ASSESSMENT OF STUDENTS’ MEDIA COMPETENCE: TEST RESULTS ANALYSIS

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Abstract. Ascertaining levels of media competence (development in the field of media culture) of students is based on the classification of indicators developed by the author. In accordance with this classification, audience is invited to a basic blocks of questions and tasks. The targets are: to detect the levels of motivational indicators of audience’s media competence (genre, thematic, psychological, therapeutic, emotional, cognitive, moral, intellectual, creative and aesthetic reasons which the audience contact with media texts); to identify the level of the user / contact rate (frequency of contacts with various kinds of media, user skills in relation to the media); to identify the level of cognitive / information index (knowledge of terminology, history and theory of media culture) of university students’ media competence.

Keywords: assessment, media competence, test, media competence levels, university students, media education, media literacy, media culture, testing, analysis, university.

Key objectives of the audience media competence tests. Justification of the logic underlying the questions

Multiple-choice tests were intentionally chosen because they are less time-consuming due to their structuredness in comparison with tests with extended-response questions, and test results can be more easily analyzed.

Evaluation of the audience’s media competence level is based on our classification of media competence (the audience’s development in media culture) indicators [Fedorov, 2007, pp. 31-36].

According to this classification, students were offered to answer questions and to do assignments of several basic modules aimed at assessing the levels of the audience’s media competence indicators: the motivation indicator (genre- and subject-based, psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic motives of contact with media texts); the user / contact indicator (frequency of contacts with different media, user’s media skills); the cognitive / informational indicator (knowledge of media terminology, the history and theory of media culture); the interpretation / appraisal indicator (based on perception indicator levels of media literacy); the creative indicator.

In this paper we examined students’ test results within the first three modules.

In the course of the experiment of the 2010 / 2011 academic year 226 students were tested: 123 first- and second-year students of Taganrog State Pedagogical Institute (TSPI, Taganrog) and 103 first- and second-year students of South Federal University (SFU, Rostov-on-Don).

In the course of the initial ascertaining experiment we took into consideration an important fact that neither TSPI nor SFU first- and second-year students are taught media culture, so their media competence develops spontaneously at this stage without educational intervention.

The students’ distribution was the following:
Table 1. Gender Distribution of the Questioned Students

<table>
<thead>
<tr>
<th>University Name</th>
<th>Gender</th>
<th>Number of Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taganrog State Pedagogical Institute (TSPI), Russia.</td>
<td>Female: 90</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td>Male: 33</td>
<td></td>
</tr>
<tr>
<td>South Federal University (SFU), Russia.</td>
<td>Female: 63</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td>Male: 40</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>Female total number: 153</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Male total number: 73</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Total number of students: 226</td>
<td></td>
</tr>
</tbody>
</table>

Assessment of the motivation indicator level of the audience’s media competence: analysis of students’ test results

The objective of the ascertaining experiment: to find out the audience’s most popular motives (genre- and subject-based, psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic) of contact with media texts; the obtained information will enable to consider the audience’s genuine preferences, pay attention to definite genres and subjects, motives that are popular with this audience and therefore exert the highest possible impact (ethical and psychological) on them. The received results are necessary for further comparison with their written creative papers, debates / discussions to better ascertain the audience’s self-appraisal of their own preferences and the hidden motives revealed in the research.

Practical realization. The audience is offered a list of genres and subjects of different media (the printed media, radio, TV, internet, video / computer games), they are to choose the subjects and genres appealing to them. The respondents are also given a list of psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic motives of contact with media texts: they are offered to choose the motives they prefer.

Being conscious of the genre and subject preferences selected by a respondent, one can reliably surmise the type of other most important motives of contact with the media for the respondent. For instance, if a person prefers entertainment genres of media texts it tells that his/her leading motives of contact with the media are a pursuit of amusement, recreation, exciting experience, etc.

The printed media genres appealing to students. The analysis of the test results revealed that informational, analytical and political, literary genres are most popular with the students. Speaking of the SFU students, informational, analytical and political genres are in good demand (from 59.8% to 73.5% of the Rostov students chose these genres meanwhile the TSPI students’ rate was from 49.6% to 63.4%); the boys mainly prefer analytical genres. Literary genres were chosen by 49.6% of the TSPI students and 33.3% of the SFU students.

The students’ (both from Rostov and Taganrog) attitude to print advertising proved to be equally moderate in whole: from 13.8% to 14.7% of the students named advertisements among their preferences.

At any rate, practically more than half of the junior students showed their interest for information, analytics and political journalism in the contemporary press. The audience does not seem to be content only with the entertaining press sector (games, competitions) though it also attracted from 19.6% to 51.2% of the respondents. Only 2.9% of the Rostov students, apparently, tend to isolate themselves from the press as they definitely rejected having any favorite press genres.

In 2010, T. Myasnikova tested 200 German students of Ludwigsburg University of Education (157 female students and 43 male students) and 200 Russian students of Orenburg State University (150 female students and 50 male students) using some parts of our test [Myasnikova, 2010, p. 27].
It seemed interesting to us to compare the media preferences of students from four universities – South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University.

About half of the Orenburg State University students (53%) named the informational genre as the most preferable what entirely coincided with the SFU and TSPI students’ opinions. But the German students turned out to be more information-oriented - 93% [Myasnikova, 2010, p. 29]. On the other hand, in whole 50% (in the three universities) of the Russian students tend to read analytical press content while the German students’ rate is only 29%.

The same goes with literary genres. The average preference rate here is 40% among the students of the three Russian universities and only 24% among the German students.

A wide divergence of opinion manifested itself in relation to games and competitions arranged by the press (from 19% to 51%). But towards advertisements all students’ opinions were surprisingly unanimous – in a very short range from 9% to 15% of preferences.

Radio transmission genres appealing to students. The students’ preferences in radio transmission genres much more correspond to the general media orientation of the wide audience. In Taganrog, Rostov, Orenburg and Ludwigsburg the overwhelming majority of students (especially females) (from 64% to 82.9%) prefer pop / rock music radio programs. And the preference rate of the students from Ludwigsburg is 81%.

Radio games and competitions look less impressive against this background – from 5.5% to 24.4% of preferences.

The number of classical, jazz and folk music lovers in whole does not exceed 18%, and the male audience absolutely denies listening to folk music. For example, classical music scored only 14% with the students from Ludwigsburg University of Education.

As for informational radio genres here the students’ preference rate correlates with their choices in the press: from 42% to 51% of the students from the both countries eagerly listen to news radio programs. Analytical and political radio program genres attract a smaller audience (from 12% to 32%). Literary and dramatic radio programs appeal to not more than 12.2% of the students.

Curiously enough, the popularity of radio advertising with the Taganrog and Rostov students turned out to be three times lower than that towards the press (from 4.0% to 4.9%), and with the German students it was yet lower – 0.5% [Myasnikova, 2010, p. 29]. Apparently, the young audience trusts the printed advertising more.

Symptomatically, the number of the students who are not attracted by radio in general (from 4.0% to 4.9% of respondents) is nearly twice as much as the number of the respondents who ignore the press. However, the number of avid listeners of radio pop-music hits exceeds it fifteenfold.

Television programs appealing to students. Practically all public opinion polls of the recent decades have shown the dominating popularity of film and serials on television. Our survey is not an exception either. Though nearly 80% of the students prefer listening to music on the radio, from 62.75% to 80.5% of the students choose watching movies, serials, sitcoms when communicating with the screen, while the pop / rock music broadcasted on TV scores from 47.1% to 63.4% of the Russian students and only 18% of the German students [Myasnikova, 2010, p. 30].

Admittedly, in relation to the popularity of different music styles the students’ television preferences completely correlate with their radio preferences. Classical, jazz and folk music on the screen in whole attracts not more than 9% of the audience.

From 12.7% to 34.1% of the students confirmed their interest in television games / shows and competitions with the dominating female sector of the audience.

As in the case of the press, informational, analytical and political genres are very popular with the SFU students: from 47.1% to 66.7% of the Rostov students chose these genres whereas among the TSPI students the rate was from 31.7% to 43.9%. The Orenburg students made a similar choice (from 37% to 59%). But the German students as in the previous case preferred information to analytics.
(correspondingly – 65% and 20%). [Myasnikova, 2010, p. 30]. However, at the average, information both in the press, on the radio and television attracts approximately half of the interviewed students.

There were more fans of television commercials among the Russian students (from 6% to 9%) than of advertisements on the radio, but all the same, this number was obviously less than the number of those who supported advertisement in the press. But the German students again revealed a strong rejection of advertisements (only 0.5% named it as a preferred genre) [Myasnikova, 2010, p. 30]. At the same time, television excites the students’ antipathy just like radio (in whole, up to 5% of respondents are against it).

Genres of websites appealing to students. The students have the same informational, analytical and political preferences regarding internet sites: from 52% to 64.7% of the students from Rostov and Taganrog (without a tangible gender difference) refer to the internet in search of the required information and analytical reviews. But the German students as well as in the previous cases prefer information (73%) to analytics (18%).

Literary works are read online and downloaded by less than a fourth of the Russian students. Being more law-abiding (copyright law), the German students are very cautious here (4% of respondents). From 53.7% to 66.7% of the Taganrog and Rostov students get film and television media texts online. Obviously, it is a trifle less than the number of the same students (up to 80%) who watch movies and serials on television. But let us remember that the quantity of networked PCs is still below the number of home TV sets in Russia.

The German students are not quite active here either (35% of preferences). Curiously enough, the Orenburg students support them in the case (33% of preferences) [Myasnikova, 2010, p. 30].

As for musical preferences, we face with the familiar tendencies in the students’ answers: from 44.1% to 73.2% of the Rostov and Taganrog students prefer pop online music whereas classical, jazz and folk music genres scored not more than 13% of devotees.

Internet games and competitions are popular with a fourth of the asked students (from 18.6% to 26.8% of respondents).

The students’ attitude to network commercials is approximately similar to television advertising (from 4.9% to 7.8% of the respondents are for it).

Not more than 3% find nothing interesting on the internet for themselves among the questioned students, consequently, the internet content is appealing and interesting in a varying degree for 97% of the SFU and TSPI students.

Film / serials genres appealing to students. A great popularity of movies and serials ascertained in the course of analyzing the test results per se does not help to define the range of the audience’s genre preferences. That is why the students were offered to name their favorite genres (the audience could choose from the suggested list of variants as before).

As would be expected, comedy (from 78.4% to 82.9%) and melodrama (from 38.2% to 58.5% with more than a twofold prevalence of female respondents) appeared at the top of the preference list. Well, it is quite natural for young people to enjoy themselves, and for girls (unlike boys) to worry about the never-ending sufferings of their favorite cute heroines of modern melodrama serials.

Another entertainment genre – sci-fi also attracted a significant number of supporters (from 38.2% to 56.1% of votes). The reason is clear: the appearance of new computer 3D technologies made sci-fi movies much more spectacular than, say, 10 years ago.

By the same token, perhaps, fantasy (from 25.5% to 41.5%) and myth genres (from 19.6% to 29.3% of preferences) are popular with junior students from Rostov and Taganrog.

Traditionally, the young audience also prefers such entertaining action / suspense genres as detective and thriller (from 32.4% and 41.5% of votes without a tangible gender difference), catastrophe and horror films (from 28.4% to 36.3% with a slight predominance of the male audience).
Musicals are favored primarily by the female audience (22%). In any case, the number of this genre’s female supporters exceeds the number of the male students threefold.

Western (from 12.2% to 16.7% of male voices predominately), satire (from 9.8% to 16.7% of preferences), opera and ballet music (from 2% to 4.9%) and vaudeville / dance (from 1% to 2.4% of sympathies) turned out to be the least popular entertainment genres. Probably, all these genres are considered by the students as obsolete and out of line with modern ‘trends and brands’.

Among ‘serious genres’ requiring one’s active intellectual perception involvement drama (from 41.25% to 46.3% with some predominance of the female audience) took the first place. However, we should not forget that actually not every student can easily tell drama from melodrama.

Such genres as tragedy (from 14.6% to 17.6%) and parable (from 2.9% to 7.3%) which are more difficult for perception were outsiders of the students’ preferences. Moreover, none of the questioned male students voted in favor of the tragedy.

Mixed genres scored from 14.6% to 24.5% of the students’ votes, in other words, 75% of the audience prefers basic and clearly defined media genres.

There were very few students who rejected movies and serials in principle (from 2% to 2.4%).

In the early 1990s we carried out an analytical poll of TSPI students on their genre preferences. Curiously enough, after 20 years the list of the leading movie genres practically has not changed. In 1991, comedy was selected by 90% of the respondents, melodrama - 88%, sci-fi – 71.1% [Fedorov, 1994, p. 318].

The list of genre outsiders in 1991 approximately coincides with the present-day list – parable (4.7%) and tragedy (3.3%). Though there were much fewer supporters of drama in 1991 (11.6%) [Fedorov, 1994, p. 318].

In spite of the differences in some percentage figures, all this indicates that the general tendency of the students’ genre preferences in the media has changed very little recently: the dominating orientation towards entertainment genres has remained the same.

Genres of video / computer games appealing to students. The SFU and TSPI students favored jigsaws / puzzles (from 25.5% to 63.4% votes), action (from 26.8% to 43.1%), role play (from 25.5% to 41.5%) among video / computer games genres. At the same time puzzles were most favored by the female sector of the audience and action and role play were more popular with the male audience.

In whole, our analysis has shown that in relation to computer games there is not such a striking difference of opinion as in relation to movies and serials. For example, quests, stimulation games, strategy games more or less evenly scored from 14.7% to 35.3% (with a slight predominance of male respondents).

At the same time, a fifth of the questioned students are indifferent to computer / video games at all.

Media text subjects of the press, radio / television programs, websites, and computer games appealing to students. The SFU and TSPI students’ answers concerning preferred subjects of media texts help to check the validity of the audience’s genre preferences.

For instance, if comedy (from 78.4% to 82.9%) and melodrama (from 38.2% to 58.5%) headed the list of the students’ genre preferences, naturally, it correlates with the subjects often represented in these genres – youth (from 51.0% to 70.7%), love (from 36.0% to 58.5%), modern life (from 40.0% to 41.5%), sports (from 21.9% to 29.0%), ethics (from 19.5% to 24.0%), erotica (from 16.0% to 29.3%). There are much more supporters of the love subject among the female students as in the case of melodrama. But the erotic subject appeals more to the male audience.

A similar correlation manifests itself regarding the popularity of detectives and thrillers, catastrophe and horror films: from 28.4% to 41.5% of such genre preferences quite correlate with the criminal subject (from 28% to 29%), the adventure subject (from 23% to 48%), the mystic subject (from 30.0% to 36.6%) and the psycho-pathological subject (from 14% to 25%).
The students of both the universities revealed a keen interest in the history subject (from 41.5% to 50.0% of preferences).

The ecological topic appeals mainly to girls (up to 36%) and the war subject – to boys (up to 38%).

One would think that intending teachers should take interest primarily in the school, pedagogical subject, but as a matter of fact, the will-be teachers and future psychologists, sociologists and philosophers showed an equally low interest in this topic (from 10.0% to 12.2%).

Focus-group interviews in the pedagogical university confirmed this tendency: the choice of the future career does not greatly affect the students’ genre media preferences.

