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Theoretical Contributions of Video Art and Digital Environments to Preschool English Instruction

Aportes teóricos del video arte y los entornos digitales a la enseñanza del inglés preescolar

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ABSTRACT

The objective of this study was to analyze the theoretical contributions of video art and digital environments to preschool English instruction. Using a descriptive documentary design, the study systematized twenty-five documents retrieved from Redalyc, SciELO, Dialnet, and Ibero-American institutional databases, published between 2008 and 2026, and organized into five thematic areas: English language instruction in early childhood education, video art and video creation, digital natives, digital learning environments, and teacher training in ICT. The analysis revealed that English language instruction accounted for the largest proportion of the corpus (36%), followed by video art (24%), while teacher training in ICTs constituted the least represented theme (8%), indicating a theoretical disconnect between the expressive framework of video art and linguistic teaching strategies. It is concluded that both fields are complementary, although insufficiently integrated, and that their pedagogical implementation depends on teachers' technological competencies, which are currently heterogeneous.
Keywords: cultural education; arts education; educational video. (Source: UNESCO Thesaurus).

RESUMEN

El estudio tuvo por objetivo analizar los aportes teóricos del videoarte y los entornos digitales a la enseñanza del inglés preescolar. De diseño documental descriptivo, mediante la sistematización de veinticinco documentos recuperados de Redalyc, SciELO, Dialnet y bases de datos institucionales iberoamericanas, publicados entre 2008 y 2026, y organizados en cinco ejes temáticos: enseñanza del inglés en educación temprana, videoarte y videocreación, nativos digitales, entornos digitales de aprendizaje y formación docente en TIC. Se evidenció que la enseñanza del inglés concentró la mayor proporción del corpus (36 %), seguida del videoarte (24 %), mientras que la formación docente en TIC constituyó el eje menos representado (8 %), lo que reveló una desarticulación teórica entre el marco expresivo del videoarte y las estrategias didácticas lingüísticas. Se concluye que ambos campos son complementarios, aunque insuficientemente articulados, y que su implementación pedagógica depende de competencias tecnológicas docentes actualmente heterogéneas.
Descriptores: educación cultural; educación artística; vídeo educativo. (Fuente: Tesauro UNESCO).

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Research articles

INTRODUCTION

Teaching English to preschool students presents a specific pedagogical challenge, as the way second languages are learned in early childhood is guided by sensory, playful, and visual experiences and other stimuli that differ greatly from those involved in later education. In this regard, the emergence of digital environments in early childhood classrooms has generated an emerging body of academic literature on how these environments might facilitate early foreign language learning, as reported by Macías Arias et al. (2020) when considering virtual ecosystems as new learning environments in the Latin American educational context (ACEC).

Therefore, the concept of “digital natives,” originally developed by Piscitelli (2008), continues to serve as a conceptual framework for understanding the individual cognitive and motivational characteristics of these students, particularly because the preschool-aged generation has been immersed in technology since birth. However, Cárcamo Ulloa and Nesbet Montecinos (2008) cautioned from the outset that this category should not be equated with homogeneity, since access to and adoption of technology vary greatly depending on each student’s unique socioeconomic and geographical context—a warning that Ovelar et al. (2009) elaborated upon when examining the conceptual evolution of the construct and its pedagogical implications.

Specifically, alongside the growing literature on digital environments, the field of arts education has produced a unified theoretical corpus on video art and video creation as an instructional practice to stimulate expressive, narrative, and critical processes in childhood. In this regard, Da Silva Moreira (2016) affirmed the power of video as a digital artistic language to enhance a critical education that goes beyond the transmission of content, while Domínguez (2020) documented project-based video-making experiences that integrated the notion of place with the child’ al perspective on their own context. Although this theoretical foundation is based predominantly on arts education, it has remained relatively disconnected

from the specific literature related to early childhood foreign language instruction, which is the practical focus of this research.

