

**ANALYSIS OF THE FILM "THE BOY WHO TAMED THE WIND" AS A
PEDAGOGICAL RESOURCE TO TEACH THE CONCEPT OF COMPETENCE
ANÁLISIS DE LA PELÍCULA "EL NIÑO QUE DOMÓ EL VIENTO" COMO RECURSO
PEDAGÓGICO PARA ENSEÑAR EL CONCEPTO DE COMPETENCIA**

Cristiane Bevilaqua Mota

University of Sorocaba, Brazil

(crisbevilaqua@yahoo.com.br) (<https://orcid.org/0000-0002-8655-7429>)

Maria Alzira de Almeida Pimenta

University of Sorocaba, Brazil

(alzira.pimenta@gmail.com) (<https://orcid.org/0000-0002-5775-5856>)

Aléxia Roche

University of Sorocaba, Brazil

(alexiaroche@hotmail.com) (<https://orcid.org/0000-0002-9105-8456>)

Maria Ogécia Drigo

University of Sorocaba, Brazil

(maria.ogecia@gmail.com) (<https://orcid.org/0000-0002-5123-0610>)

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ABSTRACT

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Media production has had different purposes throughout its history. The audiovisual language, initially present in films, left the movie theaters to become ubiquitous, with the potential to seduce hearts and minds. This seduction occurs through the mechanisms of projection and identification, which depend on the director's ability to use audiovisual language to construct and guide us towards the mood, ideas and feelings he wishes to transmit or provoke. This article focuses on educational practice, focusing on filmic analysis in the classroom context. The question guiding the research was: how are the concept and development of media production competence made explicit? The objective was to demonstrate the educational potential of the film "The Boy Who Tamed the Wind" (2020) as a support for the understanding of the concept of competence. Therefore, reflections on competence and its relevance for personal, social, professional and citizenship life are presented. The methodology was based on film analysis, addressing techniques, synopsis, scene details and the chain of acts that build the narrative. This film helps viewers to understand the concept of competence and its importance, as it explains how the protagonist applies the knowledge and skills he has acquired, combined with his values, to solve a problem in his community. The relevance of this article lies in showing how film analysis can form part of educational practices for the teaching of concepts from the perspective of middle school education. Finally, the interpretation relates the real problem faced by the protagonist of the film with the knowledge, skills and attitudes mobilized to solve it.

RESUMEN

Palabras clave:

práctica educativa, competencia, teoría del CHA, análisis de película, educación en medios.

La producción de medios ha tenido diferentes propósitos a lo largo de su historia. El lenguaje audiovisual, presente inicialmente en las películas, dejó las salas de cine para volverse ubicuo, con el potencial de seducir corazones y mentes. Esta seducción ocurre a partir de los mecanismos de proyección e identificación, los cuales dependen de la capacidad del director para utilizar el lenguaje audiovisual y así construir y guiarnos hacia el estado de ánimo, las ideas y los sentimientos que desea transmitir o provocar. Este artículo se enfoca en la práctica educativa, centrándose en el análisis fílmico en el contexto del aula. La pregunta que guió la investigación fue: ¿cómo se explicitan el concepto y el desarrollo de la competencia en la producción de medios? El objetivo fue demostrar el potencial educativo de la película "El niño que domó el viento" (2020) como apoyo para la comprensión del concepto de competencia. Por ello, se presentan reflexiones sobre la competencia y su relevancia para la vida personal, social, profesional y ciudadana. La metodología se basó en el análisis fílmico, abordando técnicas, sinopsis, detalles de escenas y la cadena de actos que construyen la narración. Esta película contribuye a que el espectador comprenda el concepto de competencia y su importancia, ya que explica cómo el protagonista aplica los conocimientos y habilidades que ha adquirido, combinados con sus valores, para resolver un problema de su comunidad. La relevancia de este artículo radica en mostrar cómo un análisis fílmico puede formar parte de las prácticas educativas para la enseñanza de conceptos desde la perspectiva de la educación en medios. Finalmente, la interpretación relaciona el problema real al que se enfrenta el protagonista de la película con los conocimientos, habilidades y actitudes movilizados para resolverlo.

