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*Media Education: A Historical Perspective*

*The Basic Stages of the History of Media Education's Development*

The Genesis (1920s-1940s)

Media education can be divided into following main directions: 1) media education of the future professional in the sphere of press, radio, television, cinema, video and Internet-journalists, editors, directors, producers, actors, directors of photography, etc.; 2) media education of the future school and university level instructors at Universities, Pedagogical Institutes and during the In-Service Profession Growth Courses; 3) media education (integrated into the existing curriculum or autonomic (special courses, electives, clubs activities) as part of the general education of schoolchildren and students, at secondary schools, colleges and institutes; 4) "out-of- school" media education in children clubs, leisure centres, centres of extracurricular work, aesthetic and art education clubs, etc); 5) distance media education of schoolchildren, students and adults through press, television, radio, video, and Internet (media criticism); 6) independent, continuous (theoretically, life-long ) media education.

Media educational movement in fact was born in Europe and initially was based on the material of cinema and press.

The leader of the European media education movement was no doubt, the mother of the cinema art- France. In the early '20s in Paris the cinema club movement emerged, with the distinct media educational aims. As early as in 1922 the first national conference of the regional departments of cinema education (offices regionaux du cinema educateur) was held in France. At one of the congresses on education it was suggested to prepare the cinema educators in universities (Martineau, 1988: 28). At the same time a lot of educational institutions were actively developing the movement of young journalists. Thanks to C.Freinet's good graces the school, lyceum and university newspapers were being published (Freinet, 1927).

In 1936 the French League of the Education initiated the creation of the movement for "Cinema and Youth" (Cine-Jeunes), that united children, participating in film discussions, developing their critical thinking and artistic taste, creative skills (Chevallier, 1980: 9).

Nazis occupation interrupted the intensive development of media education in France, however after 1945 it got another impulse. The Federation of cinema clubs of France was formed (Federation francaise des cine-clubs). On the whole, the "practical", "aesthetical" and "protectionist" theories of media education dominated in France at that time.

The history of media education in **Britain** is also a few decades old. Same as many other countries, this movement began with cinema education, and then embraced a wider spectrum (press, radio, television, video, advertisement, Internet, etc.)

There are several organizations in Britain that deal with various problems of media education. The British Film Institute- BFI, founded by the government in 1933 stands out among them. The educational department has conducted conferences and seminars, workshops for teachers, accomplished amplitudinous research, published books, textbooks, and teaching manuals for many years.

In the 1930s British media education (although this term was not used at the time, it dealt with education with mass media application-cinema, radio, press) was developing mainly according the inoculative paradigm, aimed at the opposition of the harmful media influences.

The history of *Russian* ICT and Media Education goes back to 20s. The first attempts to instruct in media education (on the press and film materials, with the vigorous emphasis on the communist ideology) appeared in the 1920's but were stopped by Stalin's repressions. The end of the 1950s - the beginning of the 1960s was the time of the revival of media education in primary & secondary schools, universities, children centers (Moscow, Petersburg, Voronezh,

Samara, Kurgan, Tver, Rostov, Taganrog, Novosibirsk, Ekaterinburg, etc.), the revival of media education seminars & conferences.

### **Dominance of the “aesthetic concept” in the 1950’s-1960’s**

France remained in the status of a leader in the world media education process of that period. Since 1952 the courses of audiovisual education for teachers have been taught. Due to the rapid development of radio and television the French Union of the Regional Film Education Departments (Union française des offices du cinéma éducateur laïque – U.F.O.C.E.L.) was renamed into the French Union of Audiovisual Education in 1953 (Union française des œuvres laïques d’éducation par image et par le son – U.F.O.I.E.I.S.). In 1966 the Association “Press-Information-Youth” (Association Press – Information – Jeunesse) was founded.

In 1963 the ideas of aesthetical theory of media education were reflected in the documents of the Ministry of Education of France. Teachers were encouraged (including the money reward) to educate their students in cinema literacy (study of the history, language, genres of the cinema art, technology of the film shooting, appreciation of the aesthetical quality of a film). One of the founders of media education – C.Freinet joined the discussion and emphasized that cinema and photography are not only the entertainment and teaching aid, not only the art, but the new form of thinking and self-expression (Freinet, 1963: 12). He believed that schoolchildren must be taught the language of audiovisual media (Freinet, 1963: 4) the similar way they are practically taught basics of art. According to him, a person who can draw himself can appreciate the work of art of a painter better than a person who can’t paint (Freinet, 1963: 13).

Since the beginning of the 60s the school and university audiovisual education (courses on film education were taught in 23 universities) was developing under the influence of the **big break** of European “author’s cinema”, especially the French “new wave” (nouvelle vague). In the cineclubs of the 60s left-wing radical ideas enjoyed popularity, that led to the numerous conflicts with the authorities.

And though courses on cinema art and journalism were taught in almost all French universities, media education in schools has been optional for a long time. One of the first attempts to introduce media studies into the school curriculum was undertaken in France in the middle of the 60s.