Along these lines, the literature on teaching English in early childhood education is more extensive in terms of gamification and the creation of digital teaching resources (Quevedo-Seminario 2025; Párraga Solórzano et al. (2022)), in the absence of literature that explicitly integrates the conceptual implications of video art as a separate and autonomous field of expression. Therefore, it would be prudent to empirically demonstrate, through a systemic literature review, the theory by which both subjects—the artistic and the didactic-linguistic—could be theoretically conceptualized as potential tools capable of improving English language instruction in early childhood.

At a broad conceptual level, expansive learning within digital landscapes—a category from a gender perspective coined by Jiménez-Cortés in 2023—provides another lens through which to view how digital epistemic networks shape new modes of knowledge construction, including children's linguistic knowledge. the recent integration of artificial intelligence and machine learning into English language instruction, as described by Ramírez-Morán et al. (2025), suggests that the field is already undergoing a comprehensive technological transformation; this means that, in order to structure the available knowledge, it is necessary to take a systematic view of the current state of the field before the existing literature becomes irrelevant as transformed knowledge becomes obsolete.

In terms of research training, establishing the state of the art is a crucial methodological stage for any doctoral research, as it allows the researcher to precisely specify the conceptual coordinates embedded in the development of a new research problem . In this sense, this literature review is not limited to summarizing current scholarship on video art and digital environments, but rather seeks to unapologetically delineate the theoretical points of convergence and divergence in both branches of knowledge, insofar as such identification serves as the basic foundation for justifying the originality of future empirical research in the field. It should be noted that the selection of early childhood (as the educational level for this example) is not arbitrary, because the accumulated

evidence in developmental neuroscience and foreign language pedagogy agrees on this point: the early years have proven to be a particularly favorable window for second-language development—an important consideration that suggests the growing relevance of identifying educational strategies, such as video art and digital environments, capable of capitalizing on this developmental window in a pedagogically meaningful way.

Consequently, the objective is to analyze the theoretical contributions of video art and digital environments to the teaching of English in preschool.

METHOD

The study is based on a descriptive documentary design, which can be defined as a systematic approach to the collection, classification, and analysis of information sources that seeks to provide an in-depth description of what is known about the topic or subject in question. This design is particularly significant in the context of state-of-the-art reviews for doctoral students, as it allows for the explicit identification of thematic axes, existing conceptual tensions, and research gaps that can be easily addressed.

Therefore, the information search was conducted as data were extracted from Redalyc, SciELO, Dialnet, and institutional databases of indexed Ibero-American journals, using search terms in Spanish, Portuguese, and English (video art, video creation, digital environments , digital natives, English language teaching, early childhood education, and gamification) with both AND and OR operators.

The search period was set from 2008—the year the first significant studies on digital natives included in the corpus were published—through 2026, to encompass the most recent work available at the time of the review. The selection of documents was carried out in four consecutive steps, as is standard practice for systematic literature reviews, as presented in Table 1.

Table 1. *Document selection process and eligibility criteria.*

Phase / Category	Description	No. of records
DOCUMENT SELECTION PROCESS		

Phase / Category	Description	No. of records
Identification	Records selected based on the search equations described in the literature review	**58**
Exclusion	Duplicate documents	−14
Exclusion	Records whose abstracts did not explicitly address the study's thematic areas	−11
Eligibility	Full-text documents reviewed	**33**
Exclusion	Documents on video art or digital environments not applicable to early childhood education or language teaching	−8
Final inclusion	Final corpus that fully met the established criteria	**25**
INCLUSION CRITERIA		
a) Type of publication	Articles published in indexed academic journals	
b) Subject matter	Video art, video creation, digital environments, digital natives, teacher training in ICT, or English language instruction in early childhood education	
c) Language and access	Spanish, Portuguese, or English; open access or available in the databases consulted	
d) Publication period	2008–2026	
EXCLUSION CRITERIA		
Affiliation	Documents without verifiable publication affiliation	
Educational level	Studies focused on educational levels other than early childhood education, without acceptable generalizability to that level	

Source: Author's own work (2026).