Introduction

Educational practices, in general, can be developed using audiovisual resources. It is not new that these are used as an illustration or a complement, that is, educating with the media, what Fantin (2011) called instrumental perspective. The involvement of students with audiovisual language, used by cinema, for example, both in terms of expression and technique, can be fruitful, due to the potential of cinema to mobilize and destabilize beliefs, conceptions and certainties. As Xavier (2008) clarifies, cinema has a formative dimension proper to the various art forms, which play a decisive role in education (informal and everyday), besides being a more systematic part of the educational process, through the use of any film genre (fiction, documentary) in the classroom, with direct interaction with the teacher's discourse.

In education, cinema cannot be limited to holding debates about films, even if these include values, worldviews and knowledge, since "cinema is reduced to education for cinema itself and its imaginary" (Xavier, 2008, p. 15). Another important aspect to highlight is that the filmic image does not encourage the imitation and assimilation of models, especially with regard to violence, sex or any other subject that is considered sensitive by the watchful eye of religious institutions and the State. Films are not, according to Xavier (2008), promoters of simplistic mimicry.

We agree with Xavier (2008) and argue that such an approach requires the development of some kind of film analysis with the participation of the students and the teacher, the latter as a specialist in the topic addressed in the film. It is necessary to study the effects of films, as they can promote thought and provide communication, which takes cinema beyond entertainment.

The concept of competency, in turn, in addition to being present in management texts, has been used in official documents in the area of education, such as the Curricular Guidelines and the National Common Curriculum Base, among others. Instead of choosing a single definition of competency, two definitions are presented here that are similar and complementary, allowing for a better understanding. Le Boterf (2003, p. 11), starting from the business environment, points out that "[...] competence has no material existence independent of the person who puts it into action"; that it is "[...] an abstraction, certainly useful, but an abstraction"; and that it consists of mobilizing and combining a set of people's built-in resources (knowledge, skills and attitudes) and a set of their means (database, equipment, information, etc.) to apply to the situation or problem to be solved. Perrenoud (2000), in *Dez novas competências para ensinar*, based on Le Boterf (2003), summarizes the concept and applies it to teaching practice. In its definition, competence is the condition of a person when he or she mobilizes knowledge, skills and attitudes to solve a problem. Perrenoud (1998) points out that an individual's competence does not develop naturally, linked to his or her biological maturation. In order for it to develop, it is necessary to stimulate its potential. For these to be transformed into effective competence, learning processes are fundamental. And although the processes are the same for different subjects, different competencies will be developed. The importance attributed by Perrenoud (1998) to learning justifies the proposal of this article to seek ways to explain the concept of competence and contribute to its understanding.

In a very generalist approach, adaptable to various areas of life, Moretto (2013), a Brazilian educator, defines competence as the subject's ability to mobilize resources in order to address and resolve complex situations. By not referring to Knowledge, Skills and Attitudes as the resources to be mobilized, its definition remains very generic.

Parry's (1996) definition, quite similar and prior to that of Le Boterf (2003), was associated with the CHA Theory by some authors such as Hoffmann (1999), Dutra et al. (2000), Sandberg & Dall'Alba (2006), among others. It is necessary to emphasize that the competence cannot be named, but the knowledge, skills and attitudes that it mobilizes can be named. It is often confused with ability and/or cited together, without taking into account that, according to CHA Theory, ability is only one of the components of competence.

We note that Buckingham (2007, p. 192), in discussing media education, has already drawn attention to the need to "address the skills and competencies - the multiple literacies - demanded by contemporary forms of communication". Although in a perspective that dismisses skills as part of competence, he associated in his text criticality with respect to media production with the development of competence.

