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**La Juventud en la pantalla.
Ficción televisiva, videojuegos
y edu-entretención**

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THE TOPIC

Youth on screen: TV fiction, videogames and edu-entertainment

TV fiction and videogames, ludic formats, but, at the same time, presented in this work as a vehicle for learning and education in values. They are closely related to age groups, so that young subcultures must be studied. At the same time, their ability to transmit messages and models turns them into vehicles for socialization, identity sources and texts to learn from.

Based on these keys, this interdisciplinary, international and interuniversity proposal, integrates studies that analysis TV fiction and videogames, regarding their young collectives. All of this integrated from a different point of view: their reception and relation with emotions and cognitions, suggestions and messages lying behind the texts, general tendencies in their young consumption, the relation of these messages to the gender variable, learning experience through usage, skills and competencies or their integration as an educational resource in the education system... These are some of the questions we deal with in this collective work.

INTRODUCTION

Media is revealed today as one of the most common ways of socialization among young people by excellence. Youth reports carried out in the second part of 90's decade and first years of 21st century show how, through their leisure time and space, young people establish significant relations with media environment, which are not just to fill a big part of their free time or improve their social relationships. Besides, the specific use they make of some media becomes a subcultural activity, which is assigned with the term "youthful".

Nowadays, popularity in audiovisual world among child and young groups implies that every public initiative in favour of coeducation should consider in its strategic plan, actions linked to media use in its socializer, pedagogical or social images transmitting dimension. This monographic tries to provide knowledge about the relation between young groups and some of the most emblematic products of audiovisual popular culture, such as: television fiction that these groups consume, both conventionally (television set) or online, and videogames, as an example of the most popular digital leisure.

This work is inserted in the researcher labour associated with the competitive R&D&I project "Audiovisual culture and gender representations in Spain: texts, consumption in television fiction and videogames" funded by the Ministry of Economy and Competiveness and lead by

the professor Mar Chicharro Merayo FEM 2011-27381, in which some of the authors of this proposal participate (Salvador Gómez García and José Antonio Planells de la Maza). Throughout the last few years, this research group has been thinking and researching about the power of socialization television fiction and videogames have, especially from a gender point of view, as well as analyzing the impact on young groups. In the same way, it has been establishing cooperation networks with other work groups, being aware of the fact that science advances happen thanks to cooperated efforts.

This monographic is carried out from the conviction that states social science as unique and that knowledge about young people requires interdisciplinary perspectives. Taking into account that social research is necessarily a collective work, it opts for interuniversity and international cooperation. Likewise, it tries to point out connections between science and social intervention. Based on the text presented in this work, some utility statements are enunciated in order to know the environment, its messages and its audience, but most of all, to use them in pedagogical and educational terms. Dealt by practical objectives, we try to approach our results to society, visualizing lines of action that could be applied to audiovisual messages construction, as well as pedagogical practice, inside and out of the classrooms.

The monographic starts focusing on reception of television fiction products processes. So that, the accomplished work by **Juan José Igartua** and **Jair Vega** focuses on persuasive ability of narrations in the shape of TV fiction, aimed, at the beginning, at entertainment and enjoyment. These messages show the audience a sequence of events starred by characters that dialogue between them stating and debating explanations, advice, interpretations... The authors try to provide scientific answers to relevant questions, in relation to educative use in media: how far this kind of messages can facilitate the reflexion or “cognitive elaboration” around the situations they represent? To what extent could they guide critical perception of the spectator in a “counter argument” to attitudes and behaviours stipulated by the characters? Can these texts have an impact on the audience attitudes? Does emotional commitment of the spectator with the narration promote, or hinder their ability to reflect on arguments stated in the narration? Following the same lines, is identification between character and spectator dealing towards a critical reflexion of the spectator?

These and other questions have been answered by the authors, who analyze in detail a concrete fictional discourse impact on attitudes, as “decision-making about sexual relationships”, “rejection of gender violence” and “decision of the fact that homosexuality should be expressed and explicitly stated”. The text will make clear a persuasive ability and, therefore, fictional education, identifying some of the processes intervening. In the same way, it points out its capacity to turn it into a narration to reflect on and learn; which has an impact on attitude level. From all of this, it develops media and fiction creators’ responsibility to persuade by reflexion, in order to build real and convincing characters and conflicts to generate reflexive and educative dynamics.