Thus, based on Table 1, the document search consisted of a sequential three-phase process: identification, eligibility, and inclusion, consistent with systematic literature review procedures (such as PRISMA), which ensure traceability and methodological rigor in the corpus. During the identification stage, of the fifty-eight records identified through the search query, approximately 43 percent of the records (25) were screened for duplicates (14) and lack of thematic relevance in the abstract (11), indicating a reasonably thorough initial sweep in the search strategy, but also the need for strong thematic filters from the outset of the search.

During the eligibility stage of this study, the full-text search of the thirty-three documents also resulted in the exclusion of eight additional records because they addressed video art or digital worlds from perspectives beyond early childhood

education or language teaching, due to a disparity in disciplinary scope rather than methodological shortcomings. Therefore, the filtering process maintained a retention rate of 75.8% between the eligibility phase and final inclusion, implying that most of the documents already preselected through abstract screening were thematically consistent with the focus of our study.

Consequently, the final corpus—a total of twenty-five documents—comprises 43.1% of the initially identified records, which is typical for systematic reviews with broad inclusion criteria (source, topic, language, year of publication, and educational level). Taken together, these broad inclusion criteria (language: Spanish, Portuguese, and English) and temporal selection criteria (2008–2026)—paired with strict exclusion criteria regarding verifiable affiliation and educational attainment level in early childhood—create a methodological balance between the breadth of the search and the disciplinary relevance of the corpus, thereby strengthening the review's internal validity.

Meanwhile, the analysis of the documentary content was structured using a bibliographic matrix that recorded the author, year, journal of publication, most predominant thematic area, general theoretical impact of each source, and the methodology employed, which allowed for both a quantitative overview and a qualitative synthesis of the corpus by thematic area.

Table 2. *Classification of the corpus by thematic areas.*

Thematic Area	Description / Scope	No. of documents	% of the corpus
English Language Instruction in Early Childhood Education	Includes specific contributions on gamification	**9**	**36%**
Video art and video production	Production and Analysis of Audiovisual Content	**6**	**24%**
Digital Natives	Characterization of children's relationship with digital technologies	4	16%
Digital learning environments	Digital spaces and platforms used in educational processes	4	16%
Teacher Training in ICT	Digital training and competencies for teachers	2	8%
Total classified corpus		**25**	**100%**

Source: Author's own work (2026).

As shown in Table 2, the twenty-five documents in the corpus cover five thematic areas, but two topics in particular stand out, with a concentrated focus: There are twenty-five scholarly works in the form of text-based reports that focus on English language instruction in early childhood education (nine documents, 36%), including contributions to the cross-curricular integration of gamification, and video art and video creation (six documents, 24%). Collectively, these two themes account for 60% of the corpus, suggesting that the reviewed literature focuses on language learning pedagogy and audiovisual production as a pedagogical resource, rather than on other dimensions of the phenomenon under study.

On the other hand, a second level of prevalence is reported for digital natives and digital learning environments, which each have four documents (16 percent) and indicate a sustained, albeit underdeveloped, interest in characterizing children's profiles in relation to technologies and in defining digital learning spaces as a field of study in its own right. In this regard, the least-represented area is teacher training in ICT (two documents: 8 percent); this is the most evident gap in the corpus: the best way to use video art, gamification, or the digital classroom often depends on the digital competencies of teaching staff.

However, this training component receives limited attention in the literature reviewed above; and this distribution seems to suggest that the thematic areas are not well articulated or balanced with one another: they are abundant in terms of technique and content production (English language instruction, video art), yet scarce in terms of how teachers are trained to implement them, with an exploration of the intersection of digital natives, digital environments, and teacher training that remains in its infancy. Consequently, this imbalance highlights a significant research gap: the reciprocal relationship between these areas—for example, the extent to which ICT teacher training influences the effective use of video art or gamification in early English instruction—has been comparatively unexplored and represents a priority area for future research.