Years later, Ferrés and Piscitelli (2012) relied on the concept of competence to develop the dimensions of media competence, as can be seen in the following passage: "Media competence involves the mastery of knowledge, skills and attitudes related to six dimensions, from which the indicators are elaborated" (Ferrés & Piscitelli, 2012, p. 8). One of the skills necessary for media competence is to critically analyze the information disseminated in hypermedia, transmedia and multimodal media. This ability, together with the mastery of specific knowledge and attitudes, enables the development of media competence, which in turn contributes to the promotion of the intellectual autonomy of each individual.

What is proposed in this article may represent a step forward insofar as it integrates educational practice with media education. The possibility of audiovisual language contributing to the understanding of the relevant concept of competence - misunderstood by some, infamous to others, but undoubtedly current - is the subject of this article. Therefore, our objective was to explain the educational potential of the film "The Boy Who Tamed the Wind" (2020), as a support for understanding the concept of competence and, consequently, to help teachers develop strategies for the development of competence in students.

The Origin and Theory of CHA

Competence has been discussed for several centuries, from the perspective of different areas of knowledge (management, psychology, law, among others) and with different meanings. Mota (2021) conducted extensive research on the origin of the concept and noted that it underwent several transformations and, erroneously, its origin was associated with the administrative area. In the Roman Empire, we find the first mention of competence, used to identify a qualified soldier. Subsequently, it began to be used in the area of law to refer to someone with the ability to judge, and later it was associated with someone with the capacity to perform a specific job. The meaning of the term varies when compared between the English and French languages. In English, it is linked to the correct and expected behaviors to obtain results, while in French it is applied to the description of tasks, standards and expected results (Bagaeva et al., 2018).

The results obtained by Mota (2021) associate the origin of the concept, as it is currently understood, to Johann Pestalozzi (1746-1827), Swiss pedagogue, and his keys to learning: head (knowledge), hands (know-how) and heart (attitudes). Later, John Dewey, philosopher and pedagogue, built on Pestalozzi and reinforced the importance of acquiring skills, coupled with an aesthetic and moral sense, following the example of the Greek schools. Later, Benjamin Bloom, psychologist and pedagogue, together with a team

of teachers, published the Taxonomy of Educational Objectives, based on Dewey, and used the cognitive, affective and psychomotor domains. Currently, Benjamin Bloom is credited with creating competency around the CHA (Knowledge, Skills and Attitudes) Theory according to Winterton et al. (2006) and Lopes and Pinto (2010).

In legal documents in the area of education (Rulings, Resolutions, etc.), in Brazil and in the Organization for Economic Cooperation and Development (OECD), it is possible to perceive difficulties and confusion regarding the definition of competence. This fact, logically, hinders the understanding of the social agents responsible for the development of competencies, which constitutes a problem that must be faced in order to improve the conditions of the citizens of any country, in the resolution of daily challenges.

This article, that is to say, the analysis carried out here, is justified on the basis of this problem of reality. The film provides examples of demonstrations of competence in dealing with problems of different orders. Being a commercial film, made without educational purposes, therefore, a creation in the field of culture, it can be said that it is an example of a valuable didactic resource. First, explaining the manifestation of competence and the dynamics among its components, according to the CHA Theory, in the solution of real problems. Secondly, by analyzing the film, unveiling its narrative, scenic and conceptual elements and the relationships between them, one of the actions of media education becomes evident. This, in turn, is urgent and necessary in times of *fake news*^a, *analfanautas*^b and *prosumers*^c, being defended by Ferrés and Piscitelli (2012, p. 5) as a heritage to which people have a right.

Methodology

This study consists of a film analysis, based on a qualitative approach (Minayo, 2009).