On the average, such subjects as war, professions, science and research, religion failed to exceed 26% of the students’ votes.

Against the background of the more or less coinciding percentage preferences of the SFU and TSPI students, a striking difference in relation to the political subject of media texts is quite conspicuous. The number of the future teachers who favored the subject was only 12.2% (without a noticeable gender difference), whereas the number of the Rostov students interested in the subject was 58.0% (without a significant gender difference either). Such “politization” of the SFU students is, probably, caused by the fact that most of them study the university subjects connected with sociology, politology and philosophy.

Only 2% of the students (from Rostov) proved to be uninterested in either of the subjects, and it exactly correlates with the number of the students indifferent to movies and serials (from 2% to 2.4%).

An analogous survey of TSPI students in 1991 (we questioned 330 respondents) manifested similar tendencies – such topics as youth (70.9%), love affairs (89.0%) and modern life (73.8%) were at the top of the preference list [Fedorov, 1994, p. 319].

Let us compare the media text subjects favored by students from the four universities - South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University [Myasnikova, 2010, p. 27].

As is obvious from Table 2, the most common subject preferences of students from the four universities concerned the following topics: history (more than 40%), modernity (about 40%), sports, ethics and science (on average, about 20%). The criminal subject excited an identical interest with the Rostov, Taganrog and Ludwigsburg students (about 30% of preferences). The love subject is nearly equally popular with the students from Ludwigsburg and Taganrog (from 53% to 58%).

Table 2. Media Texts* Subjects Appealing to Students

<table>
<thead>
<tr>
<th>№</th>
<th>Media text subjects appealing to students</th>
<th>South Federal University (Russia)</th>
<th>Taganrog State Pedagogical Institute (Russia)</th>
<th>Ludwigsburg University of Education (Germany)</th>
<th>Orenburg State University (Russia)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>history</td>
<td>50.0%</td>
<td>41.5%</td>
<td>44.5%</td>
<td>41%</td>
</tr>
<tr>
<td>2</td>
<td>space</td>
<td>15.0%</td>
<td>17.1%</td>
<td>9%</td>
<td>14%</td>
</tr>
<tr>
<td>3</td>
<td>crime</td>
<td>28.0%</td>
<td>29.3%</td>
<td>30%</td>
<td>14%</td>
</tr>
<tr>
<td>4</td>
<td>love</td>
<td>36.0%</td>
<td>58.5%</td>
<td>53%</td>
<td>45%</td>
</tr>
<tr>
<td>5</td>
<td>mystery</td>
<td>30.0%</td>
<td>36.6%</td>
<td>10.5%</td>
<td>31%</td>
</tr>
<tr>
<td>6</td>
<td>youth</td>
<td>51.0%</td>
<td>70.7%</td>
<td>19%</td>
<td>49%</td>
</tr>
<tr>
<td>7</td>
<td>science and research</td>
<td>24.0%</td>
<td>17.1%</td>
<td>24%</td>
<td>19%</td>
</tr>
<tr>
<td>8</td>
<td>ethics</td>
<td>24.0%</td>
<td>19.5%</td>
<td>19%</td>
<td>20%</td>
</tr>
<tr>
<td>9</td>
<td>politics</td>
<td>58.0%</td>
<td>12.2%</td>
<td>27%</td>
<td>25%</td>
</tr>
<tr>
<td>10</td>
<td>adventure</td>
<td>23.0%</td>
<td>48.8%</td>
<td>28%</td>
<td>33%</td>
</tr>
</tbody>
</table>
A third of the students (from Rostov, Taganrog, Orenburg) favors the mystic subject to the prejudice of religion (that failed to score more than 14% of the respondents in either of the Russian universities). But the German students who are, probably, more religious treat these two subjects differently: almost one fourth of them supports the religious subject and only 10% are interested in the mystic subject. They do not seem to care about the space exploration subject either.

It seems rather surprising that the German students are practically indifferent to the youth subject, and we still cannot find a rational explanation of the phenomenon…

The TSPI students (12.2%) turned out the least politicized in their subject media preferences. On the other hand, they are most ardent supporters of the adventure (48.8%) and ecological subjects (21.9%), the latter can be explained by the fact that TSPI junior students attend a course of ecological education.

However, in spite of some discrepancy, the topical media preferences of students from the four universities and two countries have, evidently, more common rather than different features. Anyhow, the dominating popularity of modern, love, adventure, history, youth, criminal subjects (as we have ascertained, mainly, of the entertainment sector) is obvious. And this again confirms the validity of the testing results.

The motives of students’ contacts with the media (the press, television, film, radio, computer games, internet, etc.) and media texts. Do the motives of the students’ preferences coincide with the media genres and subjects chosen by them? The analysis of the test results gives a positive answer to the question.

Half of the SFU and TSPI students (without a tangible gender difference in answers) confidently confirmed the nonrandomness of the dominating orientation to entertainment genres by announcing their aspiration for entertainment (50% - 51%; it’s essential to note that with 330 of the TSPI students of 1991 the rate was almost twofold - 91.5%), “just passing the time” (29% - 46%), recreation, a virtual escape from real life problems (from 26% to 41%), hearing their favorite music (from 37% to 61%, remember that the students generally prefer pop music) as the direct motives for their contacts with the media.

The students’ aspiration for deriving new information from media texts (70% - 81%) is connected with their orientation to informational media genres to a significant degree, approximately in the same or smaller percentage rate announced by them before.

The pragmatic motive of research joins the SFU and TSPI students (48% - 51%). Thereupon it is astounding that only half of the respondents announced it as their leading motive. Whereas such a motive (especially in relation to the internet) is supposed to be important for the majority of university students.

S. Freud wouldn’t be satisfied if he learnt that only from 2.4% to 8.8% of the SFU and TSPI students announced an aspiration for compensation (virtual acquisition of something missing in real life) as a direct motive of their contacts with the media, and only from 7.8% to 9.8% of the respondents confessed to their aspiration for psychological “treatment” (a therapeutic release from psychological discomfort in the process of their contact with the media). Well, these issues are rather intimate and not every respondent, even anonymously, will confess to being a prey to the “compensatory effect” and “psychological discomfort”. Although, both of them are quite natural for the human psyche.
Moreover, these motives manifest themselves when people watch melodramas as a rule, and there were many supporters of them among the students as we ascertained earlier (from 38% to 58%).

Another Freudian motivation indicator is aspiration for identification (for empathy, self-identification with a character / anchor of a media text) that was enormously supported by the students (from 7.8% to 17.1%, with a predominance of female respondents).

Curiously enough, the aspiration for exciting, stressful experience during the contact with dynamic media texts (action) was marked among the leading motives only by from 4.9% to 13.7% of the SFU and TSPI students. Whereas the adventure subject (where action dominates) was chosen as favorite by much more respondents – from 23% to 48%. We aren’t inclined to believe that the students intended to deceive the examiner. Perhaps, they either read the questions in a perfunctory manner or wanted to answer them somewhat quicker. But, most likely, having marked their aspiration for entertainment in general as a leading motive the students didn’t find it necessary to go into detail.

The motive to read / see / hear a media product of one’s favorite author (from 21.6% to 34.1% with a predominance of female respondents) per se doesn’t speak of anything yet. This author can be different: a popular creator of stereotyped detective stories or a great classical writer. The same goes with the motive to see / hear one’s favorite anchor (from 13.7% to 24.4%): he / she can be an intellectual politologist or a charming compere as well.

From 12.2% to 17.6% of respondents announced their aspiration to criticize media content, the authors’ positions (with a predominance of male respondents). The desire to develop one’s own critical thinking is praiseworthy; it’s another matter that its manifestation requires additional investigation.

The aspiration for philosophical / intellectual dispute / dialogue with the authors of a media text (from 7.3% to 18.6% of preferences with an evident dominant of the SFU students), aspiration for aesthetic impressions, deriving pleasure from the author’s workmanship (from 26.5% to 26.8% of preferences), craving for deriving a moral lesson from a media text (from 17.1% to 18.6%) are characteristic of the audience that usually chooses such media genres as drama, tragedy or parable.

If we take the medium percent of all the SFU and TSPI students who preferred drama (43%) we will see that only half of them rest on esthetic, philosophic or moral motives. But the students’ preferences of tragedy (from 14.6% to 17.6%) and parable (from 2.9% to 7.3%) correspond to the above-mentioned motivation a lot more.

From 8.8% to 12.2% of the SFU and TSPI students announced an ambitious aspiration to confirm their competence in different spheres of life and media culture as their leading motive of contact with the media. Approximately a similar number of students reported about their intention to learn how to create and spread media texts (from 7.3% to 11.8%). However, it’s not surprising as our respondents are not students of media or journalism departments (we deliberately did not include students of the journalism faculty in the poll in order not to put students from different faculties in unequal conditions). But the fact that one in ten of the respondents announced their wish to create media texts themselves as their leading motive corresponds to a world tendency of the increasing mass involvement of people of different jobs and professions in the process (internet blogs, social networking sites, digital videorecording, etc.).

Under such an option in the test as deriving material benefit (resulting from one’s contact with the media) we meant, on the one hand, popular forms of network marketing and online business projects, and on the other hand, numerous grants for students and youth which are regularly announced in the press as well as on the internet. As it turned out, such financial motivation in relation to contacts with the media is not sufficiently developed with students. From 5.7% to 10.8% of the TSPI and SFU students reported it as a leading motive what correlates in a varying degree with the rate of the students inclined to develop their critical thinking and intellectual disputes with media texts creators.

Only from 1% to 1.6% of the students appeared to have no motives for contact with the media. And that concerned only boys. It is clear that in whole these are the same respondents who manifested their rejection of any media genres and subjects before.
We agreed on the following:

- **a high level of motivation indicator of media competence** is characteristic of the respondents who gave affirmative answers to 80% - 100% variants of their genre, topical, psychological, recreational, compensatory, aesthetic and other motives of contact with the media and media texts.

- **a medium level of motivation indicator of media competence** is characteristic of the respondents who gave affirmative answers to 50% - 79% variants of their genre, topical, psychological, recreational, compensatory, aesthetic and other motives of contact with the media and media texts.

- **a low level of motivation indicator of media competence** is characteristic of the respondents who gave affirmative answers to less than 50% variants of their genre, topical, psychological, recreational, compensatory, aesthetic and other motives of contact with the media and media texts.

Eventually, it turned out that not more than 1% (only female respondents) of the TSPI and SFU students possess a high level of motivation indicator of media competence, from 2% to 4.9% (with a predominance of male respondents) possess a medium level of motivation indicator of media competence. A low level of motivation indicator of media competence proved to be characteristic of 95% - 97% of the respondents (with no gender difference).

Nevertheless, it should be noted that a low complex level of motivation indicator of media competence is in no way equal to the concept of a low motivation to media texts as such. As a matter of fact, the audience totally motivated by the desire for entertainment as a rule is unable to give affirmative answers to more than 50% of our test questions, otherwise they will inevitably have to supply a more intellectual and varied range of answers.

On the other hand, a relatively narrow range of motives towards media texts can also be characteristic of highly intellectual people who choose, for example, the aspiration for esthetic impressions and / or philosophical dispute as their leading motives of media contacts. That is why 19.7% of the SFU and TSPI students having such preferences can claim on a positive assessment of their media competence in our experiment (though its total motivation component does not overcome a 50% barrier).

Using the results of a similar research carried out by T. Myasnikova [Myasnikova, 2010, p. 28], we composed a table of the motives of media contacts preferred by students from four universities – South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University (Table 3).

<table>
<thead>
<tr>
<th>№</th>
<th>Motives of contact with the media, media texts appealing to students (% of preferences in whole)</th>
<th>South Federal University (Russia)</th>
<th>Taganrog State Pedagogical Institute (Russia)</th>
<th>Ludwigsburg University of Education (Germany)</th>
<th>Orenburg State University (Russia)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Information gaining (73.5%)</td>
<td>81.4%</td>
<td>70.7%</td>
<td>75%</td>
<td>67%</td>
</tr>
<tr>
<td>2</td>
<td>Entertainment pursuit (56.0%)</td>
<td>50.0%</td>
<td>51.2%</td>
<td>84%</td>
<td>39%</td>
</tr>
<tr>
<td>3</td>
<td>Listening to favorite music (45.6%)</td>
<td>37.3%</td>
<td>61%</td>
<td>36%</td>
<td>48%</td>
</tr>
<tr>
<td>4</td>
<td>Information search for academic, scientific purposes (42.3%)</td>
<td>48.0%</td>
<td>51.2%</td>
<td>26%</td>
<td>44%</td>
</tr>
<tr>
<td>5</td>
<td>Leisure activity (40.2%)</td>
<td>29.4%</td>
<td>46.3%</td>
<td>47%</td>
<td>38%</td>
</tr>
<tr>
<td>6</td>
<td>Recreation, rest (a virtual escape from</td>
<td>26.5%</td>
<td>41.5%</td>
<td>45%</td>
<td>38%</td>
</tr>
</tbody>
</table>
A comparative analysis of the table data shows that the leading motives for contacts with the media and media texts in the four universities are: information gaining (73% on the average), entertainment pursuit (56% on the average, but the rate is much higher with the German students – 84%), listening to favorite music (45% on the average), information search for academic purposes (42% on the average), a popular pastime or leisure activity (40% on the average), recreation and rest (38% on the average), a desire to read / see / hear a product of the favorite author (22% on the average).

Here, despite some differences in the figures, one can see that the entertainment and recreation motives are common for students of all the four universities.
Assessment of Students’ Media Competence: Test Results Analysis

Getting esthetic impressions and deriving a moral lesson from a media text in aggregate collected 20% of the students’ votes. The German students showed here the lowest motivation (from 5% to 11%). By the way, the German students reveal a lower motivation in comparison to the Russian students in many positions. For instance, a desire to read / see / hear a media product of the favorite author (6.5%), a desire to confirm their competence in different spheres of life and media culture (6.5%), an aspiration for identification (empathy, self-identification with a character / anchor of a media text) (only 1.5%), an aspiration to disclose, criticize a media message, the authors’ position (the same 1.5%), etc.

It is also surprising that only 26% of the German students announced an information search for academic, scientific and research purposes as a leading motive of contacts with the media, whereas with the Russian students this motive was mentioned by half of the respondents.

The significant difference between the Russian and German students in these positions can be probably explained by a certain ‘closedness’ of the respondents from Ludwigsburg towards a foreign examiner (T. Myasnikova) who tested them. Indeed, it is difficult to imagine that German students are quite immune to such natural aspects of media perception as self-identification with a character / anchor of a media text, or a compensation pursuit (aspiration for virtual acquisition of something missing in real life). A grant of the German scientific fund DAAD gave me an opportunity to communicate with Ludwigsburg students in June, 2010, and our talks confirmed indirectly their caution and restraint in relation to admitting their media preferences.

Assessment of the user / contact indicator level of media competence (frequency of contacts with different types of media, ICT skills): analysis of students’ test results

**The objective:** to ascertain the frequency of the audience’s contacts with different types of media, the audience’s ICT skills; the obtained results will show the degree of the respondents’ media awareness, priority selection of certain media.

Each respondent is offered to choose a variant of frequency of contacts with different media (the press, television, radio, internet, computer / video games) and ICT skills from several alternatives.

It is clear that the levels of the motivation indicator of media competence will affect the content of media contacts. However, according to our hypothesis, this influence is not direct: in other words, even a wide range of motives for contact with the media does not mean that these contacts will be too frequent and vice versa.