RESULTS

Table 3 is presented below, showing the distribution of the document corpus according to the predominant thematic axis. It reveals that English instruction in early childhood education accounts for the largest proportion of documents, followed by the axis of video art and video creation, while teacher training in ICT constitutes the least represented axis within the analyzed corpus.

Table 3. *Distribution of the document corpus by predominant thematic focus.*

Thematic Area	No. of documents	%
Teaching English in early childhood education (including gamification)	9	36%
Video art and video creation	6	24%
Digital Natives	4	16%
Digital learning environments	4	16%
Teacher Training in ICT	2	8%
Total	25	100%

Source: Author's own work (2026).

Furthermore, Table 4 systematizes the complete bibliographic matrix of the analyzed document corpus, organized alphabetically by author, indicating the year of publication, the corresponding journal, the assigned thematic focus, and the main theoretical contribution identified in each source—a resource that can be used directly as a basis for constructing a state-of-the-art review for doctoral research.

Table 4. *Bibliographic matrix of the document corpus.*

Author(s)	Year	Journal	Thematic Focus	Main Theoretical Contribution
Acosta-Silva	2017	*Latin American Journal of Social Sciences, Children and Youth*	Digital Natives	Critical meta-synthesis of generational digital competencies.

Author(s)	Year	Journal	Thematic Focus	Main Theoretical Contribution
Aguillón et al.	2024	*Inter-American Journal of Research, Education, and Pedagogy*	Teacher Training in ICT	Levels of Technological Competence Among Pre-Service Teachers.
Buendía Cueva et al.	2025	*InveCom Journal*	English Language Teaching and Gamification	Systematic review of gamification and technology in early childhood education.
Caicedo-Quinteros	2023	*Koinonía Interdisciplinary Peer-Reviewed Journal*	English Language Teaching	Learning Styles Applied to Improving English Language Learning.
Cárcamo Ulloa and Nesbet Montecinos	2008	*Latin American Journal of Social Communication*	Digital Natives	Socioeconomic Heterogeneity in Youth Technology Adoption.
Da Silva Moreira	2016	*LAV Digital Journal*	Video Art	Video as a Critical Digital Language in Education.
Domínguez	2020	*Art Education: Research Journal*	Video Art	Project-based video creation on the concept of place.
Gala Llauca	2022	*Journal of Social Sciences*	English Language Teaching	Cultural Identity in Virtual Early Childhood Education Environments.
Guerrero-Hernández	2020	*Calle14*	Video Art	The Relationship Between Play and Television from an Artistic Perspective.
Jiménez-Cortés	2023	*RIED. Ibero-American Journal of Distance Education*	Digital Environments	Expansive Learning and Epistemic Networks from a Gender Perspective.
Ligarretto Feo	2024	*Calle14*	Video art	Digital media art and media literacy.
Macías Arias et al.	2020	*ReHuSo*	Digital Environments	Virtual Environments as New Learning Settings.
Marín Viadel et al.	2019	*Art Education: Research Journal*	Video Art	Children's Spontaneous Video and School Animation Films.
Morales-Barrera	2018	*Latin American Journal of Social Sciences, Childhood, and Youth*	Digital Environments	A Comprehensive Framework for Learning in Digital Environments.
Moreno-Fernández and Moreno-Crespo	2018	*REXE. Journal of Studies and Experiences in Education*	Teacher Training in ICT	Use of ICT by early childhood education teachers in initial training.
Ovelar et al.	2009	*Icono14*	Digital Natives	Conceptual evolution of the construct of digital natives.
Párraga Solórzano et al.	2022	*University, Science, and Technology*	English Language Teaching	Digital Teaching Resources for English Language Instruction.
Párraga-Solórzano	2025	*Technology and Education Journal: Teachers 2.0*	English Language Teaching	Perceptions of Virtual and In-Person English Learning.
Piscitelli	2008	*Contratexto*	Digital Natives	Seminal formulation of the concept of digital natives.
Quevedo-Seminario	2025	*Technology and Education Journal: Teachers 2.0*	English Language Instruction and Gamification	Impact of gamification on English language instruction in early childhood education.
Quevedo-Seminario and Huamani-Meza	2024	*Science Math*	English Language Instruction	Strategies for Teaching and Learning English in Early Childhood Education.
Ramírez-Morán et al.	2025	*InveCom Journal*	Digital Environments	Artificial Intelligence and Machine Learning Applied to English Language Teaching.