We agree with Vanoye and Golliot-Lété (1994, p. 9) when they state that "Film analysis is not an end in itself". The purpose of this article is to demonstrate how to take advantage of the educational potential of film. Aumont and Marie (2020), in analyzing the process of film analysis, question the possibility of a pure "method" for that purpose, starting from the idea that there are several theories of cinema because films are "works in themselves, independent, infinitely singular" (Aumont & Marie, 2020). Considering this, for film analysis it would be necessary to appreciate and understand the work from specific analyses, such as textual, narratological, iconic or psychoanalytical.

According to Aumont and Marie (2020), the analysis can be done by applying three types of instruments: descriptive, which contribute to the apprehension and memorization of the film; citational, which reinforce the previous objectives; and documentary, which present information about the film from external sources.

Vanoye and Golliot-Lété (1994) noted that, in order to analyze a film, it is necessary to decompose it and then interpret it, which can be done in several ways. However, it is

^aThe Cambridge University Online Dictionary defines fake news as: "False stories that appear to be news, spread on the Internet or using other media, usually created to influence political opinions or as a joke."

^bThe anafanautas are: "[...] individuals who master the digital skills [...] necessary to interact with ICTs, but do not have sufficient media and informational skills to avoid their infoxification and structural disinformation present in the networks" (Romero-Rodriguez *et al.*, 2016), p.1).

^c"[...] Prosumers are individuals who consume, create, influence, resinify content, etc. Of course, all at the same time. These new subjects act and coexist in cyberspace, select their own media and develop their own content" (Santos, 2020, p. 3048).

essential to analyze the aspects that differentiate a film from a book or a play, that is, the elements of audiovisual language. The methodology applied here, according to Penafria (2009), is textual analysis, since the film tells a story and is already organized into dramatic units. Textual analysis is also corroborated by Aumont and Marie (2020), since they consider it legitimate to use fragments of the film as a kind of sample, an anticipation, from which the whole can be analyzed. The fragments must be clearly delimited and constitute coherent and consistent extracts, as well as being representative of the film. The citation tools we prioritized in this analysis were the plane-by-plane decomposition, the choice of sequences and their description, linked to the CHA theory. In addition, content analysis is used, since the construction of the film's narrative has a central theme: overcoming. The first objective of the analysis was to explain how the development and manifestation of competence, which is fundamental for overcoming difficulties, is constructed throughout the narrative; and secondly, to contribute to the understanding of competence from a conceptual point of view. Therefore, the description presents: a) some technical data and a synopsis of the film; and b) the details of the scenes and the sequence of each of the five acts that make up the narrative. In the interpretation, relationships are woven between the scenarios that allow characterizing the reality problem experienced by William and his community, which needed to be faced, and how William mobilized the elements of the CHA Theory (Knowledge, Skills and Attitudes) to solve it.

Results

The Boy Who Tamed the Wind (2020) is based on a true story of self-improvement that took place in Malawi, Africa in 2001. William Kamkwamba, played by Maxwell Simba, lives in precarious conditions and his family suffers from a severe water shortage. However, from the knowledge acquired in school and daily observation, William creates an alternative to solve the problems of his family and the community in which he lived. It achieves this by building a windmill that pumps groundwater, which ensures the irrigation of crops and, consequently, the survival of all.

The film uses panoramic views to highlight the vastness of the spaces and the grandeur of nature (exaggerated, arid, powerful) in contrast to the fragility of the people. The simplicity of the scenery and costumes accurately portrays the real conditions in which the community lived. The actors' interpretation is precise: affection, respect, pain and sadness are conveyed with great sensitivity. The narrative is divided into acts called: *Sowing, Cultivation, Harvest, Famine* and *Wind*. To facilitate the analysis of the film, the acts that compose it were organized in frames, using the abbreviations (m) for minutes and (s) for seconds.

Table 1
Planting ceremony

Act	Time	Scenes
Plantation	2m37s	Loss of grandfather.
	5m19s	Electronics repair.
	9m44s	Importance of William to be studying.
	16m07s	Family economic difficulties.
	17m55s	Search for debris in the trash.
	18m43s	Extraction of trees damaging the plantation.
	22m42s	Food hunting.
	25m06s	Repair of friends' radios.
	28m42	A device that generates power to light a beacon.