**Frequency of the audience’s contacts with printed media texts (the press).** The analysis of the test results showed that the students generally read the press several times a week (from 36.6 % to 53.9 % - with a predominance of female respondents). From 11.8 % to 21.9 % read the press several times a month (here male respondents prevail), from 13.7 % to 24.4 % of respondents refer to the press even more seldom.

The difference between the SFU and TSPI students manifests itself in relation to two extreme positions. 17.6 % of the SFU students read the press daily while only 2.4 % (only females) of the TSPI students have the same habit. Among the German students the percentage of the respondents reading the press daily appeared to be higher – 21.5% [Myasnikova, 2010, p. 29].

While among the SFU students there are no people ignoring the press, there are 9.8% (all of them are male respondents) of the TSPI students who do not read the press at all. On the one hand, such a rate difference can be explained by a relatively small sample of respondents. On the other hand, – by a higher level of the general intellectual development of the SFU students, one of the largest universities in the country (there are more city dwellers who enter South Federal University than Taganrog State Pedagogical Institute).

**Frequency of the audience’s contacts with radio programs.** Listening to the radio is noticeably more popular than reading the press with the students: from 26.8 % to 37.3 % of the audience (girls, in a greater degree) refer to it daily, and the additional 17% do it several times a week. At the same time, the number of students who rarely listen to the radio or never listen to it is not less than a third of the respondents in total.
And it is the Taganrog male students who most rarely listen to the radio. The German students listen to the radio much more often (52 % of them do it daily) [Myasnikova, 2010, p. 29].

**Frequency of the audience’s contacts with video / computer games.** Unlike school students the SFU and TSPI students play computer / video games more moderately. From 12.2% to 37.3% of the students (with a bare majority of male respondents) do it daily. From 17.6% to 24.4% (without a significant gender difference) do it several times a week. About 10% of the respondents do it several times a month. However, from 27.5% to 36.6% of the students play computer games rarely and 11.5 % do not play them at all.

**Frequency of the audience’s contacts with television programs.** The SFU and TSPI students watch television programs much willingly than they read the press, listen to the radio or play computer games. From 54.9% to 70.7% of the students (predominantly, female respondents) confirmed their daily contacts with the television screen. From 9.8% to 15.7% of the respondents watch TV several times a week. From 3.9% to 7.3% watch TV several times a month. The number of the students who rarely watch or do not watch TV at all is only 8.7% in total.

**Frequency of the audience’s contacts with the internet.** Not long ago watching TV was a number-one priority with any audience. Nowadays students prefer the internet to television: from 73.2% to 89.2% of the SFU and TSPI respondents (without a significant gender difference) go online daily. From 6.9% to 19.5% of the students go online several times a week. The number of the Taganrog and Rostov students using the internet or going online rarely does not exceed 5% what again proves the internet more often fulfills multimedia functions for a student audience – those of the press, the radio, television, and video / computer games.

By the way, the percentage of the German students going online daily is similar - 73% [Myasnikova, 2010, p. 29].

**Frequency of the audience’s contacts with a mobile phone.** However, one should not forget that the modern mobile phone has already incorporated almost all media functions – from the press and the radio – to video games, television and the internet. That is the reason for the dominance of mobile communication in the students’ media preferences: 97% of the Taganrog and Rostov students (without a tangible gender difference) use mobile communication among their most preferred daily contacts with the media. That is extremely significant that such variants of answers as using a mobile phone several times a month, rarely or never collected a single (!) student’s vote. Thus, it seems pretty certain that a present-day student cannot imagine his / her media contacts without mobile communication.

Unfortunately, T. Myasnikova did not research the students’ attitude to mobile communication.

**Types of media which the audience can use.** In the first place the SFU and TSPI respondents (from 92.7% to 98%, without a noticeable gender difference) mentioned mobile phones, computers and TV sets. They are also good at using other types of media (a video recorder, a sound recorder, a dictophone, a camera): from 80.4% to 93.1% of positive answers. Only 2.4% of the students confessed to having no ICT skills (only Taganrog female respondents). So, in general the students’ level of media awareness can be assessed as high.

**Types of media texts which the audience can create.** As one would expect, the types of media texts which the students’ audience can create correspond to their ICT skills. So, from 85.4% to 93.1% of the SFU and TSPI respondents (without a noticeable gender difference) can create computer texts (Word, PDF, etc.). From 58.5% to 76.5% of the students (also without a noticeable gender difference) can make photos, multimedia presentations, portfolios. About a third of the students (here the male respondents dominate) can create videos / films, clips, sound media texts. There are also more advanced media users: from 7.3% to 17.6% (here the majority of the respondents are male SFU students) can create computer and video animation (cartoons), texts and images for web pages, portals.

Less that 5% of the respondents have no ICT skills or find difficulty in answering.

**Types of media activity of the audience.**

We tried to verify the students’ answers concerning the types of media they can use and the types of media texts they can create by asking them about the types of their media activity.
As it turned out, the SFU and TSPI students preferred the following types of activities (in descending order):

- creating and active using e-mail boxes: from 41.5% to 52.9% of preferences;
- active engagement in internet groups, blogs of interest (‘Classmates’, ‘In Contact’, etc.): from 44.1% to 49.6% of preferences (without a noticeable gender difference);
- creating and active using / adding photo / video / film texts: from 29.4% to 46.3% (without a noticeable gender difference);
- active use of websites, blogs: from 26.8% to 34.3% (without a gender difference in the answers);
- creating and active using / adding multimedia portfolios, presentations: from 19.5% to 31.4% (with a sharp difference in gender and place of education);
- active membership in the authors team of a periodical (including online press) or a radio / television program, in a group of internet shop owners or / and other portals providing commercial services: from 2.4% to 5.9% of the respondents.

Only 5.7% of the students failed to choose any type of media activity (generally, they were male SFU respondents). 15.9% of the students find difficulty in replying (chiefly female respondents).

Thus, these results confirmed the tendency that manifested itself in the answers to the previous sets of questions: at least a fourth of present-day students actively participate in media production, and are involved in practical media activities.

**Classification of user / contact indicator levels of the audience’s media competence.**

We agreed on the following:

- **a high level of the user / contact indicator of media competence** is characteristic of the respondents who can use 80% - 100% of ICT types; can create 80% - 100% of media texts types suggested in our questions; engaged in 80% - 100% of different media activities.

- **a medium level of user / contact indicator of media competence** is characteristic of the respondents who can use 50% - 79% of ICT types; can create 50% - 79% of media texts types suggested in our questions; engaged in 50% - 79% of different media activities.

- **a low level of user / contact indicator of media competence** is characteristic of the respondents who can use less than 50% of ICT types; can create less than 50% of media texts types suggested in our questions; engaged in less than 50% of different media activities.

Eventually, it turned out that none of the TSPI and SFU respondents revealed a high level of the user / contact indicator of media competence but it is quite natural as none of them studies at a media or journalism department, all the more so they are far from being media professionals.

From 12.2% to 17.6% showed a medium level of the user / contact indicator of media competence (without a noticeable gender difference) what is a bit less than the fourth of the students who announced their inclination for practical media activity.

From 81.4% to 87.8% manifested a low level of the user / contact indicator of media competence (also without a noticeable gender difference). It means any student can be very good at using some types of media (making photos or using e-mail), but he / she does not possess the necessary integrated skills for using media for creating different media texts.

**Assessment of the cognitive / informational indicator level of the audience’s media competence: analysis of students’ test results**

*The objective of the experiment:* to ascertain the students’ knowledge of media terminology, history and theory of media culture. The test results, on the one hand, will show the knowledge gaps in media terminology, history and theory of media culture of the control group of respondents, and on the other hand, will confirm the effectiveness of media education lessons conducted in the experimental group.
Practical realization. The peculiarity of the experiment is that a respondent is offered to answer questions concerning media terminology (10 questions), history of the media (10 questions) and the theory of media culture (10 questions).

Of course, there is a certain connection between the levels of the contact, motivation and information indicators of media competence. It is clear that a person who has no media contacts or motives is unlikely to know anything about media culture. However, according to our hypothesis, a high level of the contact and motivation indicators of media competence can easily be combined in a person with a low / medium level of the information indicator and vice versa.

We take it for granted that a multiple-choice test is always accompanied by a possibility of giving an accidental / intuitive right answer that is not actually knowledge-based. Besides, we cannot exclude prompting. However, the results of such testing can always be validated / accompanied by a set of individual analytical, creative assignments, or interviews.

Knowledge of media terminology. More than half of the TSPI and SFU respondents - from 48.8% to 90.3% (average 69.5% without a significant gender difference) managed to answer correctly the questions concerning such terms as media text, editing, media category, mediateque, media culture, media perception, media language, media competence.

A smaller number of the respondents (42.8%) correctly defined the term the plot / story of a media text.

Knowledge of the history of media culture.

As for the knowledge of some specific dates, time periods, surnames of people, connected with the historic development of media culture, the TSPI and SFU students appeared less competent in these questions: 17.8% of correct answers were given by the Taganrog respondents and 29.6% - by the Rostov students; the average knowledge percentage of both the universities is 23.7%.

Knowledge of the theory of media culture.

Judging by the answers to the given questions and assignments, the students’ awareness of the theory of media culture was the following: 31.5% of correct answers were given by the Taganrog respondents and 36.2% by the Rostov students (the average percentage – 33.8%)

Classification of the cognitive / informational indicator levels of media competence.

We agreed on the following:

- a high level of the cognitive / informational indicator of media competence is characteristic of the respondents who answered 80% - 100% of the suggested questions correctly. Consequently, the respondents who answered 50% - 79% of the questions correctly have a medium level of the cognitive / informational indicator of media competence. And those who gave less than 50% of correct answers possess a low level of the cognitive / informational indicator of media competence.

Eventually, it turned out that the number of the Taganrog and Rostov students who showed a medium level of the cognitive / informational indicator of media competence was average 39.1% (without a significant difference in gender). 59% of the respondents revealed a low level of the cognitive / informational indicator of media competence (without a significant difference in gender either). Only 3.8% of the Rostov respondents manifested a high level of the cognitive / informational indicator of media competence, whereas among the Taganrog respondents there were no such students at all. Generally speaking, it shows that more than half of the students despite their close involvement in some media (chiefly, in the internet, mobile communication, and television) and practical media skills/ICT skills, revealed a low level of the cognitive / informational indicator of media competence in whole.

Conclusion

Despite the students’ active motivation for media entertainment and distraction from real life problems (more than half of preferences), in whole, the integrated level of the motivation indicator of the students’ media competence can be characterized as low (96%).
The percentage of the students motivated for a philosophical / intellectual dispute / dialogue with the authors’ of media texts, obtaining esthetic impressions, enjoyment of the authors’ craftsmanship, deriving moral lessons from a media text, does not exceed 16.5% (including both the TSPI and SFU students) in total. But this category of students seems to have ignored many of the other essential components of the motivation indicator of media competence, and thus, failed to score the necessary number of points to fill the high level niche of the integrated motivation indicator of media competence.

A low level of the integrated user / contact indicator of media competence is characteristic of 84.6% of the respondents of both the universities in total. It goes without saying that many of the students are advanced media users indeed, but they do lack complex / integrated skills of using various media for creating media texts. Thus, the students’ user skills are not of a versatile character.

A low level of the cognitive / informational indicator of media competence was characteristic of 59% of respondents. At the same time, about 40% of the students revealed a relatively acceptable (for students who do not study at media or journalism departments) – medium level of knowledge concerning media terminology, the history and theory of media culture.

In further research we will have to ascertain the levels of the perception, appraisal, practical-operational (activity) and creative indicators of the youth audience’s media competence.

References


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LEVELS OF MEDIA COMPETENCE: RUSSIAN APPROACH

Alexander Fedorov

Abstract: The author of this article arrive at the conclusion that media literacy/competence of personality is the sum total of the individual’s motives, knowledge, skills, and abilities (indicators: motivation, contact, content, perception, interpretation/appraisal, activity, and creativity) to select, use, create, critically analyze, evaluate, and transfer media texts in various forms and genres and to analyze the complex processes of media functioning.

Keywords: media education, media competence, media literacy, universities, schools, students, classification, levels of media competence, principles, functions, Russia.

Media Education

According to the definition given in the UNESCO documents, Media Education - deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;

- enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;

- ensures that people learn how to analyse, critically reflect upon and create media texts; identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts; interpret the messages and values offered by the media; select appropriate media for communicating their own messages or stories and for reaching their intended audience; gain or demand access to media for both reception and production.

Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy” [UNESCO, 1999, p.273-274].

In my view, this definition provides a reasonably complete characterization of the main media educational goals.

There are several directions that can be distinguished within media education: (a) media education for future professionals — journalists (the press, radio, TV, Internet, advertisement), moviemakers, editors, producers, etc.; (b) media education for pre-service and in-service teachers — in universities and teacher training colleges, and in media cultural courses within the system of advanced training; (c) media education as a part of general education for secondary and higher school students; it may be either integrated in the traditional disciplines or autonomous (i.e. taught as a specialized or optional course); (d) media education in educational and cultural centers (community interest clubs, centers for out-of-school activities and artistic development, etc.); (e) distance education of young and adult learners through television, radio, and the Internet; an important part here belongs to media critique, a specific sphere of journalism engaged in evaluation, analysis, and criticism of the mass media; (f) autonomous continuous media education, which in theory can be life-long.

Therefore, media education in the modern world can be described as the process of the development of personality with the help of and on the material of media, aimed at the shaping of culture of interaction with media, the development of creative, communicative skills, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self-expression using media technology. Media literacy, as an outcome of this process, helps a person to actively use opportunities of the information field provided by the television, radio, video, film, press and Internet.
First, to develop the person’s critical thinking skills and critical autonomy. Second, to develop abilities to perceive, evaluate, understand, and analyze media texts of different forms and genres (including their moral implications and artistic qualities). And third, to teach students to experiment with the media, to create their own media products or texts.

There is a number of widespread terms often used as synonyms both in Russia and other countries: “information literacy”, “information culture”, “information knowledge” “information competency”, “media literacy”, “multimedia literacy”, “computer literacy”, “media culture”, “media awareness”, “media competence”, etc. For example, N. Gendina, having analyzed various definitions related to information culture, points to the following terminological inconsistency: in the modern world, “nonunified terms such as ‘computer literacy’, ‘information literacy’ or ‘information culture’, often without clear definitions, increasingly replace such semantically close notions denoting human information knowledge and abilities as ‘library and bibliography culture’, ‘reading culture’, ‘library and bibliography knowledge’, and ‘library and bibliography literacy’ ” [Gendina, 2005, p. 21].

Regarding media literacy as a major component of information literacy, it would be worth referring to a survey conducted among international experts in this field [Fedorov, 2003]. Many of them agree that media literacy is a result of media education. Yet there are certain discrepancies and confusion between such terms as “media education”, “media literacy”, and “media studies”.

S.Ozhegov defines culture as (1) the sum total of economic, social, and spiritual achievements of human beings; (2) the state or quality of being cultured, i.e., being at a high level of cultural development or corresponding to it; (3) the raising of plants or animals; (4) a high level of something, the development or improvement of an ability [Ozhegov, 1989, p. 314]. Hence it follows that media culture (e.g., audiovisual culture) is the sum total of material and intellectual values in the sphere of media and a historically defined system of their reproduction and functioning in society. In relation to the audience, it may be a system of personality development levels of a person capable of media text perception, analysis, and appraisal, media creativity, and integration of new media knowledge.