In 1950 in **Britain** at first the concept of “screen education” was formed, when school teachers founded Society for Education in Film and Television (SEFT). The term “screen education” appeared as international in the beginning of 1960s. Before that the term “film education” was wider spread, but with the development of television many started to believe that these two screen media should be united for the educational purposes (Moore, 1969: 10). Under the influence of the theory of “author’s cinematography”, British media education of that time was connected with the study of media as popular culture in its best examples (popular arts paradigm). At the same time ideas of M.McLuhan had a certain impact on the development of media education in Britain. And though in 1964 only a dozen out of 235 colleges of education in England and Wales offered its students special courses on screen arts (Marcussen, 1964: 73), media culture in this or other form began to be studied in the majority of British universities.

The main problem was to find the time in the school curriculum. Screen education was successfully taught autonomic in several English schools. But still British media educators considered that it would make more sense to integrate screen education into the language arts (Higgins, 1964: 51).

The distinct orientation of the British educators of the 60s onto the aesthetical theory of media education might be traced in the curriculum, developed by A.Hodgkinson, with the following objectives: to increase the understanding and pleasure of school pupils from television and cinema; to promote their learning of the human society and individual uniqueness; to provide the self defense from the commercial and other exploitation; to encourage the self expression not only through the traditional forms (speech, writing, drawing, etc.) but through the language of the screen (making films) (Hodgkinson, 1964: 26).

Media education on the American continent was in its **prenatal** stage until the 1950s. Canada is the home country of the famous media theorist- M.M

Film education became a common phenomenon in Canadian secondary schools (Andersen, Duncan and Pungente, 1999: 140). This movement was called Screen Education. In 1968 the first organization united Canadian media educators – Canadian Association for Screen Education: CASE, a year later it held the first big national conference in Toronto.

Like in Great Britain, Canadian media educators of that period rely mainly upon the aesthetic (discriminatory theory of media education (Moore, 1969: 9; Stewart and Nuttall, 1969: 5).

Still in 1911 (??????), when in **the USA** the National Council of Teachers of English was Established, teachers discussed the topic of educational value of films (Constanzo, 1992: 73). Thus, media education in the USA has to some extent existed in the form of separate directions since the 1920s (film education, media education on the material of press and radio). For instance, professor E.Dale of Ohio University promoted media education through press back in the late 1930's. However such training was offered mostly at the selected departments (journalism, film) of few universities and was not widely spread. Since 1958 the program Newspaper in Classroom was introduced in secondary schools which was sponsored by press through the American Newspaper Publishers Association (ANPA). 95000 teachers from 34000 schools joined it, effecting more than 5 million students (Sim, 1977: 75).

And while by the end of the 1940s only 5 American universities offered film electives, at the beginning of '50s there were already 10 of them. And by the mid '60s courses on radio and television were taught in 200 colleges, and the number of such courses exceeded two thousands (Marcussen, 1964: 74).

In the '60s media education in the USA like in many other leading countries (France, Canada, UK) was centered around film education. Specifically the practical film education became popular, that presupposed schoolchildren and students under the teacher's guidance to make short documentaries and future films on the 8mm film. This activity was possible due to the mass sale of comparatively not expensive, compact amateur film cameras, corresponding film, chemicals for developing, etc. The net of laboratories (including the school and university labs) for developing and printing the films. At that time the first Association for Screen Education was organized. In 1969 Uta and Ohio universities supported the development of the series of materials for 'critical viewing' for integration in Oregon, Syracuse, NY, Nevada and Florida (Tyner, 1999). Thus, film education became the first step for modern ICT and media education.

However in most cases screen education studied media technology (for example, students acquired skills to use video) equipment and not media culture. That is, with the help of audiovisual devices they shot some film sequences, or media materials served as an illustration for group discussions on urgent social topics (e.g. about Vietnam war, social rights defense, etc.). Still, even back then a lot of teachers dedicated their classes to study of film language, aesthetics of a film.

Certainly, school media education was not obligatory in the USA. But teachers-enthusiasts tried to broaden the limits of media preferences of their students, lead them out of the vicious circle of pop culture, get them interested in Art House production. They believed that thus the artistic perception of the audience might be developed up to the degree of the adequate understanding of O.Wells' and S.Kubrick's media texts. This aesthetical approach, media as popular art in its localized choice of media spectrum had something in common with the so-called inoculation approach and civil defense approach, that had appeared in the '30s, '40s and were criticised by many researchers (L.Masterman, C.Worsnop and others).

The truth is, from the spectrum of media aesthetical media education was choosing exclusively art media texts hoping to teach the audience appreciate art house and disapprove trash. And 'inoculatory' concentrated on the negative influence of media texts, containing

violence scenes and other negative phenomena in society. Teachers wanted to protect their students from media impact on their moral values and behaviour.

