



MODERN MEDIA EDUCATION MODELS

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Abstract: The author supposed that media education models can be divided into the following groups:

- educational-information models (the study of the theory, history, language of media culture, etc.), based on the cultural, aesthetic, semiotic, socio-cultural theories of media education;
- educational-ethical models (the study of moral, religions, philosophical problems relying on the ethic, religious, ideological, ecological, protectionist theories of media education);
- pragmatic models (practical media technology training), based on the uses and gratifications and 'practical' theories of media education;
- aesthetical models (aimed above all at the development of the artistic taste and enriching the skills of analysis of the best media culture examples). Relies on the aesthetical (art and cultural studies theory);
- socio-cultural models (socio-cultural development of a creative personality as to the perception, imagination, visual memory, interpretation analysis, autonomic critical thinking), relying on the cultural studies, semiotic, ethic models of media education.

Keywords: media education models, media competence, media literacy, educational-information models, educational-ethical models, pragmatic models, aesthetical models, socio-cultural models.

Introduction

Models of media education can be divided into the following groups:

- educational-information models (the study of the theory, history, language of media culture, etc.), based on the cultural, aesthetic, semiotic, socio-cultural theories of media education;
- educational-ethical models (the study of moral, religions, philosophical problems relying on the ethic, religious, ideological, ecological, protectionist theories of media education);
- pragmatic models (practical media technology training), based on the uses and gratifications and 'practical' theories of media education;
- aesthetical models (aimed above all at the development of the artistic taste and enriching the skills of analysis of the best media culture examples). Relies on the aesthetical (art and cultural studies theory);
- socio-cultural models (socio-cultural development of a creative personality as to the perception, imagination, visual memory, interpretation analysis, autonomic critical thinking), relying on the cultural studies, semiotic, ethic models of media education.

We must bear in mind that these models rarely exist in their 'pure' form and are often tied to one another.

Methods of media education may be classified according to

a) the mode of presentation: aural (lecture, conversation, explanation, discussion); demonstrative (illustration, audio, visual or audiovisual); practical (various media activities);

b) the level of the cognitive activity: explanatory-demonstrative (communication of certain information about media, its perception and assimilation); reproductive (exercises, tasks that help

students masters the technique of their solution); problem (problem analysis of certain situations or texts targeted (creative quest activities). Close attention is paid to the process of perception and media texts analysis, units of simulations, creative activities, and practical activity of the print and audiovisual production, web pages elaboration.

There has been a long debate about the conditions necessary for more effective media education. There have been and there are proponents of the extra-curricula/out of class media pedagogy (Levshina, 1974: 21). But there are a lot more supporters of the integrated media education (L.Zaznobina, A. Hart and others).

Overwhelming spread of mass media, arrival of new ICT, to my mind, provides the opportunity to apply many of the existing media education models, synthesize and integrate them.

For convenience, I divide them conventionally into groups A, B, and C.

Group A. Media Education Models, Presenting the Synthesis of Aesthetic and Sociocultural Models (Usov, 1989; 1998)

Conceptual Ground: aesthetic and cultural studies theories of media education.

Aims: aesthetic, audiovisual, emotional, intellectual education of the audience, developing:

- various kinds of the active thinking (imagery, associative, logical, creative);
- skills of perception, interpretation, analysis and aesthetic evaluation of a media text;
- need for verbal communication about the new information and the want of the art, creative activity;
- skills to pass on the knowledge, gained at classes, impression of the different forms of art, and environment, with the help of ICT in multimedia forms: integration of media education into the study, extra-curricula and leisure activities of students. 4 kinds of activities may be distinguished: 1) learning about media arts, their functioning in society; 2) looking for the message of a media text communicated through the space-and-time form of narration; 3) interpreting the results, aesthetic evaluation of a media text; 4) artistical, creative activity (Usov, 1989a: 7-8).

Main components of the media education program's contents (based on the key concepts of media education: agency, category, technology, language, representation and audience) are:

- Introduction to media education (the definition of media education, media text, main criteria for its assessment, process of the creation of media texts, etc.);
- Media reality in media education (means of the visual image, media culture, model of its development, etc.);
- A human being and the environment – study, comprehension and identification (correlation of the perceptive units, various means of the establishment of these interconnection; information space, its interpretation through word, music, image, etc.);
- Technologies, improving the study of the environment, modeling the human consciousness (the development of media technology, modeling of the world and a person's picture of it, etc.);
- Digital millennium – a new phase of civilization (philosophical, aesthetical, cultural evaluation of mass media; peculiarities of the digital society, narration, impact of modern media; potential of ICT technologies, etc.).