Concepción Medrano, Juan Ignacio Martínez de Moretín and **Julián Pindado** are part of the reception process as well. They present a text trying to give an answer to this question: are there any differences among the ways young people get involved with a favourite fictional character attending to cultural context? This work makes us think about the way young

people, from different cultural environments, connect with their favourite characters: can we talk about characters that connect with a wide audience beyond cultural differences?

Origin of this work is in its own objective, which connects study of empathy with the characters, their characteristics that allow a bigger involvement, and the values they transmit, using a comparative and transcultural perspective. In this sense, collecting quantitative data from eight different cultural contexts, will allow to measure empathy and the reason why most of young people choose their favourite characters, as well as values received from them: auto direction, stimulation, hedonism, achievement, power, security, conformity, tradition, benevolence and universalism.

The results lead us to an outline with significant differences inside the studied contexts, Spanish and Latin American. Professional activity, characteristics of personality and certain attitudes part of hegemonic definitions of young subcultures, as “non-conformism”, are some of the connection elements with characters chosen by the survey respondents. The text points out the importance young people give to prosocial values, as well as the educative use these characters embody. In the same way, differences found among the respondents lead you think that positive and educative models/characters can be formed, and getting over audience cultural differences they will get emotional commitment of a varied audience.

Mónica Figueras, Iolanda Tortajada and Núria Araña research over reception and some gender models. They suggest a text in which they analyze the interpretation young people make from two known Spanish TV series. *Física o Química* (Antena 3, 2008) and *Sin Tetas No Hay Paraíso* (Telecinco, 2008). The article focuses on interpretations made by teenagers about characters from these TV shows, elements and characteristics they find attractive and sexual relations models, as well as affective ones. The authors relied on, among others, young spectator’s ability to build negotiated readings opposite to fictional messages already studied, which tend to repeat traditional stereotypes about femininity and sexual and affective relations. In these discourses, love is associated with suffering, masculine appeal with exercise of power and feminine appeal is restricted to physical beauty. Nevertheless, do these spectators have the ability to get over such representation of personal relations between genders? Can they use these messages to think according to gender equality? What kind of love and sexual models are young people interiorizing?

The authors delve into emotional process of young people in terms of fictional discourse, highlighting consumer preferences, character identification or the ability to modulate these fictional stories.

The results are quite clarifying, and they invite to a reflexion on models TV provides, as well as on television responsibility in educating equality of behavior and opportunities. The figure of the “bad ass” is still surviving, joining together aggressiveness and violence with tenderness and sensitivity. Their definition in terms of desirable and seductive character attracts attention regarding social and psychological implications, which have a definition of masculinity taking violence as an admirable characteristic.

Young spectators seem to accept an asymmetric representation of love and sexual relations. Taking this into account turns out to be indispensable in order to work in a coeducation direction.

Emphasizing on the importance of television stereotypes, **Fátima Gil** suggests a deep analysis of the recent character of “chav”, in the process of institutionalization in fiction and reality TV formats. In short, the author wonders how prejudices around “low-class neighbourhood girls” are shown in fictional and real TV. At the same time, it is considered realism and the origin of this suggestion: are “chavs” a television reflection from a social reality? Is this kind of character an evolution of some other famous cinematographic or TV models?

Considering this stereotype as a role which joins social positive and negative characteristics explaining behaviours of the individual, the author deals with a qualitative study of most of the characters that bring life to *Princesas de barrio*, live on *La Sexta* during 2011. Physical, psychological and social characteristics, as well as main feminine characters’ goals, are analyzed. Based on this, she will materialize the “chav formula”, giving it aesthetic and psychosocial faculties. Stereotypes and ideas supported by these suggestions are especially interesting, related to woman condition, masculinity and relation between the two genders. Woman position, regarding masculine jealousy, emotional dependence or sharing of household duties, shows a woman conception as a subordinate. It would be convenient to think about educative implications of this model. It is worth wondering about identification processes, involving certain sectors of population, with these characters. Who likes these woman representations? Whose interest is this image of femininity? Does audience build a predominant, negotiated or opposite interpretation? These are some of the questions aroused after reading this text. It is important to point out, as the author says, that this, far from being new, has something to be with an updated version of television and cinematographic stereotypes quite famous among the audience.