The 1960s became 'The Golden Age' for the aesthetic approach to media education in the USA, however mainly in the sphere of higher education. Many universities added film Studies into their curricular, with contents based on the visual language, film history and works of outstanding directors. Such courses were as a rule analogues to the literature courses. But it was difficult to define the difference between a 'good' and a 'bad' film due to the ambiguity of concept of 'good aesthetic perception and taste' and a lack of criteria rubrics for the artistic value of a media text. Moreover, approaches of artistic media education, in fact, left out the information sphere of media – press, radio and TV-news. Advocates of the 'pure' art media education dispenses with such aspects as the production, coping, control and consumption of media texts. But we should bear in mind, that in practice, a media educator could integrate several directions of media education (e.g. inoculative, ethics and art, - to develop the aesthetic perception and simultaneously discuss the issues of media education texts production and audience).

The first Russian Council for Film Education in School and Universities was created as the section of the Russian Union of Filmmakers (Moscow) in 1967. As in majority European countries and the USA, Russian media education of the 1960s was developing with the clear dominance of the aesthetical theory (although the Communist authorities undoubtedly tried to impose the ideological approach on them). The analysis of the artistic quality of films came up to the foreground of media classes at schools and universities. The study of media culture was connected with the traditional literature courses.

#### **From Press and Film – to Media (1970s – 1980s)**

The powerful theoretical impact on media education all over the world was executed by the studies of H.Lasswell and M.McLuhan. It was M.McLuhan who among the first supported the argument for importance of media literacy (McLuhan, 1967: 36) in the 'global village' (McLuhan, 1967: 31), into the which according to him, our planet would turn after the free distribution and mass consumption of a wide spectrum of media texts in any part of the world.

The development of media education at all its stages of existence, was significantly promoted by the UNESCO. In the mid 1970s UNESCO proclaimed not only its support of media education, but included media education in its list of priority directions for the next decades. In 1972 media education aspects were included into the program documents of the Ministry of Education in **France**. In 1975 the Institute de formation aux activites de la culture cinematographique (IFACC - Institute of Training for Film culture Development) was established. It revived the process of media education in universities, now orientated to the semiotic theory, to a great extent. In 1976 media education was officially part of the national curriculum of secondary schools. Scholls were recommended to spend up to 10% of the time on realization of these objective. In the Ministry's document of 1978 one can trace the synthesis of the aesthetic and practical concepts of media education (Chevallier, 1980: 14).

Since 1979 media education (education aux medias) in France has been maintained by several French Ministries. For instance, until 1983 the Ministries of Education, Entertainment and Sports carried out the project 'An Active Young TV-viewer' (Le Telespectateur actif). It affected masses of population – parent, teachers, youth clubs leaders, etc. At the same time, researchers on the television impact on adolescent audience more conducted. The organization that this project gave birth to was called APTE (Audiovisuell pour tous dans l'education – Audiovisual Media in Education for All).

An exemplary project in media education in France is the Week of Press in School that has been conducted annually since 1976. Significantly. The term 'press' if not limited to print media only, but includes also radio and TV (particularly, regional TVnet-works). The Week of Press is aimed at the cooperative work of students and professional journalists. As a rule, a method 'learning by doing' is used, when students must find out on their own the ways of media

functioning (e.g. through the activities imitating the process of the creation of media education texts of different genres and types). About 7000 French schools usually participate in the event.

In 1982 the famous French media educator and researcher J.Gonnet made a suggestion to the Ministry of Education of France to create the national media education centre, that could assist teachers of various educational institutions to integrate effectively mass media into the process of education. Together with P.Vandevoorde he distinguished the following aims of the center:

- to develop the critical thinking by comparison of different sources of information and to contribute to forming more active and responsible citizens;
- to develop the tolerance, ability to listen to the arguments of each other, understanding of the pluralism of ideas, their relativity;
- to integrate the dynamic pedagogic innovations, at educational institutions of all levels;
- to put an end to the isolation of school from media, i.e. to establish tight connections with life realities;
- take advantage of the specific forms of print and audiovisual culture in our society (CLEMI, 1996: 12).

J.Gonnet's plan was not only approved, but also financially supported by the Ministry of Education – on the 26<sup>th</sup> of April, 1983 in Paris the Center of contact Between Education and Media (Centre de liaison de l'enseignement et des moyens d'information – CLEMI) was open. Professor J.Gonnet was appointed to be the director of CLEMI has productively worked for more than 2 decades not only in Paris but almost in all French provinces and French-speaking 'overseas territories' as well. Since the time of its establishment CLEMI has promoted the integration of media in teaching and learning, conducted regular courses for teachers collected the archive of resources on media culture and media education.

In the 1970s-1980s media education in **United Kingdom** grew with the emergence of new film education courses for secondary schools and later new media courses that were included into the list of examinations for 16-18-years-old pupils. Due to the development of semiotic theories in 1970s media education headed towards the structuralist interpretation of media texts as sign systems (semiotic/representation paradigm). The publications 'Screen' (and later 'Screen Education') addressed themselves to 'ideological' theory of media education and reflected debates of specialists in higher education on media integration.

The opportunity to use video equipment and the growing impact of television highlighted the work of the TV-materials in British model of media education. However up until the 1980s it was carried out in those schools only where there were teachers-enthusiasts, willing that their pupils develop their competence in mass media.