In the first act, some difficulties and possible solutions are presented. Among the difficulties are the loss of the grandfather, the leader who united the family; economic precariousness (lack of kerosene to study at night and pay school fees); and the myopic mentality - due to lack of knowledge - of some, which is detrimental to the sustainable management of agriculture. Possible solutions revolve around recognizing the value of study, i.e., knowledge, as fundamental to parenting and the behavior of William, who exhibits virtues uncommon in his community.

William repairs roofs and electronic equipment; he scavenges for debris to study mechanisms and create resources. His values, curiosity, perseverance and motivation allow him to develop skills to face teams that are completely alien to his reality. In addition, he earns the respect of his colleagues by solving a battery failure problem in order to listen to a game on the radio. William's skills and attitudes (values and virtues) are highlighted in the context of selling trees for burning and drying tobacco leaves. Although the community elder and William's family objected, the assembly decided to sell the wood, which had consequences for the balance and survival of their environment, thus revealing the real problem that William needs to solve: a farming community without knowledge.

The act ends with something intriguing to William: the science teacher's bicycle has a part, a dynamo, that generates power to keep the lights on while the rider pedals. A new idea planted itself in his mind, along with the knowledge he lacked.

Table 2
Growth Act

<i>Act</i>	<i>Time</i>	<i>Scenes</i>
<i>Growth</i>	38m52s	Dialogue with politicians on local problems.
	41m04s	Precariousness - screwdriver with cob handle.
	42m28s	Dynamo operation.
	43m16s	Negotiation to use the library.
	45m15s	Wind energy book.
	47m27s	Political discourse and attempted dialogue.
	52m03s	Help with harvesting.

In the *Growth* part, William's scientific knowledge and self-awareness flourish, but the complexity of the problem that affects the entire community is also detailed. Despite the precariousness, he continues to attend school and, in conversation with the teacher, begins to understand how the dynamo works. Although the teacher does not have all the answers to your questions, he instructs you to look in the library. However, because his parents cannot afford to pay for school, he is deprived of science classes and the use of the library. This problem is solved when William, deliberately using his argumentation skills, convinces the professor to grant him temporary access to the library. There, you will find more information, specifically about wind and wind energy.

The local community representative, an elder, recognizes the need for political support to solve the region's problems. William accompanies his father on a request for help from a bureaucrat. This encounter highlights the dilemma of being honest in a system where the hunger of the population seems naturalized by the government. William's father saw democracy as temporary, but hoped that the government would protect farmers through dialogue. However, he changes his mind when he witnesses an elderly man being assaulted for describing social problems. From that moment on, he decided to join the opposition to the government. Although he asks his son to help him with farming, as the plants begin to grow, William also increases his knowledge of the dynamo and wind power.

Table 3
Harvest event

<i>Act</i>	<i>Time</i>	<i>Scenes</i>
<i>Harvest</i>	52m 39	The harvest is scarce.
	53m15s	Sale of roof due to financial difficulties.
	54m05s	Political demonstrations.
	57m13	Expulsion from school.
	1h01	Theft of family food.
	1h04	Food shopping.
	1:09 a.m.	One meal per day.

The *Harvest* part dialectically intensifies the dramatic elements of the film, both the tragedy that devastates the community and the development of William's competence to solve the problem, explaining how knowledge, skills and attitudes are articulated.

Due to drought and flooding caused by tree extraction, the harvest is scarce. As an alternative to get money, the family sells the roof of their house to get more food, but grains turn out to be more expensive. Demonstrations are organized against the political decisions, and William's father joins them. Meanwhile, the family is assaulted and loses what little they have left to an invasion of hungry people.