Mar Chicharro Merayo presents a “hinge text” where the three themes of this monographic are represented: youth, TV fiction and videogames. This tries to answer more simple questions, but at the same time, indispensable to analyze the relation between groups of young people and audiovisual culture products. How long do young people spend watching TV? What about videogames? What kind of set do they use? What are their favourites products and why? How do they understand the relation between television and net of networks? What are the most valuable aspects of the fiction they follow? What kind of rewards do they find as videogame players? Based on these questions, the author tries, not only to offer an objective vision of young people routines and habits, but also to point out connection between audiovisual entertainment and youth culture; audiovisual entertainment and youth identity. Combining quantity and quality research technics, it is got an approach to their time, their practices and their motivations related to this kind of products.

Audiovisual Communication degree students will be the ones who help to know a little bit more about the youth environment referred in this monographic. Exaltation of hedonism, calculation and pragmatism describe a group of demanding consumers with unquestionable “audiovisual orientation”. Entertainment, suspense, keeping attention, technical quality of formats, etc. are some indispensable conditions to explain adhesion to products, barely valued

by its “moral content” or its “ethical or educative sense”. This work emphasises on consumption, especially utilitarian, in which young people, trained under an audiovisual culture, barely think about their educative role, about models and recommended attitudes by the products they follow.

In this sense, this research allows us to focus on the necessity of becoming aware of pedagogic dimension of media. Although these issues are included in the curricula, they are barely represented and applied when they play consumers, spectators and players roles.

As for the representation of women in videogames, is represented in **Clara Fernández-Vara’s** research. The author cares and worries about, not only the lack of female protagonists on videogames, mostly exaggerating their body and aesthetic dimension, but also about the small number of women who carry out creative and designing tasks in this sector. Their undervaluing representation, as well as videogame perception as a ludic (especially manly) resource, would limit female young people access to a distinctive masculine sector. The author analyses reasons why this industry rarely bets on female protagonists. This lack (or secondary presence in covers) or their figure as a helper and subsidiary within characters dimension, seems to be legalised based on an attempt of preservation of the status quo and sector conservation.

Calling into question some predominant myths and images in videogame industry is one of the matters in this text. Myths as, “videogame is a masculine entertaining resource” or “relational games are mostly feminine” are called into question and refuted based on data. Critical look expands up to numbers of women workers implied in industry. A deep analysis and evaluation of official sources point out the necessity to work with new sources and indicators in order to clarify minority situation of women in this sector, as well as highlighting their relative position (status, occupation and salary).

This work analyses both competencies and required qualifications in the sector, as well as work dynamic by creative, aimed to identify the possible causes of feminine absence in this field. Awareness of these problems by professionals, as well as elaboration of study programs and formation options according to these industry necessities are some of the ways to work for equality among professional men and women players.

Antonio José Planells de la Maza wonders about boarding games, their connections with videogames and their educative possibilities. Ludic resource has been increasing its presence at home and leaving its involvement in child and young groups, in order to break age barriers and prevail as a product of family consumption. What role can boarding games play in an educative context dedicating most of its efforts to include ludic-digital resources in school agenda? Is it possible to complement boarding games and videogames for educational purposes? To what extent are both cultural products similar or different? These are some of the questions the author tries to solve in this text.

In order to do that, they analyse deeply ten popular games and recognized by professionals of this sector: five euro games and five of a thematic basis. Both designer and player perspectives, analysing mechanic, dynamic and aesthetics variables, are taken into account when it is time to go deep in ludic resource knowledge.

Results from this work point out how the use of boarding games involves development of cognitive competencies in subjects as maths, logic, theory of games and activities like enterprise and project management. In the same way, use of boarding games may help to exalt values as useful as in educational work. Solidarity, teamwork, opposed to individual exaltation, sacrifice and coordination, as well as negotiation management and fictional evocation, concepts that the author focuses on in his discourse, are some of the ludic and educational benefits obtained.

Salvador Gómez García thinks about the capacity of a certain genre, inside videogames universe (serious games), to contribute in coeducation process promoting equal treatment and opportunities among young men and women. His work is based on a theoretical reflexion about informative, and expressive as well, capacities of this kind of products. The author emphasises on a more didactic dimension of the narrative formula used for these video games. In what extent are decisions made by players not associated with any educational or pedagogical message? Is it possible to learn playing “serious games”? Can those games be a way of awareness-raising of values?

The answer to these questions is specified in a study of two popular “serious games”: *Wonder City* (G4C, 2013) and *Half the Sky Movement. The Game* (Frima Studio, 2013). The author analyses narratives, mechanics and dynamics of these games. Several scenarios and decisions that are supposed to be made by male and female players let a high exercise of autonomy, making decisions related to “real life”, as well as showing their desires and expectations in terms of different situations and worlds open to the players. Meanwhile, they can get familiar with social environments and situations which, occasionally, barely turn out close: environment deterioration, social and legal differences between men and women or economic power of large corporations.