Further changes initiated by the BFI (British film Institute) happened in 1988-1989 when media education for the first time in history became a component of National curriculum in England and Wales. The most effective approach for media education was suggested to be the integrated one. The media studies were to be handled in the English Language subject (mainly at the age of 11-16), though it can be seen as cross-curricular too (within Foreign language, history, Geography, Art, Sciences, and other subjects).

C.Bazalgette – the coordinator of media education work in BFI and one of the leading architects of media education policy of the UK during the last 20 years – thought that media education should be aimed at educating more active critical literate, demanding media consumer, who could contribute to the development of a wider range of media production (Bazalgette, 1989). Besides, the integrated approach was recognized as the most effective way of media education development.

Across the ocean at that time media education experienced some hardship. In the 1970s media educators in **Canada** were deprived of the state sponsorship and support. Despite that, in April, 1978 the Association for Media Literacy (AML) was formed in Toronto headed by B.Duncan. Today this organization numbers more than a thousand members.

However, since the 1980s, the situation has drastically changed. In 1986 owing to the mutual effort of the Association for Media Literacy and Ministry of Education of Ontario province the fundamental text book on media education 'Media Literacy Resource Guide' was published and soon translated into French, Spanish, Italian and Japanese. AML organized workshops for teachers, held conferences on a regular basis. Since 1987 media education has become an integral part of the secondary education in Ontario province, where one third of the 30-million population of Canada lives.

By the 1970s television surpassed cinema in the degree of influence on the audience. During these years the number of TV channels in the cities in the USA exceeded several dozens. In this connection the status of advertisement grew, commercials had a distinct impact on the market demand. American educators could not ignore these changes. In the 1970s film education was being transformed into media education (i.e. education on the basis fo all existing mass media of the time; press, TV, cinema, radio, etc.). By the middle of the 1970s nearly 35% to 40% of all secondary schools offered their students units or courses described as Media or Mass Communication (Sim, 1977: 86), on the whole television-oriented.

In the 1970s the movement for 'critical viewing' emerged in the USA, that combined political and research reasoning. The stimulus was a complex of social and cultural factors, connected with the more graphic, as, for example, in the 1950s – '60s, representation of violence on the American screens (Tyner, 1998).

During the 1980s media education in the USA continued to widen the spere of its influence. One after another, pedagogic and research associations were set up in various state, with an agenda to integrate some aspects of media education and media culture in schools and universities. In the majority of universities media courses became a common phenomenon in the 1980s. However, media education did not gain the status of an academic compulsory subject in primary and secondary school. Certainly, the USA is a country, embracing huge territories and populations, compared to Norway or Finland for instance. Still, the American researchers R.Kubey suggests that not only geographic and demographic factors hindered the development of media education (Kubey, 1998: 59). A certain hindrance on the way of the consolidation of the media educators' efforts was the American system of education on the whole, where each of the 50 states has its own policy in education and every educational institution – own curriculum and programs. Moreover, unlike other English-speaking countries (e.g. Canada or UK), the leading media education communities in the USA are located outside the system of academic education.

Besides, the pace of the media education development in the USA was showed down by the relative cultural isolation of Americans from the rest of the world. It is known that Americans traditionally prefer to watch, listen to or read American media production only.

During the time when in the Western hemisphere the intensive change of media education approaches was going on, in **Russia** of the 1970s –'80s media education was still developing within the aesthetic concept. Among the important achievements of these years one can recall the first official programs of film education, published by ministry of Education, growth of the Ph.D. dissertations on media education, experimental theoretic and practical work on media education by Y.Ussov (Moscow), S.Penzin (Voronezh), O.Baranov (Tver), and others.

#### **Search for the New Landmarks (the 1990s – early 2000s)**

Along with Britain, France still remains one of the most active European countries ti develop the media education. In France the cradle of the cinema, the film education is still standing its ground. However a film is studied among the other cultural and language means of expression. The theory and practice of audiovisual education (first of all, film education) in France was first systematized and analyzed by the group of researchers headed by M.Martineau and published in the late 1980s and early 1990s (Martineau, 1998; 1991). A little later, UNESCO and CLEMI (Bazalgette, Bevort, and Savino, 1992) and the European Council (Masterman and Mariet, 1994) published several fundamental research, this time dedicated to media education on the whole.

The considerable part in these works was devoted to the analysis of the French experience in the field.

CLEMI works nowadays not only with teachers, students and pupils, but also with the teachers in clubs, journalists, librarians. CLEMI considers the work with information as a priority, due to its understanding of media education as first of all citizens' education. The CLEMI staff believes that media education can be integrated with any school subject.

Since 1995, already at an international level, CLEMI team launched the program 'FAX'. The pupils issued school-newspapers that were then sent by fax to partner schools in different countries. Now this program takes advantage of the Internet technology logically, because recently CLEMI has paid much attention to the media education potential of the World Wide Web (Bevort and Breda, 2001). Particularly, in the early 2000 the program 'Educanet' was developed, with the mission to develop the critical, autonomic thinking related to Internet information; the responsibility of the students.

