your dreams and goals. Sometimes it redirects you; you have to find another path, but it never binds you. I believe that fear is what often drives us to act; it blinds, deafens, and clouds our minds. It's a very normal part of human life and can always be used to your advantage or against you."	Motherhood that doesn't tie you down
The pregnancy	The pregnancy The development of the film shows the pregnancy as the end of the world, maybe that's how I see it realistically, this wasn't the case, but when I analyze the context of the main character, where her context was that she would be the first in her family to finish a degree and at a certain point she had the pressure of not failing all the people who trusted her, maybe it was the end of the world, not in a general way, but at least her world would have ended."	Do not disappoint

Table 2. Cinematic interpellations. (Source: Prepared by the author based on the reflection diaries related to the film The Event)

In this case, the fragments of the reflection journals are focused on the film The Event (Diwan, 2021), and the prevailing theme is pregnancy and abortion. The reflections revolve around two broad perspectives that converge toward the end of the young people's reflective process, along the lines of rights, but which emphasize the role played by those who accompany women in this process, their absence, and the necessity of such support. On the other hand, there are a couple of reflections that show an interesting movement toward accepting motherhood, not seeing it as a burden, nor does it have to be seen as a burden to carry, nor does it represent the end of the world for people. However, as this work argues, the initial positions quickly shift in response to the images and the story. Part of what was discussed in the film forum is captured in the reflection journals, and then understanding prevails: yes, it could be the end of the world for someone burdened with so many family expectations. Based on the above, we can argue that the reflective journal, as a quasi-biographical exercise, fulfills the purpose of subjectivizing culture and eliciting a definition of themselves or possible selves from its actors (Molina et al., 2024), which is mediated by the perspective of others constructed in the dialogue of the film forum.

This is one of the contributions that studies in the field have shown: the capacity of cinematic narrative to influence and shape behavior (Sell et al., 2014).

4.4 The Content of Reflexivity

Now, and more precisely, the content of reflexivity speaks to the possibilities of embarking precisely on the path of subjectivation, under the understanding that content is the trigger that can be problematized and become, as considered with Aguirre (1998), a process of subjectivation. Hence its importance; what is interesting to highlight in this section, then, is precisely the content that triggers reflective processes.

Excerpts from the reflective journals	Values in Question
"It seems absurd to me that someone feels wiser than we are, and that because of this, we should have children we don't want and don't even know if they'll have the life they deserve. Because that's another point: just because a pregnancy has reached term doesn't mean the babies will have a decent life. Why is it so complicated for a woman to decide when and at what point to have a child?"	Women's Freedom of Choice.
"Manuela's courage and vulnerability make me reflect on the importance of being true to herself. Her fight for acceptance and freedom is a powerful reminder of the importance of embracing our authenticity, even when we're facing opposition from those who don't understand or accept our differences."	Authenticity and Difference.
"Ramón suddenly found himself unable to move, unable to walk, unable to eat, and unable to go to the bathroom on his own. He was completely dependent on other people. And that's fine, it's fine to have someone's support, but to what extent is depending on someone living? I think that's just existing, and what's the point of existing without truly living? I think the film opens up a vast amount of moral debate, but if I were in Ramón's position, I would try to do the same thing. But if I were in his family's shoes, I would try to understand it."	Moral Dilemmas.
"I am part of the LGBT community, and a friend who is also part of the community and I were told that we would never be allowed to work wherever we wanted, just because of this fact. But seeing this teacher changing the lives of these girls and helping them made me feel very happy and want to do something like that."	Professional Identification, the Teaching Figure.

Table 3. Value reflexivity. (Source: Prepared by the authors based on reflection diaries)

The importance of the themes that interested the young people in highlighting serves to show the elements that spark their interest and open up educational possibilities. It is no coincidence that these are emerging and current themes in the Mexican sociopolitical context. In addition to the arguments they present, the background of their interest is revealed through these themes; for example, the values of freedom, choice, and women's rights are explored in the films *El Acontecimiento* (Diwan, 2021) and *Precious* (Daniels, 2009).

On the other hand, authenticity and moral dilemmas are also found in other elements that the young people highlight as themes and values that sparked their interest. The first can be positioned on the side of sexual diversity, a discussion that emerges from the film analysis of *El lugar sin límites* (Ripstein, 1978). On the other hand, the moral dilemmas faced in a situation like the one experienced in *Mar adentro* (Amenábar, 2004) seem to suggest that the main option is to accept the protagonist Ramón's decision. When they apply reflection to experience, as a process of subjectivation, they face the dilemma and express the types of topics that, in addition to making them reflect, are part of their interests and represent formative possibilities, such as the points at which films portray educational issues, in which young people project themselves by assuming educational figures as role models for their future professional performance.

5. Conclusions

Studies have shown the changes that can be achieved through filmmaking (Bonilla, 2005; Mujika & Gaintza, 2021), particularly with strategies similar to those employed in this work, such as self-reports following film viewing. It is clear that film raises awareness, and this appears to be a necessary condition for fostering learning. From our perspective, it is an indispensable element for personal transformation through film, for values education, and for the development of socio-emotional skills and competencies.

This study is based on the reflective processes triggered by the pairing of cinema and education. It showed how this unfolds through the mediation of reflective journals and the discussion of films that meet the requirements of responding to the needs and interests of young people. It is presented from a pedagogy of questioning (Freire & Faundez, 2013), as well as a reflective and dialogic approach (Nascimento et al., 2022).

It highlights the elements of fostering a relationship with life, particularly in adolescents and young people; prioritizing discussion in film forums and focus groups, with strategies such

as those implemented in this work, through personal journals where young people can expand the limits of the self and project their possible selves (Rodríguez & Manrique, 2015; Molina et al., 2024). All of the above can be very effective for personal and social transformation. Putting values into practice has been proven effective (Bonilla et al., 2012). One way to do so, particularly with young people, is to incorporate cinematic elements that challenge established values and, in addition to discussing them in a diverse environment, to objectify them and capture them in diaries that allow them to distance themselves and initiate the process of subjectivation.

Cinema requires sensitivity and intellection from the viewer (Lizarazo, 2022), and the results of this work show that there are greater formative possibilities when these are deliberately activated. This research aligns with various studies (Rodríguez & Manríquez, 2015; Orefice, 2020; Cambra et al., 2020) that have identified changes in young people's perspectives following extensive work using cinema as a formative medium. The scheme that emerges from this study for expanding the self and exploring the possibilities of personal transformation through cinematography is as follows: visualization, film forum (guided discussion), application (e.g., a teaching guide), and narration (e.g., a reflection journal) = possibilities of subjectivation.

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