To summarize, this work bets on the use of “serious games” as a mechanism to edu entertainment and as an informal and formal way to work for gender equality. Following these lines, it points out the video game involvement in other popular media and the necessity to transmedia bet on education, in which social networks become the key role as a way to reach under-age people.

María Ruth García Pernía, Sara Cortés and **Pilar Lacasa** show us how to learn by building video games. They highlight educational characteristics of video games, not only in consumption dimension, but as ludic objects resulted by creation and invention. That is why, they explore creative faculty of teenagers as product designers. To what extent can video games design be used as a strategy to support alphabetization? Do young people interactions facilitate their learning process and competence acquisition? These are some of the questions this research tries to answer.

The authors accept the idea that contact with the game allows the students to know deeply its rules and narrative. At the same time, video game design and creation facilitate awareness-raising of different dimensions exposed in this work. Based on this, it contributes to digital literacy acquisition. In the same way, teamwork benefits division of tasks, positioning teenagers in roles which facilitate their understanding of every factor implied in videogames creation, learning to see culture from other perspective.

Following an ethnographic and qualitative approach, the authors bet on the possibility of developing learning schools and environments beyond the classrooms, using games, not just as a motivation resource, but also as a way to turn payers into game designers.

Nearly to conclude this monographic, **Veronica Marín** emphasises on this dichotomy “videogames as an educative resource or as a ludic format”. In the same way, the use of videogames as a class tool to comprehend curriculum contents is another question to discuss throughout the text. The author presents “learning based on games” as a formula to let students explore the most relevant aspects of the game, using them for educational purposes. Taking this into account, video games can be considered as a pedagogical resource to work with.

Focusing on these issues, the researcher asks these questions to young people during their studies oriented to teaching profession. Students on second grade of Primary Education degree are the subject matter. Their opinions related to uses and advantages of these resources will show us to what extent these teacher generations are oriented to integration of new methods and technologies of communication in an educational environment.

The work is materialized in an analysis of a quantitative study through surveys, exploring teacher involvement in the use of these, a priori, ludic products.

Results present how future teachers show a favourable orientation to videogames in the classroom. They understand that it can be used as a cooperative tool in class, as well as a supporting development of curricular contents, both in sciences and arts. Faculties, such as heuristic and inductive thought or visual memory can be favoured. Similarly, the author explores perception of young people who deal with videogames as instruments to interiorize basic concepts as success or failure through a trial and error method proposed by the videogame.

In conclusion, this monographic: *Youth on screen. TV fiction, videogames and entertainment*, is about young people assuming ludic roles (spectators, players, creators and consumers) and how they learn.

Mar Chicharro Merayo

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Dr. Juan-José Igartua. Universidad de Salamanca. Jair Vega, Universidad del Norte (Colombia).

TV fiction, edu-entertainment and health communication(1).

Results from a research made in Colombia are presented in a project about edu-entertainment, using the TV series *Revelados, desde todas las posiciones*, aimed at young people aged between 15 and 19 years old, as an intervention tool. This TV show included educative contents about sexual and reproductive life, sexual diversity and gender violence. In order to get primary information about the impact, the study here presented was developed, taking as reference current models of narrative persuasion applied to health area. 208 young people (aged between 14 and 20; 51.9% women) participated in the study, they were randomly distributed in three groups, so that a different episode was seen in every group (each of them focused on a particular subject). Episodes are considered funny and realistic; they encouraged more positive than negative emotions and strengthened reflexion, but not counter-argument. Besides, it was observed how a major identification with the main character of the episode, who carries the educative message, was associated with a major cognitive elaboration, leading to more favourable attitudes towards discussed themes.

Key words: Education-entertainment, narrative persuasion, audio visual fiction, characters' identification, cognitive elaboration, counter-argumentation.



Dr. Concepción Medrano. Universidad del País Vasco. Dr. Juan Ignacio Martínez de Morentin. Universidad del País Vasco. Dr. Julián Pindado. Universidad de Málaga.