As it has already been mentioned, media education in France has usually been integrated into obligatory school subjects (e.g. French, History, Geography), though there are optional courses on media culture as well. Specific courses on film, television journalism and media culture are offered in numerous specialized lyceums and universities. In higher education institutions of Paris, Lille, Strasbourg and some other cities the special media studies courses are taught for pre-service teachers. Still, J.Gonnet reasonably notes that 'the development of the single approach to media education is nothing but illusion' (Gonnet, 2001: 9).

Since the late 1990s a new program of the ICT integration has begun in France. According to it, for instance, each class should have an access to Internet and its own e-mail address. The project is sponsored by the regional administrations and the Ministry of Education. New ICT promote the connection between the smaller schools in remote rural areas, and now they can exchange information and research results, communicate and use computers in teaching and learning. Teachers have an access to the database CNDP (Centre National de Recherche Pédagogique) and download necessary materials from there.

The Key concept of media education in France is the word combination *l'éducation critique aux médias* (le jugement critique) – critical thinking development. Evidently, one can draw a clear parallel with the concept of the critical thinking by the British L.Masterman. The view is that pupils (students should not only critically perceive and evaluate media texts, but realize what kind of impact they exercise in surrounding reality (media as the medium of self expression of a personality, as means for the cultural development, etc.) the way media texts influence the audiences, etc. (Bazalgette, Bevort, and Savino, 1992; Bevort et al, 1999; Gonnet, 2001).

Thus, the distinguishing feature of media education in France is the emphasis on the moulding of a conscious, responsible citizen of a democratic society, while the Russian media education, basing itself on the rich traditions of literature-centered education, still remains aesthetically orientated.

The 1990s and early 2000s became quite productive years for the media education progress in the UK too. In 1996 the College of Education of the University Southampton opened Media Education Center led by professor A.Hart. This center initiated big scale research, both national and international. The main projects of the centre (and before that – the research team of A.Hart) in the 1990s were the research of media education in the English curriculum and international outlooks of media education. The results were published in books and academic magazines (Hart, 1988; 1991; 1998), were reported at conferences and seminars, to the international media education community.

At the turn of the century A.Hart launched another major research called 'Euromediaproject' aimed at the analysis of the current state of media education in European countries. The tragic death of A.Hart in January 2002 interrupted the course of the project. The conclusions of this projects were drawn by the research team guided by the Swiss media educator, Professor of Zurich University D.Suss (Hart and Suss, 2002).

In 1998 under the patronage of the government Department of Culture the BFI created Film Education Working Group, that engaged in research activity of media/film education problems. BFI closely collaborates with another influential organization – Film education that also develops programs for film and TV curricular, and teachers' manuals.

However, unlike Canada and Australia, the study of media culture within integrated classes is not so spread in British schools (for instance, media education can occupy only 1-2 weeks a year, and more advanced study of media culture takes place in only 8% of schools).

A.Hart critically estimated the UK situation in the field of media education. His findings related to the effectiveness of media education, integrated in English, are based on the practical activities of the Centre in 1998-1999, and include the following statements: teachers of English tend to be the followers of the discriminatory, protectionist paradigm of media education; topics of majority of media related lessons excludes political sphere; the dialogue form work is rather poor, there's a scarcity of practical application of the experience of pupils, lack of connection with their previous knowledge.

These conclusions affirm that the problem of the quality of media education is on the agenda in the UK. But the other hand, the criticism from a different perspective – aesthetic theory may be possible here too. For example, A.Breitman argues that “accentuating the social and communicative functions of the screen media to the detriment of the aesthetic one, the British model of media education is losing one of the most effective means of the aesthetic and artistic development of the students” (Breitman, 199: 17). This tendency that takes place in UK can be explained by the fact that the aesthetic theory of media education is considered to some extent to be ‘obsolete’ and it's ceded to the cultural studies theory.

Recently quite a few books, collections of articles textbooks and other publication have been published in UK, and translated into foreign languages. And though there is no unity of opinion in British media education (the vivid example is the debate between L.Masterman and C.Bazalgette on the theory and technology approaches), it remains one of the most influential not only in Europe, but in the world scale too.

Schools in Germany began their media education practice with integration into the required subjects. Media education was included into the Arts, Geography, Social Sciences. In the opinion of many modern German teachers, the study of media culture should promote the development of the civic self consciousness of pupils, their critical thinking.

Media culture is taught in the majority of German universities. Besides there are several research institutes, such as the National Institute of Film in Science (FWU). It publishes literature and teaching aids for schools (videos, leaflets, brochures, etc.). Another research centre on media is situated in Munchen. A significant spot of the media education map of Germany is Kassel university with the media pedagogy centre headed by Professor B.Bachmair.

On the whole, media education (in German literature the term ‘Mediaenpaedagogik’ is used) in Germany is understood as a wide spectrum of various media related classes.

Within the general media education direction there are several divisions:

- “media training, and upbringing’: defines the aims and pedagogic means necessary for thus achievement;
- media didactics: defines what media can or should be used for the achievement of pedagogic aim;
- media research: embraces all scientific activity to find or/and prove aims, means, evidence, hypothesis related to media and systematizes them (Tulodziecki, 1989: 21).