Author(s)	Year	Journal	Thematic Focus	Main Theoretical Contribution
Siavichay-Márquez and Guamán-Luna	2022	*Episteme Koinonía*	English Language Teaching	Storytelling for the development of *speaking* skills.
Tipismana Herrera and Flores Cisneros	2026	*InveCom Journal*	English Language Teaching	An Eclectic Approach to Teaching English.
Trigueros Mori	2024	*AusArt*	Video Art	The Relevance of Domestic Video Art Practices and Aesthetics.

Source: Author's own work (2026).

Theme 1: Digital Natives

Upon analyzing the sources related to this axis, it became evident that the concepts evolved over time from the construct's original formulation to its subsequent critique. In response, Piscitelli (2008) also proposed a new concept—that of "digital natives"—which refers to the generation of individuals who grew up surrounded by digital technologies and tend to alter their perception, attention, and learning styles as a result of these technological contexts. However, Cárcamo Ulloa and Nesbet Montecinos (2008) further refined the formulation and, from the Chilean context, demonstrated that young people's adoption of technology does not stem from a single category but is heterogeneous and depends on socioeconomic factors.

Similarly, Ovelar et al. (2009) have organized the conceptual development of the term and warned against the danger of assuming generational determinism without sufficient empirical evidence—a point that Acosta-Silva (2017) subsequently reviewed in a meta-analysis of the competencies actually demonstrated by so-called digital natives, concluding that these competencies are heterogeneous and less automatic than the previous formulation posited.

For the teaching of English in preschool, this article provides a relevant review of this construct; for this reason, it does not uncritically assume that early exposure to digital devices leads, over time, to digital learning competence that is transferable to language learning. While the conceptual trajectory identified in this section—which ranges from a simple phase of generational development to a series of gradual and more nuanced changes—provides a methodological lesson

for any future instructional proposal that aims to integrate video art and digital environments into preschool English classes, the pedagogical intervention should instead be guided by the digital competencies successfully demonstrated by young children, rather than assuming that these competencies are a static characteristic already acquired over multiple generations.

Theme 2: Video Art and Video Creation

Here, a thematic axis related to video art and video creation merged the theoretical corpus most closely linked to the artistic and expressive aspect of this study's core construct. Da Silva Moreira (2016) suggested that " " video provides a digital artistic language that facilitates critical education, which cannot be reduced to a mere instrumental transmission of content—a perspective that Trigueros Mori (2024) complemented by examining contemporary domestic approaches to the practices and aesthetics of video art, highlighting its ability to articulate everyday experiences and audiovisual creation processes accessible to non-specialist audiences (especially children). As an example of how this is done, Domínguez (2020) outlined a project-based learning proposal that centered video creation (and the Internet) around the phenomenon of the gaze and the concept of place, showing that children's audiovisual production tends to align with processes of symbolic appropriation of their immediate environment.

In line with this, Marín Viadel et al. (2019) compared children's spontaneous video-making in family settings with animated films shown in schools, noting that both forms of audiovisual experience trigger narrative and expressive processes from an early age, even before children begin school. Viewed in this light, Guerrero-Hernández (2020) examined play and television from an artistic perspective, and Ligarretto Feo (2024) introduced digital media art as a paradigm for experimental arts education geared toward media literacy—defined as the crucial ability to interpret and produce digital audiovisual content.