Identification with television characters and values noticed by teenagers

UNESCO chair of Communication and Educational Values(1)

The purpose of this study, made in 2010-11, was to analyse the established relation by 1238 teenagers from a cross-cultural sample, belonging eight different contexts, with their favourite characters of television, regarding the following aspects: reasons of the choice, identification or empathy and their values perception. These three variables are analysed searching relations between them. We base this studio on the idea that the identification and values of characters' perception provides important keys in order to understand environment effects on teenagers. Two measuring instruments were used: CHTV.02 (television viewing habits questionnaire) and Val. TV 02 (Schwartz 21 PVQ scale) results have shown different statistics quite significant within cultural contexts studied; moderated though. It is worth noting in conclusions that most of teenagers tend to characters embodying prosocial values. Collected data would provide an effective basis to elaborate intervention programmes in media literacy.

Key words: Teenagers, television, cross-cultural study, favourite characters, empathy, perception of values, Schwartz.

DOCUMENTOS

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Dr. Mònica Figueras-Maz. Universitat Pompeu Fabra.

Dr. Iolanda Tortajada, Universitat Rovira i Virgili.

Dr. Núria Araùna. Universitat Rovira i Virgili.

Erotic attraction of the "badass". Teenager perception of TV shows: attraction, desire and sexual and affective relationships.

In the course of an in-depth investigation about how in audio visual discourse there is a relation between attraction and sexual desire with violence, we present below how teenagers interpret sexual and affectionate relationships shown in TV series as *Sin Tetas no hay paraíso* and *Física o Química*. We have collected perceptions of 25 boys and 23 girls (14-18 years old), through four discussion groups and life stories, about characters they identify with, physical features, and values they find attractive and affective and sexual relationships they would like to live.

The results show us that participants have integrated the TV show image of the "badass" in their stereotypical views. They seem to have assumed the idea that what makes a man attractive and sensual is that he combines, in his personality and behaviours, a kind and tender side with a powerful one, in which he exercises (or threatens to exercise) violence. These interpretations reproduce a traditional model of sexual and affective relationships. Besides, there is a gender bias regarding the way of valuing masculine and feminine characters. In any case, teenagers show that they can separate pleasure as spectators and moral dimension of what they observe.

Key words: Fiction TV-shows, youth and communication, attractive man construction, reception studies, gender.



Dr. Fátima Gil Gascón. Universidad de Burgos.

A new young stereotype: "*Princesas de barrio*".

Audio visual stereotypes show models accepted by society about an individual or group of individuals. Generally, they respond in an exaggerated or simplified way to characters recognised by the spectators. Adaptation of these types and their identification with real elements show, once again, close relations between media and society, which creates, and consumes them.

This article analyses, from a History of social communication point of view, characteristics about the recent coming up stereotype on Spanish television: "chavs", "*princesas de barrio*" (low-class neighbourhood princesses).

For this purpose, main characteristics showing this character idiosyncrasy have been studied through a qualitative analysis of the main characters of *Princesas de barrio*, a programme showed on La Sexta in 2011, that, even though it was considered a docu-show, it presents a fictional plot and character construction. Thanks to the study of these characteristics, as well as their goals and conflicts, it will be demonstrated that this character is the evolution of an existing feminine model adapted to new social situations.

Key words: TV reality, stereotypes, "chav", *princesa de barrio*

Dr. Mar Chicharro Merayo. [Universidad de Burgos](#).

Young people, TV fiction and video games: show, tension and entertainment. General consumption trends(1)

This work focuses on the relationship between young generations and television, and video games consumption. They plan to map out the situation of young people hegemonic consumption of this kind of products. Based on a young subculture existence, leisure activities work as an identity element to distinguish some groups from others. In this sense, consumption of these products is taken as a practice full of hedonist and expressive meanings, as well as it works as a sign to distinguish this group specially, creating personal and social gratifications.

In order to delve into this hypothesis, a collection of primary quantitative data has been obtained, completed afterwards with qualitative information. On one hand, survey data show us a first description of uses and consumption. On the other hand, obtained discourses through in-depth interview technique, specify, add and explain some of the numerical results, in the case of TV fiction products. Analysed subjects have in common their young personality, as well as their integration in formal educational system, (students of Audio visual Communication degree). Analysis of this group will allow identifying acceptable trends for young people, but at the same time, it offers the possibility to know some perceptions from a specially trained group specialized in audio visual discourse.

Results show us a useful situation outlook about uses of television and internet, favourite products by young people, how consumption formats are selected or motivations to explain its use.

Key words: youth, TV fiction, TV series, video games, young identity, young leisure habits.



Dr. Clara Fernández Vara. New York University (USA).