The synthesis of the church and media pedagogy is quite typical for the modern Germany; the church has its own radio, newspapers, books, films, TVprograms production. Understandably, there are quite a few proponents of the inoculatory or protectionist theory of media education among the German media educators working for the church. That is why activists of the church centres take the means of the media influence into consideration and strive for participation in the pedagogic process, reading that media today is an inalienable part of the



overplay lives of people, their education, work and recreation. Thus, taking advantage of the media one can effectually influence the perception and way of thinking of the audiences.

Unfortunately, the impact of German media education is actually limited to the few German-speaking countries. As a rule abroad the theoretical, and methodological works of German media educators are known to the small specialists' circle.

Despite all the achievements of European media education, for the last 10-15 years **Canada** holds the leadership in the field (N.Andersen, B.Duncan, C.Worsnop, J.Pungente, L.Rother, etc.). At least, media culture here is an integral component of school curricula of the English language. Media courses are offered in almost all Canadian universities. And almost each Canadian province has its own association of the media education activists, that conduct conferences, publishes periodicals and other materials. French speaking Canadians are not left behind in the movement of media education.

In 1991 Vancouver hosted the opening of the CAME: Canadian Association for Media Education. In 1994 this association organized summer courses for teachers and began publication of the teaching recommendations and programs. Finally, the long history of efforts led to victory – in September 1999 the study of media culture became obligatory for pupils of all Canadian secondary schools, grades 1-12. Of course, Canadian provinces have certain peculiarities in educational practice. But the coordination of the media educators from different regions is implemented by the CAMEO (Canadian Association of Media Education Organizations) founded in 1992.

Today one can state that media education in Canada is on the upgrade and holds the leading position in the world.

Along with Canada and UK, Australia is one of the most advanced countries in media education field. The media studies are provided in the school curricula of all Australian states. Media educators in Australia are united in a professional association ATOM (Australian Teachers of Media), issuing the quarterly magazine METRO. ATOM holds regular conferences, publishes books, audiovisual aids, etc.

Every Australian child has to attend school until the age of 15. 70% of students continue their education until 17 (McMahon, and Quin, 1999: 191). Besides, media education (in Australia the term Media Studies Viewing) is taught essentially in senior classes, although begins in elementary school. In high school specific courses Media Studies is taught but media education is also integrated with subjects like 'The English Language', 'Arts', 'Technology', etc.

The majority of Australian teachers believe that media literacy is necessary for teaching and learning, because media education are the means of culture dissemination and a source of new knowledge (Greenaway????, 1997: 187). Media preferences of the particular audience, appreciation of media texts should be considered (McMahon and Quin, 1997: 317). There are also the proponents of media as popular art approach in Australia (Greenway????, 1997: 188).

However many media education activists in Australia interpret it in a broader than merely art context. Due to the development of the Internet the work of Australian media educators is spread overseas and is acknowledged internationally.

One has to state the obvious, the USA has become a leading country in media culture. American press, radio, and especially cinema, TV and Internet dominate the world's information field. The impact of American mass media on the formation of the personalities of adolescents from different cultures is hard to overestimate.

Though media education in the USA first was not developing intensely by the beginning of the XXI century we can see a content system of American media pedagogy, that through the web sites, publications, conferences communicates with other countries. There are several major associations for media education in the USA.

By the early 1990s more than a thousand of American universities have offered over 9000 courses on film and television (Constanzo, 1992: 73).

In the mid 1990s the growth of the prestige of media education resulted in the integration of media education into the educational standards of the 12 states (Kubey and Baker, 200: 9).

However 10 year later – by 2004 the number of states that officially recognized media literacy as part of the curricula, raised to 50.

As for media education in American universities – it has traditionally developed more rapidly. Nearly all American universities and colleges beginning from the 1960s have this way or another placed media courses (at journalism departments, Film, Art, Cultural Studies, etc.).

In 46 states media education is woven with the English language or Arts. 30 states integrate media education in Social Science, History, civics, Ecology, Health. Professional association try to include media education into the state standards (Kubey, 1998; Tyner, 2000). Significantly the acceptance of the state education standards is optional though they are treated as desirable examples, and would facilitate the dissemination of successful media education practices.

In the 1990s media education in the USA was used as a strategy for TV reform, propaganda of the health values, and as means of resistance against destructive stereotypes in multicultural education – in other words, as an extended inoculatory model, that strives to protect the audience from the harmful media effects.

American media educators began to collaborate more closely with their foreign colleagues in the 1990s, particularly from other English-speaking countries. But in order to apply the borrowed experience successfully, Canadian or British models of media education must be certainly adapted to cultural, social, historic and economic conditions lying at the basis of the American education.

Perestroika, initiated by M.Gorbachev has changed the practice of media education in Russia dramatically. Media education has come across numerous difficulties during all the time of its existence (ideological, financial, technical, etc.). In the 20's - 80's the political and censorship control, and the poor technical equipment of schools and higher educational institutions hindered the media education movement. In the 90's media teachers were granted the freedom and independence for making programs and their practical introduction. But the financial ones increased technical problems of introducing media education. Many Russian schools and colleges in the 90's didn't have enough money for teachers' salary, not mention the audiovisual equipment. Moreover, still just the few universities were preparing future teachers for media education of pupils...