According to N.A. Konovalova, personality media culture is the dialogue way of interaction with the information society, including the evaluation, technology, and creativity components, and resulting in the development of interaction subjects [Konovalova, 2004, p. 9]. Information culture may also be regarded as a system of personality development levels, a “component of human culture and the sum total of sustained skills and ongoing application of information technologies (IT) in one’s professional activity and everyday practice” [Inyakin, Gorsky, 2000, p. 8].

N. Gendina believes that “personality information culture” is part of human culture, the sum total of information world outlook and system of knowledge and skills ensuring independent purposeful activity to meet individual information needs by using both traditional and new information technologies. This component is a major factor of successful professional and nonprofessional work and social protection of an individual in the information society” [Gendina, 2005, p. 21].

Y. Inyakin and V. Gorsky point out that the model of shaping information culture includes personality culture components (knowledge, values and goal system, experience of cognitive and creative activity and communication) in relation to IT components (databases, Internet, TV, applications, e-mail, PowerPoint, etc.) [Inyakin, Gorsky, 2000, p. 10].

In my opinion, the notion of information culture is broader than media culture, because the former pertains to complex relationships between personality and any information, including media and the latter relates to contacts between the individual and media.

Comparison of traditional dictionary definitions of the terms “literacy” and “competence” also reveals their similarity and proximity. For example, S.I. Ozhegov defines the term “competent” as (1) knowledgeable and authoritative in a certain area; and (2) possessing competence, and the term “competence” as (1) the matters one is knowledgeable of; and (2) one’s powers or authorities [Ozhegov, 1989, p. 289]. The same dictionary defines a literate person as (1) able to read and write, also able to write correctly, without mistakes; and (2) possessing necessary knowledge or information in a certain area [Ozhegov, 1989, p. 147].
Encyclopedic dictionaries define literacy as (1) in a broad sense - the possession of speaking and writing skills in accordance with standard language requirements; (2) in a narrow sense – the ability to read only or to read and write simple texts; and (3) the possession of knowledge in a certain area. The term competence [compete(re) (to) achieve, meet, be fitting] is defined as (1) the powers given by a law, statute or another enactment to a concrete office or an official; and (2) knowledge or experience in a certain area. There are many other definitions of literacy and competence (competency), but in general, they only differ stylistically.

Regardless of the similarity of definitions of “competence” and “literacy”, we are inclined to agree with N.I. Gendina that in popular understanding, “the word ‘literacy’ has a connotation of simplicity and primitiveness, reflecting the lowest, elementary, level of education” [Gendina, 2005, p. 21]. At the same time, the term “competence” seems to be more pinpoint and specific in relation to human knowledge and abilities than the broad and polysemantic word “culture”.

Such terms as “information literacy”, “media literacy”, “information culture of personality” or “media culture” have been frequently used in publications of the past years [Fedorov, 2001; 2005 etc.], but the above terminological analysis leads us to the conclusion that the terms “information competence” and “media competence” are more accurate in denoting the individual’s abilities to use, critically analyze, evaluate, and communicate media messages of various types, forms, and categories and to analyze complex information processes and media functioning in society. Thus, media competence can be regarded as a component of the more general term information competence.

Naturally, it is assumed that human information competence can and should be improved in the process of life-long learning. This is true for school and university students, economically active population and retired citizens (e.g., the information literacy development program for retired citizens at the Media Education Center of the South Urals University in Chelyabinsk).

I understand media literacy as the result of media education. In general, predominant among media educational concepts are the cognitive, educational, and creative approaches to the use of mass media potential. However, at the implementation level most media educational approaches integrate the three components. These are:

- acquiring knowledge about media history, structure, language, and theory — the cognitive component;
- development of the ability to perceive media texts, to “read” their language; activation of imagination and visual memory; development of particular kinds of thinking (including critical, logical, creative, visual, and intuitive); informed interpretation of ideas (ethical or philosophical problems and democratic principles), and images — the educational component;
- acquiring practical creative skills of working with media materials — creative component.

In each particular model these basic components are realized differently, depending on the conceptual preferences of the media educator.

The learning activities used in media education are also different: descriptive (re-create the media text, reconstruct the personages and events); personal (describe the attitudes, recollections, and emotions caused by the media text); analytical (analyze the media text structure, language characteristics, and viewpoints); classificatory (define the place of the text within the historical context); explanatory (commenting about the media text or its parts); or evaluative (judging about the merits of the text basing upon personal, ethical or formal criteria). As a result, the learners not only are exposed to the pleasurable effects of media culture, but they also acquire experience in media text interpretation (analyzing the author’s objectives, discussing — either orally or in writing — the particulars of plot and characters, ethical positions of personages or the author, etc.) and learn to connect it with personal experience of their own or others (e.g. putting themselves in the place of this or that personage, evaluating facts and opinions, finding out causes and effects, motives and consequences of particular actions, or the reality of events).

Moreover, while working with media texts young people have many opportunities to develop their
own creative habits and skills. For example, they may write reviews or mini-scripts; they are exposed to representations of their cultural heritage — and through these to the personal, historical, national, planetary and other perspectives on those events. While studying the main media cultural genres and forms, scanning the development of a particular theme within different genres or historical epochs, becoming familiar with the styles, techniques, and creative activities of the great masters, etc., they acquire much relevant knowledge and learn methods and criteria of media text evaluation. All of that contributes to the development of the student’s aesthetic awareness, artistic taste, and creative individuality and influences the formation of civic consciousness.

As for “media illiteracy,” I see its main danger in the possibility of a person becoming an easy object for all sorts of manipulation on the part of the media… or becoming a media addict, consuming all media products without discrimination. There are many skeptics, and some of them are well-qualified and educated people. For example, in Russian Media Education Journal (Mediaobrazovanie) N 2, 2005, we published an article “What Is Media Education” by Professor Kirill Razlogov, Director of the Russian Institute for Cultural Research, who holds a Ph.D. in cultural studies. He thinks that there is no sense in formal media education for all, because those who are really interested receive this kind of education spontaneously all through their life… Some people are certainly able to effectively develop their own media culture. However, public opinion polls show that the media competence of the majority of the audience, especially the younger generation, leaves much to be desired. True, there are some gifted individuals who successfully cultivate themselves without attending schools or universities — however, this is no cause for closing formal educational institutions…

I have no doubt that all universities, especially pedagogical ones, need media literacy courses, and media education must become part and parcel of the curriculum.

Both in the West and in Russia, the preference in media education today is given to the critical thinking/critical autonomy development theory, the cultural, sociocultural, and semiotic theories. Less popular is the protective theory, focusing upon screening the audience from the harmful influences of the media. However, my impression is that Western media educators seem to prefer the practical approach (with the emphasis on teaching practical skills for working with media equipment) and the consumption and satisfying (the needs of the audience) approach, whereas their Russian colleagues often favor the artistic/aesthetic approaches in media education. Universally recognized are the achievements of our colleagues from Canada and Australia, where media education is a compulsory school discipline. The philosophy and practices of the leading British, French, and American media educators have also obtained general recognition. Traditionally strong are the positions of media education in Scandinavian countries. As for the East European ones, the world obviously knows more about the experiences of Russian and Hungarian media educators, whereas the achievements of Poland, the Czech Republic, and Romania in this sphere remain little-known — not least on account of the language barrier. Of course, Canada and Australia are far ahead of others in making media education a reality. Here in Russia we have much to learn from them.

As I’ve already said, the theories of media education as the development of critical thinking (Critical Thinking Approach, Critical Autonomy Approach, Critical Democratic Approach, Le Jugement Critique, L’Esprit Critique, Representational Paradigm) are now popular in many countries, so the there is considerable agreement with respect to goals and purposes. According to these theories, students need to develop the capacity to purposefully navigate a world of diverse and abundant information. They should be taught to consciously perceive, comprehend, and analyze it, and be aware of the machinery and consequences of its influence upon the audience. One-sided or distorted information (conveyed, in particular, by television, possessing a strong arsenal of propaganda) is no doubt a matter for reflection. That is why it’s so important for the students to be able to tell the difference between the given or known facts and the facts that need to be checked; to identify a reliable source, a biased judgment, vague or dubious arguments, faulty reasoning, etc.

Such skills are especially valuable for the analysis of TV information programs: they make the viewers “immune” to unfounded statements and all kinds of falsehood. Irrespective of the political system they live in, people who are not prepared to interpret the multiform information they are
exposed to be not able to give it an all-round analysis. They cannot oppose the manipulative effects of the media (if there are such effects), and they are deprived of the tools of the media for expressing their own thoughts and feelings about what they have read, heard or seen.

Of course, we shouldn’t oversimplify media education and, setting aside the artistic aspect, confine it to the development of critical thinking and to the study of TV commercials and information programs (where all sorts of manipulative techniques are the most obvious). However, I’m convinced that a developed capacity for critical thinking and mastery of such basic concepts of media education as category, technology, language, representation, and audience are the best aids in the analysis and evaluation of any media text.

**Russian Media Education**

The research for creation of this book was financial supported by the grant of the Target Federal program “Scientific and pedagogical manpower of innovation Russia” for 2009-2013 years within the bounds of the activity 1.1 “The conducting of scientific research by the collectives of Scientific-Education centers”, “The conducting of scientific research by the collectives of Scientific-Education Centers in the field of psychology and pedagogie”; project “The analysis of the effectivity of the Russian Media Education Centers in comparison with the leading foreign centers”. The research supervisor of the project is dr. prof. Alexander Fedorov.

Media education in Russia can be divided into the following main directions:

1) media education of future professionals in the sphere of press, radio, television, cinema, video and internet-journalists, editors, directors, producers, actors, directors of photography, etc.;

2) pre-service media education of school and university level instructors at Universities, Pedagogical Institutes and in-service professional growth courses;

3) media education (integrated into the existing curriculum or autonomous - special courses, electives, clubs activities) as part of the general curriculum in secondary schools, colleges and institutes;

4) “out-of-school” media education in children/students’ clubs, leisure centres, institutions of extracurricular work, clubs;

5) distant media education of schoolchildren, students and adults through press, television, radio, video, and Internet;


**The key principles** of media education in Russian pedagogy are:

- development of a personality (development of media perception, aesthetic consciousness, creative capabilities, individual critical thinking, analysis, etc.) in the process of study;

- connection of theory with practice; transition from training to self-education; correlation of education with life;

- consideration of idiosyncrasies, individuality of students.

**The main functions** of media education are the following: tutorial, adaptational, developing and directing.

The tutorial function presupposes the understanding of theories and laws, the adequate perception and critical analysis of a media text, capability to apply this knowledge in out-of-school contexts, logical capability.

The adaptational function displays in an initial stage of communication with media.

The developing function implies the development of creative, analytical and other capacities of personality.

Task directing functions provide conditions for the analysis of media works (Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993, Fedorov, 2001, 2005, etc.).
The important element in media education curriculum is the **evaluation of the level of students’ media literacy**.

### Classification of Levels of Media Literacy/Media competence

**Table 1. Media Literacy/Competence Levels’ Classification**

<table>
<thead>
<tr>
<th>Media Literacy/Competence Indicators</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motivation</td>
<td>Motives of contact with media: genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, intellectual, esthetic, therapeutic, etc.</td>
</tr>
<tr>
<td>Contact (Communication)</td>
<td>Frequency of contact/communication with media</td>
</tr>
<tr>
<td>Contents</td>
<td>Knowledge of media terminology, theory, and history</td>
</tr>
<tr>
<td>Perception</td>
<td>Ability to perceive various media texts</td>
</tr>
<tr>
<td>Interpretation/Appraisal</td>
<td>Ability to analyze critically social effects of media and media texts of various genres and types, based on perception and critical thinking development levels</td>
</tr>
<tr>
<td>Activity</td>
<td>Ability to select media and to skills to create/distribute one’s own media texts; self-training information skills</td>
</tr>
<tr>
<td>Creativity</td>
<td>Creative approach to different aspects of media activity</td>
</tr>
</tbody>
</table>

Detailed descriptions of the audience’s media literacy development levels for each indicator (based on the above classification) are given in Tables 2-8.

**Table 2. Motivation Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>A wide range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, creative, ethical, intellectual, and esthetic motives to contact media flows, including: - media text genre and subject diversity; - new information; - recreation, compensation, and entertainment (moderate); - identification and empathy; - confirmation of one’s own competence in different spheres of life, including information; - search of materials for educational, scientific, and research purposes - esthetic impressions; - philosophic/intellectual, ethical or esthetic dispute/dialogue with media message authors and critique of their views; - learning to create one’s own media texts.</td>
</tr>
<tr>
<td>Medium</td>
<td>A range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, and esthetic motives to contact media flows, including: - media texts’ genres and subject diversity; - thrill; - recreation and entertainment; - identification and empathy; - new information; - learning ethical lessons from media texts; - compensation; - psychological “therapy”; - esthetic impressions; <em>Intellectual and creative motives to contact media are poorly expressed or absent.</em></td>
</tr>
</tbody>
</table>
A narrow range of genre- or subject-based, emotional, hedonistic, ethical, and psychological motives to contact media, including:
- entertainment
- information;
- thrill;
- compensation;
- psychological “therapy”;
*Esthetic, intellectual, and creative motives to contact media flows are not present.*

**Table 3. Contact Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Everyday contacts with various types of media and media texts</td>
</tr>
<tr>
<td>Medium</td>
<td>Contacts with various types of media and media texts a few times a week</td>
</tr>
<tr>
<td>Low</td>
<td>Contacts with various types of media and media texts a few times a month</td>
</tr>
</tbody>
</table>

This indicator is ambivalent. On the one hand, the audience’s high level of contacts with various media and media texts does not automatically mean the high level of media literacy in general (one may watch TV, videos or DVDs for hours every day but be still unable to analyze media texts). On the other hand, low-frequency contacts may mean not only the individual’s introvert character but also his high-level selectivity and reluctance to consume bad-quality (in his opinion) media products.

**Table 4. Content Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Knowledge of basic terms, theories, and history of mass communication and media art culture, clear understanding of mass communication processes and media effects in social and cultural context</td>
</tr>
<tr>
<td>Medium</td>
<td>Knowledge of some basic terms, theories and facts of history of mass communication processes, media art culture and media effects</td>
</tr>
<tr>
<td>Low</td>
<td>Poor knowledge of basic terms, theories and facts of history of mass communication processes, media art culture and media effects.</td>
</tr>
</tbody>
</table>

**Table 5. Perception Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High: “comprehensive identification”</td>
<td>Identification with an author of a media text with basic components of primary and secondary identification preserved</td>
</tr>
<tr>
<td>Medium: “secondary identification”</td>
<td>Identification with a character (or an actor) of a media text, i.e., the ability to empathize with a character, to understand his/her motives; adequate perception of certain elements of a media text (details, etc.)</td>
</tr>
<tr>
<td>Low: “primary identification”</td>
<td>Emotional and psychological connection with the environment and a story line (sequence of events) of a media text, i.e., the ability to perceive the sequence of events of media text and naïve identification of reality with the plot; assimilation of the message environment.</td>
</tr>
</tbody>
</table>

When analyzing the perception indicator, it should be noted that the majority of people remember 40 percent of what they saw and 10 percent of what they heard [Potter, 2001, p. 24], and that the
perception of information is both an **active** and **social** process [Buckingham, 1991, p. 22]. There are many factors contributing to the success of mass media texts: reliance on folklore and mythology; permanency of metaphors; consistent embodiment of the most sustained story lines; synthesis of the natural and supernatural; addressing the emotional, not the rational, through identification (imaginary transformation into characters and merger with the aura of a work); protagonists’ “magic power”; standardization (replication, unification, and adaptation) of ideas, situations, characters, etc.; motley; serialization; compensation (illusion of dreams coming true); happy end; rhythmic organization of movies, TV programs or video clips where the audience is affected not only by the content of images but also their sequence; intuitive guessing at the audience’s subconscious strivings; etc.