On the whole, Y.Usov's model integrates media studies with the traditional arts and ICT. The contents of the model is determined by the concept of "aesthetical culture as a system of levels of the emotional and intellectual pupil/students' development in the field of the image, associative logical thinking, perception of fiction and reality, skills for interpretation, reasoning for evaluation of various types of media information, need for the creative artistic activity on the material of traditional arts and mass media" (Usov, 1998: 56). Usov's model is aimed at the effective development of such important aspects of culture of a personality as: active thinking (including imaginative, creative, logic, critical, associative); apprehension, interpretation, evaluation and analysis of different media texts; the need for the comprehension and a qualified usage of media language; need for the verbal communication

during the reception of the media information; skill to transfer the knowledge, results of the perception through media (Usov, 1998: 56).

Application fields: required and optional subjects (in educational institutions of different types), clubs, extra-curricula forms of education. While validating this model, Y.Usov found possibilities for its implementation in special and integral media education.

Our study has shown that media education models, suggested by L.Bagenova (1992), I.Levshina (1974), V.Monastyrsky (1979), G.Polichko (1990), U.Rabinovich (1991) and some other media educators also present a synthesis of the aesthetic and sociocultural models of education. In Western countries the orientation to the aesthetic models, as it is known, was popular until the 1970s. Among their advocates were British A.Hodgkinson (1964: 26-27), Canadians F.Stewart and J.Nuttal (1969: 5) and G.Moore (1969: 9). Nowadays a similar approach is supported by the Australian P.Greenaway (1997: 188). But on the whole, aesthetic (art orientated models of media education) yielded to the socio-cultural models based on the cultural studies theory and critical thinking theory.

Group B. Media Education Models Presenting a Synthesis of the Aesthetic and Ethic Upbringing Models (Penzin, 1987; 2004; Baranov, 2002)

Conceptual ground: aesthetic and ethic theories of media education: one cannot confine to a specific – aesthetical or critical – aim only, because a person above all must be ethical, *homo eticus* (Penzin, 1987: 47).

Aims: the development of a personality on the material of art media texts, resulting, according to S.Penzin, in acquirement of the fine aesthetical taste, awareness of the clichés of the perception, imaginative thinking, realizing that media is an art construct, and not a mirror reflection of real life, understanding of the need for art study, - general aesthetic qualities. And some specific qualities are: the demand of the serious media art, ability to interpret media texts adequately, interest in media history, etc. (Penzin, 1987: 46-47).

Objectives are:

- knowledge acquisition (and as a result – understanding the need for studying media theory and history, ability to interpret all elements of a media text, accurately analyze of its language, making conscious choices related to media consumption;
- training the skills of visual thinking, post-viewing reflection;
- upbringing aimed at the fine aesthetic taste development, cultural requirement to communicate with the ‘serious art’ vs. pop art (Penzin, 1987: 47-48);
- moral development of the audience, steady ethical values, principles and orientations (Baranov, 2002: 25).

Forms of work: integration of media education into the school, extra-curricula and leisure activities of the pupils- through the organization of the media text perception, explanation, activities.

Main components of the media education program’s contents: (dealing with the key aspects of media education- “media agency”, “media category”, “media technology”, “language”, “representation”, and “the audience”):

- introduction to the aesthetics and art studies (particularly, film studies), history of the cinematograph, assisting the valid aesthetic perception of any film;
- pragmatic spheres of application of the theoretical knowledge;
- challenging problems in modern state of research;
- activities, with the help of which the pupils acquire the experience of analysis of film art samples” (Penzin, 1987: 46; Penzin, 2004).

Having made a start from the traditional principles of didactics, S.Penzin distinguishes the following specific principles of media education: the film study in the system of arts; the unity of the rational and emotional in the aesthetic perception of film art; bi-functionality of the aesthetic self upbringing, when

the aesthetic sense clarifies the ethical (Penzin, 1987: 71). Hence follows the “trinity of objectives of the training to analyze a film, as a piece of art. The first objective is the understanding of the author’s concept, study of everything that is directly connected to the author - the main agent of the aesthetical origin. The second one is the comprehension of the character- the main vehicle of the aesthetical origin. The third one is the fusion, synthesis of the above two. (...) All the three objectives are inseparable; they emerge and require a solution simultaneously” (Penzin, 1987: 56).

Fields of application: required and optional subjects (mainly at university level), club/extra school centers; integrated media education.

Our analysis has shown that media education models, suggested by A.Breitman (1999), N.Kirillova (1992), Z.Malobitskaya (1979) and others, also in one form or another synthesize the aesthetical, informative, and ethical upbringing models. In many countries such models since the early seventies (together with the study of the oeuvre of the authors of media masterpieces, and inoculation of the “expert” taste for the “high quality art media texts”) have been gradually substituted by the models of socio-cultural education based on the cultural studies theory of media education and the theory of the audiences’ critical thinking development.