And still Russian media education was still developing. In May 1991 the first Russian Cinema Lyceum was open (unfortunately this Lyceum closed in 1999). International conferences on media education were held in Tashkent (1990), in Moscow suburbs – Valuevo (1992), in Moscow (1992, 1995), Taganrog (2001). The total number of media teachers – members of the Association for Film & Media Education – reached 300. Unfortunately, “the epoch of reform” of 1990's affected the media education movement not to its advantage. The state support given to the Society of Films' Friends (SFF) in the end 1980's ran out by the early 1992. The private firm “VIKING” (Video-film-literacy), organized by the President of the Association for Film & Media Education Dr.Gennady Polichko, sponsored a lot of successful projects, such as the Russian-British seminars on media education, conferences, mentioned above, etc. But in late 1990's the firm went closed. However in the late 1990's the summer festival of film & media education for children took place in some Russian cities and their workshops on media education were held given. The screen arts and media education laboratories at the Russian Academy of Education still working. Books and teaching materials, programs on media and film education were published, etc.

Unfortunately, there is no official mandated teacher training in media education in Russia today. If some university offered a full course in media education we could witness progress in media education and the media in Russia. The important event in this direction was the Resolution of the Summit of the Union of Russian Filmmakers held in November 2000 in Moscow. It emphasized the need of coordination of the efforts of different organizations and projects working with children, teenagers and students (Rolan Bykov's Foundation, Festival of Visual Arts in “Orlyonok”, Festival on Film Education in Uglich, Pedagogical Institutes,

Universities, etc.). And in particular, the Resolution recommended to State Institute of Cinematography to offer a teacher training course in media education for school and university.

Russian media education specialists (U.Usov, L.Bazhenova, G.Polichko, A.Spitchkin, A.Sharikov, A.Fedorov and others) participate in international conferences for media education (held in France, Canada, Austria, UK, Brazil, Spain, Greece, Switzerland), publish their works in French, American, English, Australian, Norwegian magazines on the media and media education. Taking into account the fact that UNESCO defined media education as a priority field of the cultural pedagogical development in the XXI century, media education has good prospects in Russia.

The important events in media education development in Russia are the registration of the new specialization (since 2002) for the pedagogical universities – ‘Media Education’ (N 03.13.30), and the launch of a new academic journal ‘Media Education’ (since January 2005), partly sponsored by the Russian committee of the UNESCO Program ‘Information for All’. Additionally, the Internet sites of Russian Association for Film and Media Education <http://edu.of.ru/mediaeducation> and <http://www.mediaeducation.boom.ru> were created.

Taking into account the fact that UNESCO defines media education as the priority field of the cultural educational development in the XXI century, media literacy has good prospects in Russia.

We can see the fast development of media education in other Eastern European countries. For example, Hungary is (since begin of XXI century) the first European country with the obligatory media education programs in the secondary schools.

To sum up, I can say that in the beginning of the XXI century media education in the leading countries has reached the mass scale, supported by the serious theoretical and methodological research. However media education is still not equally spread in all of the European, African and Asian countries.

#### **Basic Media and ICT Education Models**

Models of ICT and media education can be united into the following groups:

- educational-information models (the study of the theory, history, language of media culture, etc.), basing themselves generally on the cultural, aesthetic, semiotic, socio-cultural theories of media education;
- educational-ethical models (the study of moral, religious, philosophical problems through relying on the ethic, religious, ideological, ecological, protectionist theories of media education;
- media applications models (practical media technology training), basing 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 cultural examples). Relying on the aesthetical (art and cultural studies theory);
- socio-cultural models (socio-cultural development of 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 often connected with each other.

Methods of ICT and media education may be classified according to the sources of the knowledge (aural-lecture, conversation, explanation, discussion); demonstrative (illustration, audio, visual or audiovisual); practical (various media activities).

By 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, practical activity of the print and audiovisual production, web pages elaboration.

There has been a long debate about the conditions necessary for the more effective media

education. There were and are proponents of the extra-curricula (out of class media pedagogy (Levshina, 1974: 21). But there are much more supporters of the integrated media education (L.Zaznobina, A.Hart and others).

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

For the convince purposes, I divided them conventionally into group A, B, and C.

Group A. Media and ICT Education models, presenting synthesis of aesthetic and socio-cultural models (Usov, 1989a; 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 transmit the knowledge, gained at classes, the environment with the help of ICT in multimedia forms: integration of media education into the study, extra-curricular and leisure activities of students. 4 kinds of activities may be distinguished: 1) learning about media arts, their laws of functioning in social life; 2) looking for the message of a media texts communicated through the space-and-time form of narration; 3) interpreting the results, aesthetic evaluation of a media text; 4) artistic, creative activity (Usov, 1989a: 7-8).

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

- Introduction to media education (the definition of media education, media text, main criteria for its assessment, process of the creation of a media texts, etc.);
- Media reality in media education (means of the visual image, media culture, model of its development, etc.);
- A human being environment – possibility for its 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 a modern media; potential of ICT technologies, etc.).