**Table 6. Interpretation/Appraisal Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Ability to analyze critically the functioning of media in society given various factors, based on highly developed critical thinking; analysis of media texts, based on the perceptive ability close to comprehensive identification; ability to analyze and synthesize the spatial and temporal form of a text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, and critical appraisal of the author’s views in the historical and cultural context of his work (expressing reasonable agreement or disagreement with the author, critical assessment of the ethical, emotional, aesthetic, and social importance of a message, ability to correlate emotional perception with conceptual judgment, extend this judgment to other genres and types of media texts, connect the message with one’s own and other people’s experience, etc.); this reveals the critical autonomy of a person; his/her critical analysis of the message is based on the high-level content, motivation, and perception indicators.</td>
</tr>
<tr>
<td>Medium</td>
<td>Ability to analyze critically the functioning of media in society given some most explicit factors, based on medium-level critical thinking; ability to characterize message characters’ behavior and state of mind, based on fragmentary knowledge; ability to explain the logical sequence of events in a text and describe its components; absence of interpretation of the author’s views (or their primitive interpretation; in general, critical analysis is based on the medium-level content, motivation, and perception indicators.</td>
</tr>
<tr>
<td>Low</td>
<td>Inability to analyze critically the functioning of media in society and to think critically; unstable and confused judgments; low-level insight; susceptibility to external influences; absence (or primitiveness) of interpretation of authors’ or characters’ views; low-level tolerance for multivalent and complex media texts; ability to render a story line; generally, analysis is based on the medium-level content, motivation, and perception indicators.</td>
</tr>
</tbody>
</table>

**Table 7. Activity Indicator Development Levels**

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Practical ability to choose independently and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres; active self-training ability</td>
</tr>
<tr>
<td>Medium</td>
<td>Practical ability to choose and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres with the aid of specialists (teacher/consultant)</td>
</tr>
<tr>
<td>Low</td>
<td>Inability (or insufficient ability) to choose and skills to create/distribute media texts; inability or reluctance to engage in media self-training.</td>
</tr>
</tbody>
</table>
Table 8. Creativity Indicator Development Levels

<table>
<thead>
<tr>
<th>Level</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>Creativity in different types of activities (perceptive, game, esthetic, research, etc.) connected with media (including computers and Internet)</td>
</tr>
<tr>
<td>Medium</td>
<td>Creativity is not strongly expressed and manifests itself only in some types of activity connected with media</td>
</tr>
<tr>
<td>Low</td>
<td>Creative abilities are weak, fragmentary or absent at all.</td>
</tr>
</tbody>
</table>

Regrettfully, there is a danger of narrowing down media literacy/competence to computer or Internet literacy levels (which is the case with some Russian media organizations). In our view, such practices ignore influential mass media (the press, TV, radio, and cinema), which is a discriminatory approach to the problem.

Thus I arrive at the conclusion that media literacy/competence of personality is the sum total of the individual’s motives, knowledge, skills, and abilities (indicators: motivation, contact, content, perception, interpretation/appraisal, activity, and creativity) to select, use, create, critically analyze, evaluate, and transfer media texts in various forms and genres and to analyze the complex processes of media functioning.

References


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Author

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MEDIA EDUCATION TRAINING SYSTEM FOR FUTURE TEACHERS ON SCREEN ARTS’ BASIS

Alexander Fedorov

Abstract. The actuality of this article is determined by the urgent necessity of the comprehension of the modern situation of the future teacher's contact with media screen arts (with all usual advantages and disadvantages), the potential opportunities of the cinema, TV and video as the part of media education training of university students. Secondly, the realization of the theoretically and methodically grounded system of the media education on the material of the audiovisual arts, promotes not only the forming of the students’ media acknowledgement and individual creative thinking, but also prepares it for the conduct of the circles and optional lessons, special courses on the problems of media culture, film/video clubs in the schools, lyceums, colleges, culture centers.

Keywords: media education, future teachers teaching system, methods, media literacy, media competence, media texts’ analysis, Russia, schools, universities, educators, teachers.

Actuality and targets

The importance and role of the screen arts (cinema, TV, video) increases in geometrical progression in truth. The screen arts are the complex means of the mastering of the surrounding world by the person (in social, moral, psychological, artistic, intellectual aspects). By the facts of the numerous researches in the overwhelming majority of the secondary and higher educational establishments in Russia and abroad (Baranov, 2002; Duncan, 1989; Gonnet, 2001; Masterman, 1985; Potter, 2001; Silverblatt, 2001; Usov, 1989; Worsnop, 1999 and others), these, the most popular among the pupils and students, kinds of art are ignored, while the developed critical thinking and perception of the audiovisual texts improves and perfects the faculty of pupils/students to perceive the traditional arts (literature, music, painting, sculpture). In other words, perceiving and then analyzing the film or TV program, the pupil/student simultaneously has the possibility to associate with the literature (the text of the dialogues), fine art (visual composition, sets), music (melody, tempo and rhythm), not autonomously, but integrated form.

The broad spectrum of the influence of the screen arts based on their audiovisual, time-space nature, has the considerable, uncalled potencies of the development of the human personality, individuality – its emotional sphere, intellect, way of thinking, consciousness (the perception, and taste, independent, individual critical and creative thinking).

The actuality of my research is determined by the urgent necessity of the comprehension of the modern situation of the future teacher's contact with media screen arts (with all usual advantages and disadvantages), the potential opportunities of the cinema, TV and video as the part of media education training of university students. Secondly, the realization of the theoretically and methodically grounded system of the media education on the material of the audiovisual arts, promotes not only the forming of the students’ media acknowledgement and individual creative thinking, but also prepares it for the conduct of the circles and optional lessons, special courses on the problems of media culture, film/video clubs in the schools, lyceums, colleges, culture centers.

The object of my research is the theoretical and practical activity of the students, who acquire the media knowledges with the help of the cinema, television and video, develop their creative and moral potential, the individual critical thinking, the independence of the analytic judgment, study to teach the pupils on audiovisual basis.
The subject of the research is the pedagogical opportunities for using the screen arts in the university educational process.

The aim of my research is at first, to define the place and role of the screen arts in the sphere of the artistic interests of the future teachers, the psychological and pedagogical conditions of the development of the students’ individuality by the means of the cinema, TV, video. Secondly, the aim is to elaborate the effective system of the formation of the consciousness (on the basis of the perception of the audiovisual reality in the cinema, this perception unites the experience of the apprehension of the traditional arts), to develop the individual thinking an creative potential of university students, to prepare the future teachers for media education and training of the pupils.

The hypothesis: it’s assumed that students’ training for audiovisual media education of pupils may become the effective method of the development, of the acknowledgement (the perception, the skill of the analysis and so on), the creative faculties (through the practical mastering of the audiovisual language, the theatrical and situative games, etc.), the individual thinking of the audience, with the condition of the maximum use of the potential opportunities of screen arts with help of pedagogical model.

This model includes: the mastering of the creative skill by the students on the basis of screen arts, the forming of the apprehension of media structure; the ability of their analysis, the acquaintance with the main milestones in the history of screen media arts, with the modern social and cultural situation; the studying of the methods and forms of the media education and training of the pupils; the use of the obtained knowledges and skill in the process of pedagogical practical work in the secondary school establishments.

The present model foresees the method of the lessons, based on the problematic, in the form of the game and others. These forms of education develop the individuality of the student, the independence of his thinking, stimulate his creative abilities to the direct involvement into the creative activities, the perception, interpretation and analysis of the audiovisual structure of narration, the adoption of the media knowledges.

For the achievement of the aim of the research I decided the following tasks:

- to learn the theoretical sources and practical experience of the media education in Russia and abroad;
- to ascertain the role of the screen arts in the modern social and cultural situation, the causes of its viewer's success and the degrees of their influence on the students' audience.
- to give the mark to potential opportunities of the screen arts in the modern process of the students’ media education, to the specific of the appearance of the pedagogical peculiarities of the present process.
- to work out the contents, the principles and methods of the use of the screen arts during media education of the future teachers (taking into account the development of their creative individuality, media perception, the independence critical thinking and analytical abilities, etc.).
- to base on facts the main principles of the training system of students to the pupils’ media education on the basis of the screen arts, to work out the method of the studies with the future teachers on the audiovisual topic, to examine it practically, to make the analyses of the results and the conclusions.

This research has been taking place in the Taganrog State Pedagogical Institute.

The points of departure of my research was the training system of university students for media education of the pupils on the basis of the screen arts and consists of:

- the aim: the development of the creative personality of student, his faculties for the perception, interpretation, analysis and the appraisal of the author’s position in the film or telecasts. On this basis the eagerness of the future teacher for the pupils’ media education is forming;
the components of the system: media educator and students, the means of the education and training (media screen arts); the pedagogical model of the training (the stages of the forming of the media acknowledgement on the basis of the perception of the screen arts, the development of the creative potential, the study of the theory and history of the cinema, TV, video; the education of the pupils by the means of media, the use of the knowledge obtained in the process of the work in the schools and colleges;

- the structure: the correlation of the components of the system (including the logical ground of the consistency of the main stage of the experimental model, their connections, and so on);

- the functions: the contents, method and the means of the preparation of the future teachers for the use of the screen arts in the work with the pupils (the organizing, informative, active and controlling functions of the pedagogue, the program of the work with the students, the utilization of the problem and game-using method, different audiovisual means of education, and so on);

- the communication with the surrounding reality (the social, psychological, informative and other aspects);

- the results: the total media educational effect of the system.

During the realization on the worked out system of the preparation of students for the media education of pupils on the basis of screen arts, we based on the four main forms of activity, which had created the specific conditions not only for the creative development of the individuality of students, the audiovisual, time-space media perception, critical and creative thinking, practical media activities, the ability of the interpretation and analysis of the films and TV programs, but also, for the creative mastering and practical use of the method of school and school-out lessons with the pupils by the audiovisual means.

The following basic forms of activity are distinguished:

- the mastering of the principles of the creative skills on the basis of the films, TV-programs (the writing of the small scripts, the work on the posters, the amateur video shooting);

- the forming of the media perception, interpretation and appraisal of the production of cinema, TV and video, rising to the identification with author, that is to the comprehension of the complex of the audiovisual images, individual creative mentality;

- the obtaining of the knowledges about the history of the screen arts, about their role and place in the social and cultural life;

- the study acquisition and practical use of the method and program of media education of the pupils on the basis of the screen arts.

I agree with the Russian researchers (O.Baranov, 2002; Y.Ussov, 1989) who proved that the first three forms of activity promote the expected result — the forming of the audiovisual media literacy/competence, that is the ability of analysis and synthesis of the audiovisual, time and space form of the narration, the active development of the creative individuality. As for the forth form of activity, then it is straightly directed to the training of the future pedagogues for the professional leading of the lessons of the pupils' media education.

For the realization of the research tasks the different methods were used: the systematizing and analysis of the theoretical, methodical literature on this problem, the observation, conversations with students, tests, the study of the results of students creative activities, the elaboration of the theoretical model and methods of the future teachers' preparation for the media education of the pupils on the basis of the screen arts, the pedagogical experiment.

The theoretical importance

1. The system of the training of students for media education of the pupils on the basis of the screen arts is grounded in this research. I took in to consideration: the role and opportunities of cinematograph, television, video/DVDs, Internet in the modern social and cultural situation, and the causes of the their viewer's success; the potentials (informative, educational, ethical, aesthetical,
therapeutic, intellectual, etc.) of the media education on the basis of the screen arts during the development of the perception, critical thinking, creative faculties of the future teachers.

2. The volume, contents a theoretical model, forms, methods, program of the training system of the university students for media education of the pupils on the basis of the screen arts, the criterions of students’ media competence in the audiovisual sphere are elaborated. The practical control of this system was made.

3. The theoretical importance of the work consists in elaboration of the complex system of university students’ training for the media education of the pupils on the basis of the screen arts, and this system forms the basis for the development of the creative personality of future teachers in the conditions of the intensive increase of the media stream.

The results of the research can be used in the process of students/pupils media education.

**The Test and Application of the Results of the Research**

The main results of this research are practically realized in the system of the students’ training for the media education of the pupils (in the frame of media education specialization 03.13.30, Taganrog State Pedagogical Institute, Russia), in the practical activity of many former students of my university, who, after the graduation, work in the schools of Taganrog and Rostov region.

**The theoretical basis of the training of the students of the pedagogical universities for the pupils’ media education on the material of media screen arts**

The specifics of the students’ contacts with the cinematograph, TV, video/DVDs and Internet have the following line: the dominant part of the orientations on the recreative, compensatory, therapeutically function of the media screen in this process, on the spectacular genres (comedy, melodrama, thriller, etc.) of popular media texts. Proceeding from this tendency, it's given the analysis of the phenomena of the media mass culture, the causes of the aspect author's success of media texts, the mechanisms of the their influence and potential opportunities in the forming of the acknowledgement of the young audience.

Summing it up I came to the conclusion that it's necessary to take into consideration the peculiarities of the modern social and cultural situation, the different peculiarities of the contact of the young audience with the mass/popular culture while elaborating and realizing in practice the communicative and functional aspects of the system (the model, method, and so on) of students’ training for the media education of the pupils.

I also classify and analyze the existing models of media education, which are necessary for the elaboration of the component, structural and functional aspects of the training system of the university students for the pupils’ media education.

On the whole, the essence of such models is brought together to the following main stages:

- obtaining of the knowledges about the history and theory of the media culture;
- the formation of the skills of the perception and analysis of the media texts;
- the forming of the creative practical experience on the basis of media.

The comparison and analysis of such systems of media education showed that the essential lacks can be found in them: isolation of the consideration of the forms and contents during the analysis of concrete media text, the appraisal of the media text as some set of the “expressive means” and so on. Another consists of the fact the art component of the analysis is either absent.

The analysis of Russian and foreign researches (Baranov, 2002; Duncan, 1989; Gonnet, 2001; Masterman, 1985; Potter, 2001; Silverblatt, 2001; Usov, 1989; Worsnop, 1999) gave the opportunity to systematize, to distinguish the most characteristic motive of the activities, which in these or those interpretation define the structure of the personality, individuality. This motives (therapeutically, compensative, recreative, etc.) ware taken into consideration while elaborating the different aspects.
(component, structural, functional) of the system of the future teacher's training for media education of
the pupils.

Proceeding from the fact, that one of the most important factor of the influence on the personality is
the media, I meant, its potential opportunities (in motivative, intellectual, moral, aesthetic, creative and
others aspects) during the elaboration of the above-mentioned system.