Group C. Media Education Models, Presenting a Synthesis of the Sociocultural, Informative and Practical/Pragmatic Models (Fedorov, 2001; Sharikov, 1991; Spitchkin, 1999; Zaznobià, 1996, 1998)

Media education is regarded as the process of the personality’s development with and through mass media: i.e. the development of the communicative culture with media, creative, communicative skills, critical thinking, skills of the full perception, interpretation, analysis and evaluation of media texts, training of the self-expression with media technology, etc. The resulting media literacy helps a person to use possibilities of the information field of television, radio, video, press, and Internet effectively, contributes to the more sophisticated insight into the media culture language (Fedorov, 2001: 38).

Conceptual basis: the sociocultural theory, elements of the critical thinking theory, semiotic, cultural studies, ethical and ecological theories of media education. The cultural studies component (the necessity for media education as a result of the development of media culture) and sociocultural component (acknowledgment in pedagogy of the importance of the social role of media) condition, according to A.Sharikov’s concept, the main postulates of sociocultural theories of media education: 1) the development of media obligates to the necessity of the special professional training in each new field, connected with new mass media; 2) taking into account the mass scale of the media audience, professionals, especially the teachers of the special media subjects, face the need of the media language education for the bigger audiences; 3) this tendency grows because the society realizes the growing influence of media and, as a result, persuades media educators to further development of the media education process.

Aim: sociocultural development of a personality (including the development of the critical thinking) on the material of mass media.

Objectives:

- introduction of the basic concepts and laws of the theory of communication;
- development of the perception and comprehension of media texts;
- development of the skills of analysis, interpretation, evaluation of media texts of various types and genres, critical thinking of the audience;
- development of the media communicative skills;
- training to apply the new knowledge and skills for the creation of own media texts of various types and genres.

Forms of work: media educational (special) and long-term course, accounting the specifics of the educational institution, interrelation of different levels in the system of continuous education (for example, pre-service education of teachers); integrated courses, autonomous courses.

Main components of the media education program's contents: (dealing with the study of the key concepts of media education: media agency, category, technology, language, representation and audience):

- types and genres, language of media; the place and role of media education in the modern world;
- basic terminology, theories, key concepts, directions, models of media education;
- main historical stages of the media education development in the world (for high education institutions only);
- problems of media perception, analysis of media texts and the development of the audience related to media culture;
- practical application activities (literature-simulated, art-simulated, and drama-situational).

Fields of application: may be used in educational institutions of different types, in colleges of education, in-service teacher upgrade qualification training.

The views of professionals in media studies E.Vartanova and J.Zassursky (2003: 5-10) are quite close to this concept too. At the beginning of the XXI century they suggested the drafts of media and ICT education curricula for the various institutions and audiences.

For the full implementation of the model the rubric for the criteria of the media literacy development is necessary (A.Fedorov, 2005: 92-114), which are: 1) motivational (motives of contact with media texts: genre, thematic, emotional, gnoseological, hedonistic, psychological, moral, intellectual, aesthetical, therapeutic, etc.); 2) communicative (frequency of contact with media culture production, etc.); 3) informative (knowledge of terminology, theory and history of media culture, process of mass communication); 4) perceptive (skill of the perception of a media text); 5) interpretive/ evaluative (skills to interpret, analyze media texts based on the certain level of media perception, critical autonomy); 6) practically-operated (skill to create/ disseminate own media texts); 7) creative (creativity in different aspects of activity- perceptive, role-play, artistic, research, etc., related to media).

Media Education Model of the Critical Thinking Development (Masterman, 1985; 1997; Silverblatt, 2001)

Conceptual basis: the theory of the critical thinking development, ideological and semiotic theories of media education.

Aims: to develop the critical autonomy of the personality, to teach the audience to realize how media represent/ rethink the reality, to decode, critically analyze media texts, to orientate in the information/ideology flow in modern society.

Objectives:

- teaching the audience about 1) those who are responsible for the creation of a media text, who own mass media and control them; 2) how the intended effect is achieved; 3) what values orientations are presented; 4) how it is perceived by the audience (Masterman, 1985);
- development of the critical, democratic thinking, "critical autonomy", skills to understand the hidden meaning of a message, to resist the manipulation of the consciousness of an individual by the media, evaluate the credibility of the source, etc.

Forms of work: autonomic and integrated media education in the educational institutions of various types.

Main components of the media education program's contents (dealing with the key aspects of media education: media ideology, media agency, category, technology, language, representation, audience):

- media education units integrated into the school/ university curriculum;
- media education autonomic courses for schools/ universities.

These activities include: content-analysis, narrative analysis, historical, structural, genre analysis of media texts, and analysis of the characters' representation.

Application fields: educational institutions of various types.

Cultural Studies Model of Media Education (Bazalgette, 1989; 1997; Buckingham, 2003; Hart, 1991, 1998; Andersen, Duncan & Pungente, 1999; Worsnop, 1999; Rother, 2002; Potter, 2001; Semali, 2000; Fedorov, 2001; 2005; 2007 and others)

Conceptual Foundation: cultural studies theory of media education (with some elements of the semiotic and practical theories).