In response to this complex situation, William puts his cognitive skills into action by observing the dynamics between those involved in buying and selling food and making decisions that allow him to purchase more. However, problems persist: William is expelled from school, and the family is forced to survive on only one meal a day.

Table 4
Hunger Act

<i>Act</i>	<i>Time</i>	<i>Scenes</i>
<i>Hunger</i>	1h12	Religious convictions challenged.
	1h14	Dynamo trade with sister.
	1h15	One less to eat.
	1h18	Windmill prototype.
	1h21	Demonstration of windmills.
	1h27	Bicycle request.
	1h30	Death of the dog by starvation.
	1h32	Questioning of losses.

In the act called *Hunger*, the family is devastated by the lack of food, being forced to stop feeding the dog, which dies of starvation. This intensifies the personal drama of William, who loses his friend and companion.

William convinces his sister to get the dynamo from the professor's bicycle. She succeeds, but decides to run away from home with the teacher to be one less mouth to feed in the family. Meanwhile, William builds a model windmill, demonstrating to his peers his understanding of the processes and how to improve them, with the possibility of drawing water from the well to irrigate the plantations.

However, when he presents his idea to his father with the help of his friends, it is rejected. The father's rigidity and lack of understanding are dealt with by William with patience, respect and empathy. However, when the mother learns that there is a possible solution, she begins to question her husband about the losses suffered: the land, the daughter, and expresses her desire to stop losing. She announces the arrival of the *wind*, which will break the father's resistance and change the course of events.

Table 5
Wind Act

<i>Act</i>	<i>Time</i>	<i>Scenes</i>
<i>Wind</i>	1h34	Conversation between father and son.
	1h36	Construction of the windmill.
	1h38	Demonstration of competence.
	1h42	The death of the old man.
	1h44	New dog and scholarship.

In the fifth act, after the father has reflected on the mother's arguments and realizes his ignorance, he manages to have a calmer conversation with his son and explains once again that his idea is promising. He then gains the support of his father, who appreciates what he has done despite his lack of understanding. The community comes together to build the windmill, relying on William's competence to resolve the complex situation. Together they begin to reap the fruits of the knowledge, skills and attitudes that have been mobilized.

The arid climate and the poverty of the environment in which he lives do not prevent William from possessing many virtues: curiosity, respect, courage, patience, empathy and perseverance, among others. These virtues are associated with the values of their community and family: solidarity, justice, collectivity and work. Virtues and values are articulated to compose attitudes, which are part of the resources needed to develop competence.

In terms of skills, he mastered the cognitive skills: observing, negotiating, searching for information, designing, selecting, organizing work and communicating his ideas; and the manual skills: sawing, welding, mending, among others, which allowed him to build the windmill with scrap metal.

Looking at the film, focusing on the competence and resources (knowledge, skills and attitudes) mobilized in practice, it is possible to see, in Table 6, the intensity of each of them. It is essential to recognize that a set of attitudes forms the basis so that, with a minimum of essential knowledge and a little more skill, it is possible to solve such a crucial problem.

Table 6
CHA theory in problem solving

<i>Film (as it was)</i>	<i>Knowledge</i>	<i>Skills</i>	<i>Attitudes</i>
<i>The boy who tamed the wind</i>	⇒	↗	↑

The film is rich in lessons and parallels; for example, the scene of a bird building a nest and managing to protect itself and its family. William, by building the windmill, also manages to save himself and his family and community. This scene refers to what was commented by Barros (2014), who mentions that humans are different from cats, for example. Each individual makes decisions, faces dilemmas, difficulties and assigns values according to previous conceptions. That would be the price of freedom: to go beyond instinct. The author also sees trust as a value, since it is not always possible to make confirmations, which leads human beings to choose to trust or distrust.

Themes such as trust, dilemmas and difficulties can be observed in the film. William needs people to achieve what he has set out to do, which highlights the importance of teamwork and the pursuit of knowledge.