There took into consideration the contradictions of the modern process of the education in Russia also
between:

- the role of media in the modern society and their place in the schools’ educational plans,
- the increased intensity of the informative sight and sound flow and its relatively poor use in the
  Russian secondary and higher education;
- the premises for the improvement of process of media education (the liquidation of the
  bureaucratic prohibitions etc.) and the scanty use of screen arts in the mass education;
- difficult economic situation in Russia and the wish of the youth to get the support of life;
- the potential of the subjects of media culture in the sphere of the development of the
  acknowledgment, the creative individuality of the students and the quality of their practical use.

The essential defects of the media education in Russia (the one-sided, isolated study of the literature,
music, and other arts, the isolated consideration of the forms and contents when analyzing the concrete
work, and so on) and the basic conditions of the improvement of the process of the modern education
(the definition of the criterions of the perception and development of the individuality of the student;
the improvement of the models, programs, methods, forms of the lessons made by the future
pedagogues on the basis of screen arts; the general orientation to the formation of the
acknowledgement and the development of the creative potentials of the individuality in accordance
with the ideas of the humanism, which don't depend on the social origin, race and religion; the
consideration of the Russia social and cultural situation, psychological peculiarities of the young
audience; the insertion of media courses into the university programs).

According to the hypothesis of my research a lot of the above mentioned difficulties and lacks can be
overcome with the help of the maximum use of the potentials (emotional, creative, informative,
aesthetic, etc.) of the screen arts, which help the development of the independent mentality,
acknowledgement, creative individuality.

In virtue of the classification and analysis necessary for my research system of the criterions of
students’ media competence is formulated in the following way:

- the contact criterion: the contact frequency with media, the skill to take orientate in their stream
  (that is to choose the favorite genres, themes and so on);
- the cognitive criterion: the knowledge of history and theory of media culture, concrete works of
  the media arts;
- the motivation criterion: the emotional, hedonistic, compensatory, aesthetic and others motives of
  the contact with media;
- the appraisal / interpretative criterion: the level of the perception, the faculty for the audiovisual
  thinking, the independent critical analysis and synthesis of the space and time form of the
  narration of the screen art's text, the identification with the character and author, the
  understanding and appraisement to the author’s conception in the context of the structure of
  media text;
- the creative criterion: the level of the creative basis in the different aspects of the activity, first, of
  all — perceptional , analytical, artistic, game-form.

Basing on the different classification of the levels of the media perception, suggested in the researches,
and connected with the problems of media education, I came to the following variant, corresponding
to the aims and tasks of my research:
the level of the “initial identification”: the emotional, psychological coherence with the media screen environment and the plot (bond of the events) of the narration;

- the level of the “second identification”: the identification with the character of media text;

- the level of the “complex identification”: the identification with the author of the media work, with preservation of the “initial/primary” and “second” identification (with the following interpretation).

Besides, I distinguished the following criterions of the professional readiness of the student for media education of the pupils:

- the cognitive pedagogical criterion: the theoretical and pedagogical knowledges in the sphere of media culture and media education;

- the pedagogical motivation criterion: the direction to the media education of the pupils, the aspiration to the improvement of the knowledges and skills;

- the operating practical criterion: the methodical skills and pedagogical conduct;

- the pedagogical creative criterion: the creative point of view in the process of the pupils’ media education.

After the clarification, comparison and analysis of the criterions of students’ media education, levels of their perception and appraisal, I formulated the basic model of the training of the future teachers for pupils’ media screen arts education. This model was formulated in virtue of the analysis and comparison of the different Russian, western models.

In short, the tasks of these models are reduced to the following:

- to get the idea about the levels of media perception and analysis of media texts by students;

- to develop media perception of the future teachers of full value (level of the “complex identification”), creative, individual mentality, the skill to skill, etc.);

- to acquaint the audience with the main land-mark of the history of the media culture and the typical peculiarities of the modern social and cultural situation;

- to teach the future teachers the methods and forms of media education;

- to give the opportunity to students to put into practice the obtained knowledge sans skills in the schools and out of school establishments;

- with the help of the definitive tests and written works, conversations to make the comparative analysis of students’ media competence before and after the study of media education literacy course and thereby to get the opportunity to judge about the effectuation of the model and methods.

The above mentioned basic model is orientated on the development of the media acknowledgement, intellect, creative individuality world outlook of the student, on the consideration of the dialectics end the synthesis of the development and education, on the formation of the knowledges about the media screen arts, the skills of the critical analysis of the audiovisual, spaces and time form of the narration, creative game potentials, opportunity to communicate, and so on.

The present model is considered as the basic component plot of the system of students training for the media education of the pupils. The present system is counted in the realization in the framework of the university specialization “Media Education” (N 03.13.30).

The types of the perception and criterions of students’ media competence

The analysis of the results of my experiment showed that in the initial phase of the teaching of the specialization “Media Education” the level of the “second identification” (64, 7% of 990 questioned university students) predominated in the media perception by students, and only small part of the student audience can he conditionally attributed to the level of the “complex identification”. The
experiment showed that because of the small influence of the level of the “complex identification” in the media perception of the works of the screen arts, future teachers most popular film and TV programs are those of the entertaining genres, which are often based on the folklore source and have the features of the serial and standard films.

So, the most popular cinema and TV production is: the film with the brightly marked entertaining (88,6%), recreative (48,1%) and compensative (62,5%) function, with the dynamics (68,4%) and exotic of action (72,6%) with the charming characters or leading person from the TV program (86,2%), with the happy end (31,9%). For all that the so-called popular culture in the limits of the screen arts takes the first places in the media preferences of the students and therefore makes the maximum influence on their acknowledgement and world outlook.

The analysis of the criterions of students’ media competence revealed that the “cognitive criterion” (the knowledge of history and theory of media culture, concrete works of the media arts) practically was absent in all the three tests, the “contact criterion” (the contact frequency with media, the skill to take orientate in their stream) reduce to the entertainment genre and theme choice, which pushes aside the problematic, difficult for media language.

The “motivation criterion” (the emotional, hedonistic, compensatory, aesthetic and others motives of the contact with media) was seen in the wish of the audience to have fun (88,6%), that is 877 students from 990 of the tested), in the identification with media text’s character (86,2%). The motive of cognification forms – 51,7%, compensatory – 62,5%.

“Interpretational criterion” of students’ media competence was in the straight dependence on the level of the media perception (the common tendency is the predominance of the “second identification” level).

The “creative criterion” (the level of the creative basis in the different aspects of the activity, first of all — perceptual, analytical, artistic, game-form) often proved to be more developed than the interpretational.

The analysis of the real students’ media interests, the clarification of the levels of media perception leads to the conclusion that because of the poor audience media competence it’s necessary to foresee the stage of the formation of their media acknowledgement, creative individual mentality, the faculty for the analysis of the structure of the narration, the acquaintance with the genres and forms of media arts, the main landmark in their history, the study of the methods and forms of the leading the media education lessons with pupils.

The preparation of the future pedagogies for media education training work at school and out of school

In the functional aspect of the system worked out by me, the main methods of media education were taken into considerations the persuasion, involvement in to the media activity, the organization of the problem situations, the stimulation games, self-education, the account of the theoretical and historical media material (the lectures, conversations, the opening address before the media contacts, the discussions about media texts), the use of the fragments, stills, photos, literature and press etc.; the application of the different creative tasks and exercises: the employment, of the creative, game forms of the education; the control and appraisal of the tasks and works by the students.

Then it’s given the detailed analysis and description of the detailed analysis and description of the leading of the lessons on the media culture topic (students’ acquirement of the creative on the material of the cinema, TV and video, Internet with the help of the game-form method and technical means; the understanding media language in the process of the group discussion; the lecture’s stage with the parallel practical tasks; the acquaintance with the theory of media perception and its types; the analysis of the main causes of the popularity of media texts of different kinds and genres).

For the development of student's media perception I meant the mastering of some kind of a cutting mentality by the audience – the emotionally meaning, correlation of the elements of narration, their
plastically, rhythmical junction in the still, episode, scene. That is in order to base the media perception and analysis of media texts on the correlation of the following processes:

- the perception of the dynamically developing visual images;
- the preservation of the previous audiovisual elements of the screen image;
- the description of the space-and-time, audiovisual image in the rhythmically organized plastically form of narration on the basis of the discussion of the cutting combination of the stills (accounting their front depth, color-light composition) and the episodes, for the dynamics of the formation of the sight and sound image in media screen arts appears just in the correlation of the stills and cutting.

The aim of the present tasks is the developing of the emotional activity of the future teachers, their creative individuality, independent mentality, sight-and-sound memory, that is the developing of the factor, promoting the analysis and synthesis of the audiovisual, space and time image.

The analysis of the results of the forming experiment (which was made in the Taganrog State Pedagogical Institute) proceeding from the theoretical model of the students training for media education of the pupils, showed, that at first, during such lessons, the association coherences are arranging between media and viewer's experience of students. Secondly, the emotional experience with the heroes and the authors of media texts had happened at first, on the basis of the intuitional, subconscious perception of the dynamics of the sight and sound image of the episode, then the future teachers realized the process of its analysis and synthesis (the clarification of the meanings of the stills, plans etc., their generalization, combination, comprehension, the expression of their own attitude), they went from the linear to the associative, versatile interpretation of the narration.

Students' knowledges, the emotional and intellectual experience was being replenished, the faculties for media perception of media screen images were being developed, that is the events, the motives of characters, the artistic, musical design were perceived in the close connection at whole. During the repetition of the present method on the different examples of media texts of the various kinds and genres the such skills of the students were enriching and fixing: their media acknowledgement was forming, together with the individual creative sight and sound mentality, without which, the perception on the level of the “complex identification” is impossible. The judgments of students corresponded to the main criterions of the media competence on the whole (cognitive, contact, motive, appraisals, creative).

Finally, the complex of the practical tasks of the creative nature based on the various form of the activity (perceptive, artistic, creative etc.) completed the knowledges and skills had been obtained by the students earlier: the future teachers' interests in cognition, fantasy, imagination, associative and creative individual thinking, audiovisual media literacy were developing.

On the wholes, the lessons of the development of media perception prepare students for the next stage - the critical analysis of media texts (Potter, 2001; Silverblatt, 2001): the consideration of the episodes' contents, with the maximum brightness embodying the typical conformity to natural laws of the media text on the whole; the analysis of the logic of author's mentality; the definition of the author's conception and the basis of students' personal attitude to that or another position of the creators of media works.

I elaborated also the game's method and the problematic method of the group discussions about media texts. The scheme of the discussion about media texts: group seeing a media text; post communicative stage - the discussion about in student audience. In the capacity of the basic criterion of the students' faculty for the critical analysis of the audiovisual, space-and-time structure of media texts; the skill of the comprehension of the varied figurative world of the media text is distinguished. The skill of the comprehension of the logic of the sight and sound, plastic development of the author’s thoughts is also very important in the complex unit of the various means of the organization of the sight and sound. For all that I take into consideration the specific peculiarities of the each media audiovisual arts.
In particular, according to the our media education system, university specialization foresees the study of the parts “The Main Stages of the Media Culture History” and “The Training for Media Education of the Pupils on the Basis of Screen Arts”.

During the realization of the program of the last part, the following stages were foreseen:

- the acquaintance of the future pedagogues with the problem of media education and training of pupils in Russia and abroad;
- the study of the methods of media education;
- the use of the obtained knowledges and skills during students’ pedagogical works with pupils.

In the process of the forming experiment, the future teachers mastered the creative point of view in the work with the pupils, with the help of the games in roles, the tasks of the creative nature, the differentiated attitude to the pupils, proceeding from their individuality, cultural development. The attention of the audience was drawn to the media education of the pupils: the purposeful selection of media texts, the definition of the main tasks, organizational and methodical principles, best conditions forms and methods (the persuasion, stimulation, the organization of the problem situations, etc.) of the lesson with the pupils. Such lessons must be corresponding to the process of the formation of the pupil's creative individuality, media perception, including the concrete practical tasks, the use of the technical means control and appraisal of pupils’ work.

The creative tasks for future teachers media education include: the writing ones (the working out of the plan-summary of the lesson, conversations, the opening words before the students’ group seeing, competitions, the choice of the themes and the ground of the plans of the media education course's and diploma's works), the “theatrical and situation's” role games (“The Media Education Lesson”, “The Conversation with the Pupils about Media”, the theatrical sketches on the themes of media study, etc.).

The criterions of the fulfillment of the present studies (as ones of the control lessons during the pedagogical practical work are: the skill of the future teachers to draw up the plans and choose the subjects of the different kinds of works with the pupils theoretically grounded and methodically literately, to lead the studies of the clubs and optional lessons on media material.

In the result of the realization of the formative experiment, the levels of the criterions of the professional readiness for pupils’ media education on the basis of media screen rose. Thus I got the evidences of not only the effective work of my system (the result aspect), but the proofs of the necessity of the maximum development of the knowledges and skills, corresponding to the worked out criterions of the professional readiness for media education of the pupils.

The results of the student pedagogical practice in the school classes showed that media studies with the pupil led most successfully those future teachers, who owned the high level of the criterions of the professional readiness for the present kind of the pedagogical activity. Thereby this fact testified the correctness of the criterions' principles of the system worked out by me.

The comparative analysis of the results of the formative stage in experimental student groups with reference to the control ones is devoted to the analysis of the positive changes in the sphere of formation of media acknowledgment, individual creative mentality and the practical skills for the preparation for the pupils' media education which happened in the students’ experimental groups as compared with the control, having studying by the ordinary university’s program.

This way, in the result of the formative experiment the students' level of media perception and individual mentality, the faculty for the independent analysis and synthesis of the audiovisual space and time narration of media texts rose, the level of the creative nature in the pedagogical, researching, artistic activity extended.

During the student pedagogical practice the information about the levels of the readiness of the future teachers for media education was got. In the process of the observations, conversations, tests I fixed: the degree of the attitude of students to media education of the pupils, the requirement in media education of the pupils, the independence, the individuality of the mentality (the inclination to the self-education, emotional receptivity and so on).
The results of the experiment testify the effective work of my system of the students' training for media education of the pupils. The supply of the media acknowledgement, individual creative mentality has got the development. The students have studied to analyze the media texts; they have learnt to lead the various studies with the pupils of the secondary schools on the material of the screen art.

References


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MODERN MEDIA EDUCATION MODELS

Alexander Fedorov

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** (Uslov, 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 (Uslov, 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.Uslov’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” (Uslov, 1998: 56). Uslov’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.


**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.


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 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 interprets, 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'enseignement 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.


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.

## References


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THE CONTEMPORARY MASS MEDIA EDUCATION IN RUSSIA: IN SEARCH FOR NEW THEORETICAL CONCEPTIONS AND MODELS

Alexander Fedorov

Abstract. Media education in Russia in general has still not moved from the theoretical conceptions and local experiments to the wide practical implementation. It is necessary to consolidate pedagogical institutions of higher education, universities, faculties of journalism, experimenters in media education and also the media community, coordination of the interaction of state structures, the existing media educational centers and experimental sites in this sphere.

Keywords: media education, media literacy, media competence, theoretical conception, models, Russia, researches.