On the whole, Y.Usov's model integrates the study of the media, 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 to interpret the perceived results, find 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 the 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 the 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 substantiating this model, Y.Usov found the possibilities for its implementation in special and integral media education.

Our analysis 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 the Western countries the orientation to the aesthetic models as it's known was popular until the 1970s. among their advocates were British A.Hodgkinson (1964: 26-27), Canadian 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 basing on the cultural studies theory and critical thinking theory.

Group B. Media Education models presenting a synthesis of the aesthetic, informative and ethic upbringing models (Penzin, 1987; 2004; Baranov, 2002).

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

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

Objectives are:

- knowledge acquisition (and as a result – understanding the need of the media theory and history study, ability to interpret all elements of media texts, accurately analyze 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, artistic creativity, artistic activity.

**Main contents of the media education programs:** (dealing with the key aspects of media education- "media agency", "media category", "media technology", "language", "representation", and "the audience"):

- a) introduction to the aesthetics and art studies (particularly, film studies), history of the cinematograph, assisting the valid aesthetic perception of any films;
- b) information about the main spheres of application of the theoretical knowledge;
- c) information about the challenging problems in modern state of research;
- d) activities, with the help of which the pupils acquire the experience of analysis of film art pieces" (Penzin, 1987: 46; Penzin, 2004).

Founding on the traditional principles of didactics, S.N.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 this form or another do synthesize the aesthetical, informative, and ethical upbringing models. In many countries such models since the early 1970s (together with the retiral of the study of the oeuvre of the authors of media masterpieces, and inoculation of the "expert" taste to the "high quality art media texts") have been gradually substituted by the models of socio-cultural

education basing 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 Socio-Cultural, Informative and Practical-Pragmatic Models (Fedorov, 2001; Sharikov, 1991; Spitchkin, 1999; Zaznobina, 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 the 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 socio-cultural 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 socio-cultural component (acknowledgment in pedagogy of the importance of the social role of media) condition, according to A.Sharikov's concept, the main postulates of socio-cultural 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: socio-cultural development of a personality (including the development of the critical thinking) on the material of mass media.

Objectives:

- introduction of the audience to the basic concepts and laws of the theory of communication;
- development of the perception and comprehension of mediatexts by the audience;
- 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 of the audience;
- 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 (e.g. Arts colleges), interrelation of different levels in the system of continuous education (e.g. pre-service education of teachers); integrated courses, autonomic courses.

Main contents areas of the media education program: (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 and 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 Russia and abroad (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 theatre-situational).

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

The views of professionals in journalist education V.Polevoy (1975: 8), 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 the media education programs 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)

informational (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 interprets, analyze media texts basing on the certain level of media perception, critical autonomy); 6) practical-operational (skill to create/ disseminate own media texts); 7) creative (presence of the 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.

Aim: 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 necessary effect is achieved; 3) what values orientations are presented; 4) how it is perceived by the audience (Masterman, 1985).
- the 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, evaluating the credibility of the source, etc.

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

Main contents of the program (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, 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 and others)*)

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

Aim: basing on the six key concepts (C.Bazalgette) (agency, category, language, technology, representation, audience) -to prepare young people to live in a democratic mediated society. By D. **Buckingham** 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:

- to develop the skills of perception, “decoding”, evaluation, comprehension, analysis of a media text;
- to develop the awareness of the social, cultural, political, and economic meanings and sub-meanings of media texts;
- to develop the critical thinking skills;
- to develop the communicative skills;
- to teach a person to express himself with media;
- to teach a person to identify, interpret media texts, experiment with different ways of the technical applications of media, to create media production;
- to transfer knowledge about the theory of media and media culture.

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

Main contents of the media education program (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. Our analysis 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. We 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'enseignement et des moyens d'information), D.Considine, B.McMahon, and 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 the 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 E.Varnanova and J.Zassursky (2003), S.Gudilina (2004), V.Gura (1994), L.Zaznobina (1998), S.Korkonosenko (2004), A.Korochensky (2003), N.Legotina (2004), V.Polevoy (1975), A.Spichkin (1999), K.Tikhomirova (2004), M.Fominova (2001), N.Hilko (2001; 2004), A.Sharikov (1991) and some other Russian media educators, who also somewhat synthesize the socio-cultural, informative, and practical-pragmatic models of media education.

Therewith the synthesis of the aesthetical and socio-cultural 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), E.Bondarenko (1997), 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, E.Bondarenko, Z.Malobitskaya, S.Penzin, N.Hilko, etc.) and foreign media educators (S.Baran, B.Mac-Mahon, L.Rother, etc.).

Therefore, in Russia and abroad, there are a whole range of the prospective media educational models, that 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 socio-cultural 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 are orientated at 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 models, as a rule, is divided into the units (modules, blocks) of the creative and simulation activities, which can be used by the teachers in-class and in extra-curricular lessons. The important feature of these models is their wide range of implementation: schools, colleges, universities, leisure centers. Moreover, the classes can be conducted in the form of special lessons, electives, or integrated with other subjects, may be used in club activities as well.

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