Westbrook (2010), in conducting a biography of John Dewey, reports that for the author, human beings learn when faced with challenging problem situations. Starting

from previous knowledge and associating it with wisdom, it is possible to create alternatives; that is, previous experience is adjusted to new challenges. Experience comes with effort, abstraction of problems and association with prior knowledge. In addition, John Dewey encouraged the planning of problem situations to work on in the classroom, such as the construction of models to apply knowledge about metrics and fractions. In this way, students would have the opportunity to actively participate in problem solving, which would require them to retrieve previous knowledge and strategies to achieve the desired results. Thus, school or day-to-day challenges can promote the development of competence, and the greater the challenge, the greater the competence achieved and demonstrated. Furthermore, for Castro (2013), when learning occurs, despite the problems solved and the education received, the learner's self-esteem is improved, which may result in the desire to continue learning to obtain more satisfaction in the face of new challenges.

Discussion and Final Considerations

The film *The Boy Who Harnessed the Wind* (2020) portrays the aridity of Africa through its images. Several scenes show the difficulties and precariousness faced by the characters. This background emphasizes the importance of problem-solving competence.

During William's life, he and his family went through hardships, facing loss, scarcity, hunger and disillusionment. However, he faced adversity differently from adults and peers. He sought knowledge, help and commitment, thus managing to lead and support the community in which he lived, transforming the reality of his family and changing the culture in Malawi. Today, the impact of its competence has transcended its environment and has reached several countries, including Brazil.

The analysis of the film makes it possible to identify the competition, how it develops, its elements and the dynamics between them, as well as how it manifests itself. From a didactic point of view, after the analysis, it is possible to affirm that the film, supported by the appropriate use of audiovisual language in the reconstruction of William's story, constitutes a valuable resource for understanding a concept that has caused (and continues to cause) confusion due to its abstraction and complexity.

Another relevant aspect is the emphasis -not explicit, but perceptible- on the importance of the Attitude-heart (values and virtues) in the development of competence. Altruism, perseverance, patience and empathy, among other virtues, along with life, family and the collective as values, allowed him to leverage his incipient Hands-Skills and seek the Head-Knowledge he lacked to mobilize them and solve the enormous problem that plagued that community. This emphasis suggests that education, as a social practice, anticipates the society to be built. The principles and values that are considered relevant for the citizens of the future are transmitted now. Therefore, this is the time to "seed" the universal values presented in the film.

Film analysis can be applied in various educational areas to promote the development of competence, understood as the mobilization of knowledge, skills and attitudes for problem solving. In this context, "attitudes" refer to the values that guide the decisions and behaviors of individuals in complex situations. For example, in the social sciences, film analysis can help students understand how historical and sociopolitical contexts influence characters' decisions, mobilizing their prior knowledge of history, analytical skills to interpret plot, and values vis-à-vis cinematic representations.

In the teaching of natural sciences, science fiction or documentary films can be used to stimulate reflection on the impact of technological advances and their ethical

challenges, favoring the application of scientific knowledge and the development of skills to address complex ethical problems. In literature, the comparison between a literary work and its film adaptation offers an opportunity for students to mobilize both their literary knowledge and interpretive skills, while reflecting on the values represented by the characters and their ability to face challenges.

It should be noted that one of the limitations of the application of the proposal developed here to other contexts or film analysis is that it requires a clear prior understanding of the concept of competence, as well as its bases -knowledge, skills and attitudes-. For example, it is common to confuse attitude with proactivity or skills with competence. These confusions would prevent the correct identification of this important human phenomenon: competition.

Finally, it is necessary to highlight the profound relationship between education and communication. Educational practice requires and consists of communication. On the other hand, it is difficult to think of a communicative act that does not affect ideas, values and behaviors, implying, therefore, an educational action; that is, these phenomena are complementary and interdependent. Thus, by making this relationship between communication and education explicit, it contributes to personal, social and corporate life.

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