Introduction

For many decades the professional educators and arts critics from Russian Academy of Education (L.M. Bazhenova, E.A. Bondarenko, S.I. Gudilina, A.A. Zhurin, L.S. Zaznobina, L.S. Pressman, K.M. Tikhomirova, Y.N. Usow, A.V. Sharikov, E.N. Yastrebtsova and others) and from pedagogical institutes and universities (O.A. Baranov, N.B. Kirillova, S.N. Penzin, G.A. Polichko, A.V. Fedorov, N.F. Khilko) have been working out theoretical conceptions and models of mass media education. Russian professional journalists and/or professorate, who taught journalism in institutes of higher education, didn't hurry to develop the theoretical sphere of this direction of pedagogics for the time being. They preferred to remain in the familiar range of problems of training of future media professionals, and/or to promote the traditional development of the practical branch of media education for schoolchildren and the youth (school and student newspapers, film/radio/television studios, etc.).

However, under the obvious influence of the significant progress of media education in the West (first of all in the leading English-speaking countries), and in Russia itself, the most mobile and active representatives of Russian journalism one after another began to develop this relevant field in the beginning of the XXI century.

Media Education and Journalism

The first serious theorist and journalist who paid attention to mass media education was A.P. Korochensky. In his doctoral thesis and monograph he justly substantiated the common tasks of media criticism and media education (Korochensky, 2003). Then S.G. Korkonenko took the baton of interest of professional journalism to mass media education (Korkonenko, 2004). In 2007 I.A. Fateeva published her monograph “Media Education: Theoretical Fundamentals and the Experience of Realization”, which became a kind of manifesto of “journalistic view” on the problems of mass media education in Russia.

Firstly I.A. Fateeva proposed her own variant of the definition of the term “media education”, interpreting it as “the scientific and educational field of study which subject is the means of mass media and communication in pedagogical aspect of their manifold connections with the world, society and mankind. In theoretical terms this field lies at the intersection of pedagogics and the complex science of media. In practical terms it presupposes joint activities of trainers and trainees in
preparation of people for the life in mediatized world, ... all the deliberate and systematic actions intended to satisfy the educational needs arising from the very fact of the existence of mass media. In other words it is the organized and sustained process of communication which gives rise to teaching of the production of mass media as well as their use" (Fateeva, 2007, p.11, 13-14).

As we can see, this definition is relatively tight and unlike the series of detailed definitions of UNESCO put forward from 1970s to 2000s (see, for example, the definition of UNESCO, 2001, which emphasizes the democratic and humanistic principles of media education), it tends to universality and neutrality of generalization.

Secondly, after analyzing various theories of media education elaborated by media educators in different countries, I.A. Fateeva concluded that to “derive” the media educational conception from theories of communication is not only unwise but also harmful, because in that way the conceptual disunity of teachers and their students is originally laid, it is burdened by the moral and ethical problems. Not having come to a common solution on the merits, teachers begin to impose their own vision of the problem on their audience” (Fateeva, 2007, pp.25-26).

Probably many media educators will consider such an obvious rejection of media theories of the conceptual approaches to media education to be rather questionable, but the confusing thing something different: why do teachers must “impose their own vision of the problem”? Can’t the process of correct joint comparative analysis of various theories and/or conceptions with the audience be productive?

Thirdly (and this probably is the most important), I.A. Fateeva considers the practical approach to be “the starting point of the theory of media education and the basis for the decision on which educational technology to prefer.” (Fateeva, 2007, p.26). At that the researcher interprets the practical approach much wider than its narrow treatment (that is to teach the audience to use media equipment and create media texts with the help of it). I.A Fateeva believes that practical approach in media education must rest upon the “theory of media activity” (with the detailed classification of the forms of media education and the elaboration of its pedagogical principles), according to which “it is logical for media education as the form of organization of educational process to be built upon the consecutive unfolding of favorable conditions by the pedagogues for the audience to master the following forms of activity:

- adequate perception of media texts as products of human activity, understanding the mechanisms of their origin and replication, their critical evaluation and the qualified opinion about them;
- observation of the functioning of mass media and communication in the society (both the system and its individual enterprises), understanding of them for the deliberate choice and use of them;
- participation in the dialogue with mass media on the basis of modern technology;
- mastering of the process of the creation of media texts on the basis of participation in media educational projects of different scale” (Fateeva, 2007, p.34).

At that she justly mentioned that “in our time, the time of ever-increasing interactivity of modern means of mass communication, the passive media education is unable to meet the challenges of preparing people for the life in mediatized society”. The researcher concludes that among other practical forms of media education, the media education project should become the core technological form of media education, and “the mastering of the methodology of its implementation is mandatory for professional media educators” (Fateeva, 2007, p.120).

Thus the “theory of media activity” in the treatment of I.A. Fateeva is clearly synthetic in nature and it incorporates many elements of the earlier theories of media education.

A year after the publication of I.A. Fateeva’s monograph she formulated her position even clearer: “We offer the media education community to consider the theory of media activity capable of being the theoretical unifying, integrative axis, which modern media education lacks so much, for the consolidation of scientists and teachers from different schools as an alternative to the above mentioned conceptions (semiotic, cultural, aesthetic, social and cultural, the theory of the development of critical thinking, etc. – A.F.). The proposed theory originally comes from the consistently competent
approach to the educational process and aims at the final result of the mutual activities of students and teachers, for both types of media education (professional and mass)” (Fateeva, 2008, p.141).

Time will tell how I.A. Fateeva’s “theory of media activity” will be accepted by Russian and foreign media teachers, but it’s clear that its synthetic orientation correlates with the final result of media education – media literate personality, i.e. the totality of its motives, knowledge, skills, abilities (indicators: motivational, contact, informative, perceptive, interpretative / evaluative, practical and operational / activity, creative), to facilitate selection, use, critical analysis, evaluation, creation and transmission of media texts in a variety of types, forms and genres, the analysis of complex processes of functioning of media in society (Fedorov, 2007, p.54).

Discussions about Media Education

However, the community of theorists who have come from journalism does not always understand such interpretation of the concept of “media competence”. For example, quoting the indicators of media competence which I had worked out, I.M. Dzyaloshinsky and I.V. Zhilavskaya concluded that “all the authors quoted by A.V. Fedorov (and he himself) restrict themselves to media sphere when reflecting on the indicators of media competence. As if the ability to consume and produce media texts is needed only to consume and produce media texts. (Dzyaloshinsky, 2008, p.88; Zhilavskaya, 2009, p.109).

I don’t agree with this. Aren’t the indicators which I have worked out related to social issues (including moral, civic, etc.)? After all, people’s motives for choosing, perception and/or creation of media texts are always connected with social and cultural context, as well as its moral, civic attitudes. The same can be said about the interpretational and evaluative indicator of media competence. While interpreting and evaluating media texts the audience is always based on its (rather differentiated) social and cultural positions, again incorporating aspects of morality, religion, citizenship, etc. And how can we evaluate the processes of media functioning without the analysis of the problems of society, isolating ourselves within the media texts like in a shell?

No wonder that in the definitions of UNESCO (UNESCO, 2001 and others) media education and media competence are consistently connected with the development of democratic thinking and the development of civic responsibility of a personality.

Reasoning about the mission of media education in general, I.M. Dzyaloshinsky further states that “the social significance of media education is not so much in improving media competence of the individual, as in the formation of the aim at media activity” (Dzyaloshinsky, 2008, p.90), which controls “an individual’s actions for searching (or producing) information in the sphere of media” (Dzyaloshinsky, 2008, p.91) and has the “six basic types”: “search, reception, consumption, translation, production, distribution of mass information” (Dzyaloshinsky, 2008, p.93).

In my opinion there’s nothing new in I.M. Dzyaloshinsky’s definition of “media activity”. In fact it is the worsened version of the much more thoroughly grounded and developed I.A. Fateeva’s “theory of media activity” (Fateeva, 2007, p.34).

For example, “consumption” is mentioned among the types of “media activity”, but nothing is said about “the analysis of media texts” which is a crucial type for media education (incidentally, it was quite justly accentuated by I.A. Fateeva). Moreover, activities such as “translation”, “distribution of mass information” have never been considered in the key ones media education. What is important for any media agency (translation, distribution) is secondary for the purposes of media education. “Media active” schoolboy easily sends SMSes or simple-minded chat messages like “Maria, where are you? Let’s have a party!”, but at the same time completely unable to analyze a simple media text (published, for instance, in a popular paper), can hardly be called “media literate”…

The following statement of I.M. Dzyalozhinsky seems to me extremely controversial. He says that “the traditional “pedagogical” approach to media education, which restricts itself to the analysis of “individual - media text” relations, cannot answer the main questions:

- What is the reason of the existence of exactly this configuration of informational and media environment in contemporary Russia?
- Why do media produce just these media texts rather than other?

- What has an individual to do when he needs not only to protect himself from “the corrupting influence of media”, but also to search for the necessary information for success in life?” (Dzyalozhinsky, 2008, p.99).

The reality is quite the opposite. “Pedagogical” media education approaches never limited themselves to the “hermetic” analysis of media texts, on the contrary, they have always reached for the analysis of multifaceted relationships between media and society (see, for example: Masterman, 1997, p.51-54; Silverblatt, 2001, p.45-47, 55; Zaznobina, 1996, pp.75-76; Fedorov, 2001, pp.81-84; Fedorov, 2003; 2010; Fedorov, 2007, pp.189-193; Fedorov, 2010; Sharikov, 1991 and others).

Moreover, “critical thinking in relation to the system of media and media texts is a complex reflective process of thinking, which includes associative perception, synthesis, analysis and evaluation of the mechanisms of functioning of media in society and media texts (information / messages) which come to people by means of mass communication. Thus the development of critical thinking is not the final goal of media education; it is its constant component” (Fedorov, 2007, p.86).

At the end of his article, I.M. Dzyaloshinsky comes to another conclusion which is very controversial in my opinion, that “further development of media education is connected with the development of the civilian-based approach, which aim is not just to increase the level of media competence of students, but to increase media activity of the population. That in turn would stimulate the development of civil communications, ensuring the establishment and development of civil society” (Dzyaloshinsky, 2008, p.99).

I.V. Zhilavskaya shares approximately the same opinion. She states that “media education is the activity in the field of media, the work of consciousness and subconsciousness, the analysis and correlation of self and society with the global problems of mediatized environment. In fact, media education is a form of civic education. It allows young people to become responsible citizens who understand how and by means of what their town, their country and the whole world lives” (Zhilavskaya, 2009, p.75).

Of course media education absorbed the orientation to civic responsibility, humanism and democracy a long time ago (see, for example: UNESCO, 2001, p.152; Buckingham, 2000; Ferguson, 1997; Gonnet, 2001, p.24; Korochensky, 2003; Fedorov, 2003; Fedorov, 2007, p.370, etc.). However if to highlight the “civic approach” out of the broad spectrum of tasks of media education, then it’s better not to deal with media education, but with citizenship or social studies (including them as the academic disciplines). Besides we shouldn’t forget that the concept of “media competence” seamlessly incorporates the component of “media activity” as well…

Putting forward the new interactive (journalists) model of modern media education I.V. Zhilavskaya wrote (though without giving any particular examples), that “the overwhelming majority of research papers and theses which deal with the matters of media education one way or another, and related to the field of pedagogics, virtually doesn’t explore the productive function of media education in relation to the phenomenon of media, which in this context is equivalent to the educational component of the subject” (Zhilavskaya, 2009, pp.104-105). “This conception is realized in the new interactive (journalists) model of media education, which should be differentiated from the pedagogical model. The basis for distinguishing between these models is the spatial and role arrangement of the participants of media education activity in the existing system of coordinates” (Zhilavskaya, 2009, p.106).

Supporting her proposed model I.V. Zhilavskaya refers to the “conception of Russian media education module”, “worked out by Y.N. Zasursky and E.L. Vartanova” (Zhilavskaya, 2009, p.177). Further in her monograph I.V. Zhilavskaya cites a table from the article “Russian media education module: conceptions, principles, models” (Vartanova, Zasursky, 2003, pp.5-10), containing a list of the following key “aspects of media education”: media agencies, media categories, media technologies, language of media, media audience, representation of reality in media.

In fact, this table is just a Russian translation of the original table worked out by British teachers of media – C. Bazalgette and A. Hart in the early 1990s (Bazalgette, 1991, p.8; Bazalgette, 1995; Hart,
The Contemporary Mass Media Education in Russia: In Search for New Theoretical Conceptions and Models

1991, p.13; 1997, p.202. Moreover, the foundations of pedagogical media education model based on the above mentioned six key aspects/concepts of media education, had been stated by C. Bazalgette herself during the Russian-British seminar on media education in Moscow in 1995 and were translated and published in Russian the same year (Bazalgette, 1995).

Thus, to put it mildly, the basis of the so-called “Russian module of media education” published by E.L. Vartanova and Y.N. can hardly be attributed to innovations… Moreover, not well-informed readers of the article “Russian module of media education: conceptions, principles, models” (Vartanova, Zasursky, 2003, pp.5-10) might get the false impression that the development of mass media education in Russia began almost in the XXI century, and not 80 years earlier, as it was in fact (see, for example, the works of 1920s: A.M. Gelmont, S.N. Lunacharskaya, B.N. Kandyrin; 1960-1990s: L.M. Bazhenova, O.A. Baranov, E.A. Bondarenko, I.V. Vaisfeld, L.S. Zaznobina, L.A. Ivanova, I.S. Levshina, V.A. Monastyrsky, S.N. Penzin, G.A. Polichko, L.P. Pressman, Y.M. Rabinovich, V.V. Sobkin, Y.N. Usov, A.V. Fedorov, A.V. Sharikov, A.Y. Shkolnik, N.F. Khilko and others).

The Attempt of New Journalistic Media Education Model

Anyway, let’s get back to I.V. Zhilavskaya’s monograph. In tabular form (Table 1) she tried to describe the benefits of the interactive (journalists) model of media education in comparison with pedagogical models.

Let’s try to analyze this table reasoning from the characteristics of the components which are given in it.

I think we can agree with the formulation of aims and subjects of pedagogical and interactive models, they are defined rather laconically and correctly, at that journalistic specificity was manifested in the second case. But in my opinion the formulation of the recipients/audiences is evidently incomplete. Of course, the audience of the journalists model represents most different sections of the population. But why does I.V. Zhilavskaya deny this in the pedagogical model? After all, in pedagogical models as well the students (including the process of self-education) can also be (and they are) people of different ages and professions.

The division of communicative strategies into “influence” (pedagogical model) and “interaction” (journalists model) is even more objectionable. The contemporary pedagogics (and media education) rejected the methods of one-sided “top-down” influence (“omniscient” teachers – «tabula rasa» students) long time ago. Pedagogics of interaction, collaboration, and designing methods are being implemented in “pedagogical” media education since several decades.

The category “means” also arouses similar objections. Current pedagogical models of media education include the aspects of modeling as well (E.A. Bondarenko, L.S. Zaznobina, E.S. Polat and many others), and not only the reproductive approaches. The same can be said about the forms of media education: almost everything listed by I.V. Zhilavskaya in the column relating to the interactive/journalists model of media education has long been practiced in pedagogical models as well (eg., media educational seminars and contests, the meetings of media cultural workers with the audience organized by Prof. O.A. Baranov and Associate Professor S.N. Penzin; annual media education festivals of Russian Association for Film and Media Education under the leadership of Prof. G.A. Polichko, etc.).