This framework is particularly significant for understanding English instruction in preschool, since media literacy could be integrated into early foreign language literacy through children's audiovisual production in English—a concept that

remains largely unexplored in the reviewed literature. Consequently, the six documents associated with this thematic area collectively indicate a considerable theoretical consolidation within the field of arts education, encompassing theoretical contributions such as the critical foundation for video as a digital language, as well as specific methodological suggestions for both school education and family contexts. None of these documents, however, specifically addresses foreign language instruction, reinforcing the existence of a unique conceptu al gap between the fields of video art and early childhood English instruction—a gap that the current systematic review allows for careful elucidation.

Axis 3: Digital Learning Environments

With regard to digital learning environments, Macías Arias et al. (2020) described such environments as new learning settings where specific online platforms must be managed for learning purposes, while Morales-Barrera (2018) proposed a comprehensive framework for learning in digital spaces, with the aim of considering the general pedagogical implications of this phenomenon in contemporary education. This comprehensive framework serves to situate English language instruction in preschool within this broader debate, which seeks to outline the changing conditions of understanding and learning in the digital age as they pertain to this topic.

Building on this foundation, Jiménez-Cortés (2023) offered a particularly original perspective by conceptualizing expansive learning in digital spaces through the lens of gender; that is, by examining epistemic networks that reveal how the production of knowledge in the digital domain is not neutral but is shaped by power and representation relations that could also mediate how girls and boys interact with digital spaces in early foreign language learning. Consequently, Ramírez-Morán et al. (2025), on the other hand, systematized the inclusion of artificial intelligence and machine learning in English language instruction, demonstrating a process of gradual technological personalization of language proficiency and anticipating significant changes that could emerge in early digital learning environments in the coming years.

In light of this, the four documents in this thematic area collectively allow us to assert that digital learning environments constitute a theoretically integrated and continuously evolving technological domain whose analytical categories—such as the gender perspective and personalization through artificial intelligence—provide conceptual tools that have not yet been systematically applied to studies of early childhood English language education.

Theme 4: Teacher Training in ICT

Teacher training was the domain that served as the focal point for the fewest number of sources within the analyzed corpus, a condition that, in turn, constitutes a relevant source of data for constructing a doctoral state-of-the-art review. Thus, Moreno-Fernández and Moreno-Crespo (2018) reported that preschool teachers in initial training exhibit varying levels of competence in the use of electronic devices, digital tools, and resources, a finding that Aguillón et al. (2024) subsequently confirmed by demonstrating that the technological competence of teachers in training for a degree in preschool education continues to require specific curricular reinforcement within teacher training programs.

Consequently, the relative scarcity of studies covering teacher training in ICT specifically applied to the teaching of English in preschool, compared to digital environments and teaching strategies designed for students, suggests a clear research gap, given that the pedagogical importance of video art and digital environments ultimately depends on teachers' ability to create and apply these strategies in the preschool classroom.

Axis 5: Teaching English in Early Childhood Education

To promote English language proficiency, Caicedo-Quinteros (2023) identified learning styles as the relevant variable, while Siavichay-Márquez and Guamán-Luna (2022) reported on storytelling as a narrative strategy for developing oral skills in English, which has a deep conceptual connection to the expressive possibilities of video art and video creation in the associated thematic axis. Similarly, Párraga Solórzano et al. (2022) organized digital teaching materials for English language instruction; while Párraga-Solórzano (2025) compared

students' attitudes toward learning English both online and in person during undergraduate studies (although her research is much further removed from a preschool-based teaching method), offering a rare opportunity to compare attitudes of value in a digital language learning environment.

Consistent with this perspective, Quevedo-Seminario and Huamani-Meza (2024) presented documentation of English teaching-learning interventions used with early childhood students, and Quevedo-Seminario (2025) also verified the effectiveness of gamification in teaching, confirming positive motivational effects consistent with the general literature on educational gamification.