Problematic representation of women in video games and their relation with industry

Feminine image in video games is usually considered as problematic, mainly, because of the limited number of women as main characters to identify with, as well as a trend to represent women's bodies with exaggerated proportions and openly sexualized. One of the possible causes of these absences and problematic representations is the few women in the video games industry, which ends up in a vicious circle. Young women do not see themselves properly represented in video games, they do not find them attractive, so that they do not consider this sector as a professional option; there are not enough women representing themselves in video games, so images they can identify with, are not created. This article analyses the position of women in the video game industry, and other factors conditioning their participation in creating games. The article includes certain recommendations to attract young women to this sector, based on current circumstances in Spain.

Key words: gender representations, video games, media industry, audience, professional conditions, game design.

DOCUMENTOS

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Dr. Antonio José Planells de la Maza. Centro Universitario de Tecnología y Arte Digital (U-tad).

Analogue fiction of boarding games and its relevance for video games: an educative proposal for digital youth(1).

This research contemplates that contemporary boarding games may not only form possible worlds different from video games, but it can also play an essential part in a configuration of a digital literacy oriented to gender, and a richer ludoliteracy conception than learning with video games. They analyse 10 boarding games (5 in German or euro game style and 5 in American or thematic style) regarding mechanics, dynamics and aesthetical-fictional components. This analysis allows, on one side, educational contributions opposed to an analogue cultural object, which finished its ludic mission in the mid-90s. And, on the other side, it establishes bridges and synergies between the boarding game and the video game; they make easier a joint use in the class. Results emphasises, both on a redefinition of the social game role and constructive introduction of cooperation for youth, and on an autonomous management of resources progress and reflexive capacity to plan medium and long term strategies.

Key words: Video games, boarding games, mechanics, dynamics, fiction education.



Dr. Salvador Gómez García. Universidad de Valladolid.

Change by playing. Serious games bet on equal education among young people.(1).

Special relevance of serious games, a kind of video games whose purpose is not entertainment exclusively, has become popular in a wide group of professional sectors (education, health, defence, information, etc.) and it has received, in the last few years, a significant academic attention. Based on this context, in this research they analyse initiatives about roles for education in this kind of games, regarding gender equality among young people. That is why; characteristics about this discourse and its evolution in this area are contemplated. This framework will enable an analysis of the contents of the two most recent contributions in this sector: Wonder City (NBC, 2013) and Half the Sky Movement. The Game (Frima Studio, 2013). Conclusions point out how, opposed to a several stereotyped discourses by commercial video games, these serious games develop new opportunities in order to educate gender equality from a popular formula of discourse based on immersion, interactivity and direct experience of the user.

Key words: serious game, digital leisure, empowerment, gender.

Dr. María Ruth García Pernía. Universidad de Alcalá. Dr. Sara Cortés. Universidad de Alcalá. Dr. Pilar Lacasa. Universidad de Alcalá.



Creative audiences and video games design

This work analyses a creation process of video games in which teenagers become designers. Theoretical context is based on three concepts: "participative culture", "alphabetization" and "creative collaboration". We take on an ethnographic perspective supported by action research, and complemented by a discourse analysis. Data come from an interdisciplinary workshop carried out throughout the academic year 2012-2013 with Secondary students. Results show how game representations, created during the design process, are associated with roles their members perform, in a work context.

Key words: video games, design, creativity, teenagers, ethnography.

DOCUMENTOS

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Dr. Verónica Marín-Díaz. Universidad de Córdoba.

Learning through video games. Young teacher's opinion.

Using video games in class is becoming a reality nowadays. They are seen as a way to approach technologies from the earliest age, they are described as a complement to the curricular development of young people. Despite that, they are still distorting elements from teaching-learning processes, as well as from socialization students develop along their time in the education system. Nevertheless, a new spirit is breathed among teachers, which is little by little integrating them as another instrument in the class. In this article we present results from an experience carried out with students of Primary education degree. The initial objective was to define if, from primary teachers view, video games could be a useful curricular instrument in school-based education for children and if applying them will define patterns of behaviour determining their socialization process. A questionnaire formed by a Likert scale based on an investigation ex post facto model, was carried out in order to accomplish that objective. Initial results show how teachers are inspired to get formation to use video games in class, with a previous didactic initiation in their use, as well as confirming the hypothesis related to socialization, pointing out that they are behaviour modulators, stereotypes and member of the group visions. To summarize, it is considered that video games should be understood as resources for teaching and modulating behaviours.

Key words: video games, students, primary education, curriculum, teaching innovation.