The line of Table 1 which compares the levels of motivation of pedagogical and journalists models of media education also deserves attention. We can agree that media educational motivation of ordinary teachers in Russia is low at present (see Fedorov, 2005, pp.259-277). But why does I.V. Zhilavskaya think that the level of media educational motivation of the subjects of the journalists model (journalists, directors, cameramen, media managers, other representatives of media society) is high?

Yes, Russia’s leading media agencies are working on a professional basis and pursuing commercial objectives, but do these goals really match with the true aims of media education? For example, the phenomenon of social (and based on the principles of humanistic orientation – also media educational) irresponsibility was brilliantly researched by A.V. Sharikov (Sharikov, 2005, pp.100-105, 137-140).
### Table 1. Models of media education activity (Zhilavskaya, 2009, p.107)

<table>
<thead>
<tr>
<th>Models of media education activity</th>
<th>Pedagogical</th>
<th>Interactive (journalists)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aim</strong></td>
<td>Upbringing of media competent personality</td>
<td>Attracting the audience to mass media. Attracting the audience to the creation of media texts. Forming of its own mass media by the media competent audience. Forming of a positive image of mass media.</td>
</tr>
<tr>
<td><strong>Subjects</strong></td>
<td>Teachers of media, educators, librarians, other teaching staff.</td>
<td>Journalists, directors, cameramen, media managers, other representatives of media society.</td>
</tr>
<tr>
<td><strong>Recipients</strong></td>
<td>Students</td>
<td>The audience representing different social groups: young people, pensioners, representatives from business, government, HKO</td>
</tr>
<tr>
<td><strong>Communicative strategies</strong></td>
<td>Influence</td>
<td>Interaction</td>
</tr>
<tr>
<td><strong>Means</strong></td>
<td>Teaching, suggestion, demonstration, description</td>
<td>Modeling</td>
</tr>
<tr>
<td><strong>Forms</strong></td>
<td>Integration into the basic education, lessons, courses, educational programs with the use of media technology, study groups, production of student newspapers, magazines, radio and TV programs.</td>
<td>Creation of informational products in the form of newspapers, magazines, TV and radio programs, publications in mass media, products of online journalism, master classes, seminars, trainings, media festivals, competitions, meetings with readers / viewers / listeners, etc.</td>
</tr>
<tr>
<td><strong>Level of motivation</strong></td>
<td>Low in general. Individual enthusiasts are working based on personal interests.</td>
<td>High. Commercial. Professional structures are working.</td>
</tr>
<tr>
<td><strong>Result</strong></td>
<td>The society of media competent citizens</td>
<td>Forming of the communicative environment based on mutually beneficial cooperation with the audience. Forming of a positive image of mass media. Attracting audiences, the increase of circulation, ratings and income.</td>
</tr>
<tr>
<td><strong>Effectiveness</strong></td>
<td>Less high</td>
<td>Higher</td>
</tr>
</tbody>
</table>

Of course, in the ideal the real (i.e. aimed at the development of media competence of personality in the spirit of humanism and democracy) media educational motivation of media agencies and their staff could be really high. But alas, it is still a long way off. After all, in terms of the requirements of the journalistic model put forward by I.V. Zhilavskaya even the Russian TV channel “Culture” which is the most free from the commercialization is not very interactive.

Our objections are also related to the effectiveness and efficiency of pedagogical and journalistic models. For instance, we don’t think the high “media educational effectiveness” of the TV channels TNT (“Dom-2”) or NTV (speculation in the topics of crime and violence).

Recall that according to I.V. Zhilavskaya the effectiveness of journalistic model of media education is manifested in “forming of the communicative environment based on mutually beneficial cooperation with the audience; forming of a positive image of mass media; attracting audiences, the increase of circulation, ratings and income” (Zhilavskaya, 2009, p.107). And that’s supposedly better than the result of the traditional pedagogical model of media education aimed at the creation of “the society of media competent citizens”…
There’s no doubt that modern media agencies (both Russian and foreign) are successfully “forming the communicative environment” and “the positive image of mass media” (everybody wants to be the public’s favorite), and are seeking any way to attract the audience, to increase circulation, ratings and income… But what does this have to do with the true humanistic aims and tasks of media education? And why is it better than the “pedagogical” efforts to create “the society of media competent citizens”?

By the way, I.V. Zhilavskaya realizes the vulnerability and the idealistic character of her journalists model of media education. “However it must be understood that today not all the leaders of the media are ready to put the task of raising the level of media competence of the audience and to conduct a purposeful media educational activity. Moreover, many of the mass media pursue other aims: to get quick and maximum profit at lower costs. This is possible in case of exploitation of human weaknesses and primitive needs. Media education doesn’t contribute to the solution of this task, it also impedes it. Media educated audience sensitively reacts to changes in the content and quickly changes its preferences” (Zhilavskaya, 2009, p.108).

And here we can’t but agree that “poorly educated audience brings to naught all the efforts to improve the quality of the functioning of mass media and vocational training institutions. The reason for this is the phenomenon of “communicative aberration”, misunderstanding of messages by the recipients which makes the professionals to lower their aesthetic, moral and intellectual level. This tendency is most clearly manifested in the conditions of the present commercialization of Russian mass media” (Fateeva, 2007, p.35).

Psychological Conception of Media Education

Another contemporary researcher, M.V. Zhizhina (Zhizhina, 2009), unlike I.M. Dzyaloshinsky, I.V. Zhilavskaya and I.A. Fateeva with their journalists model puts forward the psychological conception of media education. She is convinced that “the conditions of globalization and technization of the contemporary society makes it important to study a wide range of psychological problems of media culture. Among them are:

- psychological safety of personality in the informational society;
- the study of the influence of specific types of media culture on the human psyche;
- the study of psychological mechanisms and consequences of the influence of media on the development of the personality of young people and their spiritual culture;
- psychological analysis of personality’s well-being in the media environment;
- personal identity in the conditions of the global spread of mass media (the problem of crisis and the conflict of identity);
- the influence of media environment on the socialization of the individuals;
- the analysis of social and psychological functions of the computers and the Internet;
- virtual communication: specifics and effects;
- the study of social and psychological impact of the Internet on personality, including the analysis of age and gender characteristics of the users;
- gender characteristics of Internet users;
- psychology of dependence on virtual reality and cyberspace;
- movements of personality in multicultural media space (social and cultural adaptation and transitions of cultural boundaries);
- social and psychological effects of mass media in the life of individuals and in mass, group consciousness;
- the influence of social and cultural factors of the media environment on leisure practices;
media education as a phenomenon of the development of personality in the media environment” (Zhizhina, 2009, p.60).

Hence she comes to a logical conclusion that media education is a “trend in pedagogics and psychology which advocates the study of the mechanisms of social and personal influences of means of mass communication and on the basis of this, the forming of media literacy of personality” (Zhizhina, 2009, p.70).

In my opinion this definition doesn’t contradict with the already known ones (including the definitions of UNESCO). Psychological component of M.V. Zhizhina’s conception is manifested in the way how the following is represented “in the concept of media competence as the result of personal media education: mental reflection and forming of (adequate) social ideas of media world; the behavior and the development of the new forms of behavior; attribution of behavioral patterns including group behavior through the mechanisms of conformity, imitation, infection, the expression of “oneself through action” and identification; relation of the subject in the forms socialization and individualization, the protection from personal identity, the manifestation of tolerance and immunity (to negative or manipulative influence of media world)” (Zhizhina, 2009, p.90).

V.A. Vozchikov also decided to make a ponderable contribution to the development of modern media education. He put forward a “media cultural model of the development of dialogical personality” (Vozchikov, 2007, p.231). Unfortunately, this model hasn’t been clearly represented yet, but its general outlines can be traced by such key theses as “journalists work as a creative expression of personality; dialogical parties of text-formation and perception; mass communicative interaction; the place of media culture in the system of social priorities and values; contemporary newspapers, TV and radio programs: characteristics, orientation, peculiarities; anthropological and socionomical aspects of media culture (“man-man”, “man-society” relationships); informational and communicative function as one of the main functions in the activity of media; verbal and nonverbal ways of handing over information by an anchorman; mass communication process – the dialogue between the creators of media culture and their audience” (Vozchikov, 2007, p.233).

Attempts for Pedagogical Media Education of Media Education

“Classical pedagogues” don’t stand aside from media educational innovations as well. Thus not so long ago G.P. Maksimova put forward the justification of “media upbringing” as a direction in pedagogical theory and practice oriented to “overcome the contradiction between human values and personal meanings expressed by a set of media means. … The very media process is media upbringing. … Media upbringing is upbringing based on the use of media means creating a space filled with artistic values and images, which awakens the state of creation and semantic experiences in the process of upbringing. … Creative personality in media upbringing is a man of culture, a free, spiritual, moral, humane and practical person capable of value and semantic communication in space, time and in the media, who creates a creative space in the activity and creative self-expression with the social and professional relevance” (Maksimova, 2006, p.22, 27).

Despite some stylistic imperfection (the word “media” implies the means of communication, so the phrase “media means” seems far-fetched to me), the introduction of the term “media upbringing” along with “media education” is quite justified, because in classical pedagogics the terms “education” and “upbringing” have long been existing…

Moreover, pedagogues wrote about media upbringing (as well as film upbringing) in earlier years as well. Another thing is that unlike G.P. Maksimova none of them have ever tried to so thoroughly separate the sphere of “media education” and “media upbringing”.

Examining the aims of media upbringing within the framework of personally oriented theory, G.P. Maksimova brings out the following:

- "disclosure and support of spiritual and moral abilities of the creative ascent of personality in media spaces (internal and external)."

- forming the need for creative value and semantic and emotional self-expression through media;
- providing scientific and educational support in the formation of the project of the subjective value of the objectives, support and purposefulness in media processes;

- active development of media spaces in the aspect of upbringing opportunities;

- involvement into the process of vital and creative work, value meaning, emotional balance, social professionalism, tolerant communication and the development of personality through media;

- organization and use of creative systems of mutually enriching media spaces” (Maksimova, 2006, p.29).

In my opinion the above mentioned aims can be achieved within the framework of “traditional” media education. But it’s good that pedagogical ideas are not standing still, trying to find new perspectives in the seemingly well-studied processes…

One way or another, the problems of media culture and media education attract representatives of different sciences today. The reason is not only that “media culture is the dominant culture of the information society which way of existence is the activity of traditional and electronic media which recreate social and cultural picture of the world with the help of verbal, symbolic and visual images; the culture-universe which incorporates the functional diversity of mass, popular, elite cultures and their modifications, ontologically rooted in human activity; the culture-metamessage about the outlook of mankind” (Vozchikov, 2007, pp.61-62). But also in the intersubject and boundary character of media education which incorporated a wide range of ideas of pedagogics, psychology, philosophy, sociology, philology, political science, art history and other sciences.

**Media Education and the World’s Public Interest**

For more than ten years media education is a compulsory component of education of all pupils in Canada and Australia from 1st to 12th forms. Similar programs of school media education have been adopted recently in Hungary, the Czech Republic and Slovakia.

Media education today is at the peak of the world’s public interest. Not for nothing the recently adopted European Parliament Resolution:

- “maintains that media education should be an element of formal education to which all children should have access and which should form part and parcel of the curriculum at every stage of schooling;

- calls for media literacy to be made the ninth key competence in the European reference framework for lifelong learning set out in Recommendation 2006/962/EC;

- calls on the Commission, when, as announced, it lays down the media literacy indicators, to take into account both the quality of school tuition and teacher training in this field;

- notes that, in addition to educational and education-policy considerations, technical equipment and access to new technologies are also of vital importance, and maintains that school facilities need to be substantially improved so as to enable all schoolchildren to have access to computers, the Internet, and the necessary instruction” (European Parliament Resolution, 2008).

In the ideal it would be very helpful if the resolution of the European Parliament received a positive comment in the Russian Parliament, in the structures of the Ministry of Education and Science of the Russian Federation. And nowadays it seemingly has a good basis. In 2002 the Ministry of Education and Science of the Russian Federation officially approved university specialization 03.13.30 “Media Education” (the first specialists graduated in Taganrog State Pedagogical Institute in 2007). In May, 2009 the Moscow Municipal Duma (at the suggestion of the dean of the faculty of journalism of MSU E.L. Vartanova) recommended to introduce media education in the capital schools. In the spring of 2009 Russian Minister of Communications and Mass Media I. Schegolev expressed support for mass media education…

Finally, “the increased use of information and communication technologies for the development of new forms and methods of education including remote education and media education” is named among the priority directions of the development of information and communication technologies in
the long-term perspective, “the Conception of long-term social and economical development of the Russian Federation until 2020” (approved by the Government of the Russian Federation, November 17, 2008).

**Problem Areas in the Development of Mass Media Education**

However, in relation to the Russian situation I.A. Fateeva (Fateeva, 2007, pp.144-145) notes the following *problem areas* in the development of mass media education:

- backwardness of mass media education in institutions of formal media education (secondary and vocational);
- lack of development of media education programs “for adults”;
- lack of attention to the problem of specialists training for different types of media education;
- extreme isolation of different levels of education and different thematic educational programs which doesn’t meet modern requirements of openness and flexibility of education;
- lack of development of programs of additional journalistic education;
- lack of adequate diversity of programs because of the weakness of partnership between the educational sphere, media business and other interested parties;
- the complete absence of organized forms of mass media education in institutions of continuing education (in leisure and educational centers, offices of the society “Znanie”, institutions for middle-aged people, etc.) (however, this statement of I.A. Fateeva is quite debatable because namely in Russian leisure centers/cultural centers/clubs the practical branch of media education has been successfully developing for more than 80 years as photo/film/video circles, discussion film/video clubs – A.F.).

I can probably add the following difficulties in the development of media education:

- inactivity of the officials in institutes of higher education who don’t hurry make concrete moves for introduction of media educational courses (while the potential for this is considerable, both in the spectrum of disciplines of regional component approved by the institutes themselves, and optional disciplines);
- traditional approaches of the structures of the Ministry of Education and Science which are focused on the support of the courses on information science and informational technology in education while the urgent problems of media education receive much lesser attention.

**Conclusions**

The successes of Russian theory and methodology of media education are much more noticeable: more than 100 monographs and textbooks, dozens of educational programs for schools and universities, and more than 1000 articles on the subject were published in the past 10-15 years. A specialized magazine “Media Education” is regularly issued since 2005. More than 70 theses on media education, media competence and media literacy have been successfully defended from 2000 till 2010, including 8 doctoral theses (see: Fedorov, 2009, pp.53-117). Russian media educators have received grants (including the Federal target program) of the Ministry of Education and Science of the Russian Federation (1999-2012), Russian Humanitarian Scientific Foundation (1999-2012), Russian Foundation for Fundamental Research (2002-2004), President’s Programme “Support for Leading Scientific School of Russia” (2003-2005), UNESCO, the number of foreign foundations (“Open Society Institute”, MION – Ino-center, Fulbright, IREX, DAAD, etc.). More than 40 research grants have been received for the last 10 years.

Unfortunately, media education in Russia in general has still not moved from the experiment to the wide practical implementation. It is necessary to consolidate pedagogical institutions of higher education, universities, faculties of journalism, experimenters in media education and also the media community, coordination of the interaction of state structures, the existing media educational centers and experimental sites in this sphere.
References

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