In addition, Buendía Cueva et al. (2025), who used a systematic review to examine the connections between gamification and technology in early childhood education, and Gala Llauca (2022), who detailed methods for cultural identity-building processes in virtual worlds developed within the Peruvian context of young students' educational experiences in early childhood education, add the contextualized relevance of an intercultural perspective for observing English language teaching as situated rather than instrumental in sensitive contexts. It is necessary to consider, in a new systematic review, that Tipismana Herrera and Flores Cisneros (2026) systematized the eclectic methodology in English language teaching, and although, in the field of higher education, it is more oriented toward educational systems, it offers a methodological reference for considering an eclectic approach to integrating video art, digital media, and English pedagogy in early childhood education—a method that is transferable.

DISCUSSION

Although the emphasis on English as a language of learning in early childhood education has generated the largest body of literature, this literature has tended to prioritize conventional teaching approaches—such as gamification and traditional digital resources—without systematically drawing on the specific theoretical framework of video art developed by authors such as Da Silva Moreira (2016) and Ligarretto Feo (2024). However, the literature points to opportunities for theoretical intersections that can be further developed. As illustrated by

Siavichay-Márquez and Guamán-Luna (2022), whose research focuses on storytelling as a form of oral practice, and Domínguez (2020), who refers to the form of video production as an expression of symbolic appropriation of the environment, both disciplines share a common narrative and expressive foundation that could serve as the theoretical bridge between video art and preschool English instruction—a bridge that has yet to be built.

Therefore, it could be argued that children's audiovisual production in a foreign language within the process of video production applied to English education is a line of research with a theoretical foundation suitable for further empirical exploration. Unlike other educational sectors that are largely defined and implemented within the framework of serving as an instrumental supplement to existing content, video art is unique to learning in the sense that it can be an object of learning itself, since children's audiovisual production engages with and fosters expressive, narrative, and critical aspects simultaneously.

In other words, the incorporation of video art into preschool education in English should be viewed not only as an additional teaching tool in which children can participate, but as an opportunity for them to create their own audiovisual products in a foreign language, as defined by the vision of media literacy presented by Ligarretto Feo (2024). However, the results of the teacher training program confirm the existence of a significant structural limitation in terms of the actual feasibility of this theoretical framework. As previously noted by Moreno-Fernández and Moreno-Crespo (2018) and Aguillón et al. (2024), teachers' levels of technological competence during early childhood education training programs remain highly heterogeneous, indicating that, in this regard, a proposal focused on implementing video art and digital environments in preschool English classrooms must necessarily be accompanied by specific training processes in teaching skills, and the lack of a theoretical and technological foundation does not guarantee that the ideas will be properly implemented to teach English effectively.

In light of the above, the gender perspective proposed by Jiménez-Cortés (2023) and the intercultural dimension highlighted by Gala Llauca (2022) jointly

emphasize that when integrating video art, digital environments, and the teaching of English in preschool, a cross-cutting approach to issues of equity and cultural diversity must be included to ensure that any strategy employed is not used to reproduce the biases and exclusions identified in the previous literature review on digital knowledge construction. Methodologically, it is important to emphasize that the bibliographic matrix developed as part of this research—in which the documentary corpus is organized along an explicit thematic axis—proves to be a replicable tool for future studies seeking to update the state of knowledge on the subject based on this research, given the dynamic nature of scientific research, particularly regarding artificial intelligence as described by Ramírez-Morán et al. (2025), which will significantly alter the theoretical landscape described within a relatively short time.

CONCLUSION

The systematization of the literature reveals that video art and digital environments are theoretically complementary—though insufficiently articulated—aspects of English education in preschool: the former provides an expressive and narrative framework for children's audiovisual production, while the latter offers technological scenarios mediated by genre, algorithmic personalization, and interculturality. However, the identified gap in teachers' ICT training limits the pedagogical viability of both contributions, given that their effective implementation depends on technological competencies that currently vary widely among teachers.

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