Aims: based on the six key concepts (C.Bazalgette) (agency, category, language, technology, representation, audience): to prepare young people to live in a democratic mediated society. In D.Buckingham's handling of the question, the concepts "agency", "category", and "technology" are united into one, related to the media text production (Buckingham, 2003: 53). According to the Canadian media educators, there are 7 key concepts (all media texts are results of media construction; each text has its unique aesthetic form; the form and contents are closely connected; each type of media has its peculiarities of the language, hints and codes of the reality; media construct reality; the audience evaluate the significance of a media text from the point of view of such factors as gender, race, age, experience; media have socio-political and commercial meanings; media contain ideological and values messages).

Objectives:

- development of the skills of perception, "decoding", evaluation, comprehension, analysis of a media text;
- development of the awareness of social, cultural, political, and economic meanings and sub-meanings of media texts;
- development of critical thinking skills;
- development of communicative skills;
- ability for a self-expression of a person through media;
- ability to identify, interpret media texts, experiment with different ways of the technical applications of media, to create media production;
- ability to apply and transfer knowledge about the theory of media and media culture.

Form of work: integrated and autonomic media and ICT education in secondary, high and supplementary education institutions.

Main components of the media education program's contents

(dealing with key aspects of agency, category, language, technology, representation, audience.):

- media education units, integrated into the basic school/university courses;
- autonomic media education courses

Conclusions

The analysis conducted has shown, that the models of S.Minkkinen (1978: 54-56], A.Silverblatt , and others are quite close to the media education model, targeted at the critical thinking development, suggested by L.Masterman. However, a greater number of media educators adhere to the synthesis of socio-cultural, informative, and practical-pragmatic model, presented in the model of C.Bazalgette, D.Buckingham, A.Hart. I suppose that the theoretical and methodological viewpoints of J.Bowker, B.Bachmair, J.Gonnet (and the leading media education organization in France, CLEMI - *Centre de liaison de l'insegnement et des moyens d'information*), D.Considine, B.McMahon, R.Quin, T.Panhoff, J.Potter, L.M.Semali, K.Tyner, leaders of the Belgium media education organization CEM (*Conseil de l'Education aux Medias*) also gravitate towards it.

The analysis has also demonstrated that the media education model, suggested by the leading Canadian educators is rather allied to C.Bazalgette's and other European educators' model, although undoubtedly, it is different in some ways, first of all - in a more tolerant attitude to the study of the aesthetic/artistic spectrum of media culture.

To a great extent we can trace a correlation between the model of C.Bazalgette, D.Buckingham and A.Hart and the concepts of A.Sharikov (1991), L.Zaznobina (1998), A.Spichkin (1999), A.Fedorov (2001), E.Varnanova and J.Zassursky (2003), A.Korochensky (2003), S.Korkonosenko (2004), N.Hilko (2001; 2004) and some other Russian media educators, who also somewhat synthesize the sociocultural, informative, and practical-pragmatic models of media education.

Therewith the synthesis of the aesthetical and sociocultural models, suggested for instance in the models by Y.Usov (1989a; 1998), S.Penzin (1987; 1994), O.Baranov (2002), U.Rabinovich (1991), G.Polichko (1990), nowadays is supported mainly by the Russian media education activists - L.Bagenova (1992), I.Levshina (1975), V.Monastyrsky (1999).

On the other hand, in the ethical approaches to media education one can discover the coherence of viewpoints of the Russian (O.Baranov, Z.Malobitskaya, S.Penzin, N.Hilko, etc.) and foreign media educators (S.Baran, B.Mac-Mahon, L.Rother, etc.).

Thus, in different countries there is a wide range of the prospective media education models, which are used in the process of education and upbringing. With that the analysis of the central models demonstrates that the most typical synthetic models belong to three groups:

Group A. Media education models, representing the synthesis of the aesthetical and sociocultural models.

Group B. Media education models, representing the synthesis of the aesthetical, informative and ethical models.

Group C. Media education models, representing the synthesis of the socio-cultural, informative and practical-pragmatic models.

Therewith the models of group C are most spread and supported today in the majority of countries.

Modern media education models lean towards the maximum usage of the potential possibilities of media education depending on the aims and objectives; they are characterized by the variability, options of the entire or fragmental integration into the education process.

The methods, suggested for the realization of the modern media education models, as a rule, are based on the units (modules, blocks) of the creative and simulation activities, which can be used by the teachers in class and in extra-curricula lessons. The important feature of these models is the extensiveness of implementation: schools, colleges, universities, leisure centers. Moreover, media education classes can be conducted in the form of special lessons, electives, or integrated with other subjects, may be used in clubs' activities as well.

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