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The Synthesized Theoretical Model of National Media Education at Higher Education and Leisure Institutions in 1984-1991 (the Period of “Perestroika”)

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Abstract

The analysis of synthesized theoretical model of national media education at higher education and leisure institutions with the components worked out by G.K. Selevko, makes us formulate its characteristics. On the level of implication the synthesized theoretical model of national media education at higher education and leisure institutions is characterized as local (modul) one. The philosophic ground is anthropological, humanistic, with the elements of materialistic. The leading factor of psychological development is the complex of bio-, socio-, and psychogenic factors. The conception of the experience adoption of the synthesized media educational model realized at higher education and leisure institutions is developing + gradual interiorization. According to personal structures orientation: emotional-artistic and emotional-moral; technologies of self-development; heuristic; applicative, forming the effectively-practical sphere. The aim of media education is in social active personality upbringing with the developed artistic interests and aesthetic needs, professional abilities in the field of media. Thus, we point out the difference in professional range mark between higher education institutes students' and those of leisure institutions. The means of media education: cinematograph, self-issued periodicals, television, radio, photography; the synthesis of two or more media means. The range is widespread: humanities and pedagogic specialties students; scholars of different age.

Keywords: media educational model, Universities, leisure institutions, USSR, 1984–1991 years.

1. Introduction

Media education models developed during the period of “perestroika” are partly introduced in contemporary teacher training system as well. In this regard, there is a contradiction, which consists in the analysis of the theoretical model of domestic media education implemented in higher and leisure institutions (1984–1991) to further determination of the potential for contemporary education system “undergoing” a great reformation.

To deal with the discrepancy identified, we find it necessary to carry out an analysis from historical and pedagogical positions, based on the science principles in terms of the conceptual framework, goals, objectives, directions, organizational forms study. The results of the analysis will help to clarify the methodological basis, to develop criteria for effective methodological principles, to identify the Russian national media education traditional features.

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The material investigation gives us the opportunity to synthesize the national theoretical model of media education at institutes of higher education and in leisure centers in 1984–1991. In the article suggested we'll introduce its main characteristics.

National media education theoretical model being in progress at higher education and leisure institutions during 1984-1991 methodology was grounded on not a single one media theory but was fusionable resting on ideological, aesthetic, practical theories and critical thinking development theory.

2. Materials and methods

In the problem investigation we based upon the following principles: pragmatist, of system scientific analysis, of objectiveness and historicism. In the research work the following methods were used: material investigation (of the “perestroika” period and its contemporary research) in educators', film experts', culturologists', philosophers' works; synthesis, generalization, theoretical reconstruction.

3. Discussion

The investigation and analysis of the “perestroika” period media educational theory and practice in Soviet Russia makes us distinguish the media educationalists', working with higher education students (of humane and pedagogic specialties) and also in leisure centers with pupils and the youth, experience. The media educationalists' works were nominally divided into three groups:

The 1st group includes the teachers, performing their media educational practice at institutes of higher education. The educationalists O.A. Baranov and S.N. Penzin were among the founders of media education as a means of aesthetic development for students. They reflected their ideas and the results of their work in:

- the monograph “A Film in the learning youth upbringing work” (Baranov, Penzin, 2005);
- the monographs by S.N. Penzin “Cinema in the system of arts: the problem of author and hero” (Penzin, 1984), “Cinema and aesthetic upbringing: methodological problems” (Penzin, 1987).

I.N. Graschenkova was also the cinematography usage as the means of student's aesthetic upbringing supporter that found reflection in her investigation (Graschenkova, 1986).

E.N. Goryuhina in her monograph described students' cinema club work potential (Goryuhina, 1980). G.A. Polichko introduced the materials on cinema pedagogics introduction (as the ground for cinematographic literacy) for higher education institutions (Polichko, 1990). T.Y. Svistelnikova in her thesis represented theoretical ground and practical results of pedagogical institute students' musical interests breeding by means of television (Svistelnikova, 1990). The programs and curricula on scholars' cinema education and cinema upbringing for art departments of social professions faculty of Moscow Pedagogical State University were set up by Y.N. Usov, Z.S. Smelkova, E.S. Levin (Usov..., 1986).

The second group comprises media educationalists working in leisure institutions. The investigations and practical experience included the appeal to different media means:

- P.D. Genkin devoted his thesis research to self-created cinema interest development investigation in the process of amateur film studio upbringing activity;
- I.A. Rudenko turned to children's and young people's media education in the process of radio broadcasting, making accents on the historical stages of its development, its aim and content components, operation problems (Rudenko, 1986);
- F.M. Kozlov's works were devoted to theoretical grounding and practical experience of cinema educational potential in cultural-educational work with the youth realization (Kozlov, 1987). Also, the media educationalist worked out methodological recommendations for cinema usage in the youth's professional orientation (Kozlov, 1987). I.S. Levshina's research was grounded on cinematograph, its impact on teenagers, the peculiarities of its perception and analysis (Levshina, 1987).

The 3rd group of researchers who developed the theory and technology both for higher education institutes students and for scholars taking classes in leisure centers. So, I.V. Weisfeld viewed the problem of cinema development during the period of “perestroika” in wide context (Weisfeld, 1988). S.N. Penzin concentrated his attention the problem of author and hero in the monograph “Cinema in the system of arts” (Penzin, 1984).

O.F. Nechai was proving that the Soviet television of the period of “perestroika” had a potential in aesthetic, artistic feelings upbringing that could be used in media educational work. The media educationalist wrote the monograph “Corners. About television communication and aesthetics” (Nechai, 1990).

The media educationalists A.V. Sharikov, E.A. Cherkashin concentrated their attention on experimental media education curricula working out (Sharikov..., 1991). The question of media educational practice criteria effectiveness was also urgent. Certainly, the criteria depended on the aim of media education. In this way N.N. Yakovleva directed her work on scholars’ aesthetic upbringing, so the problems of teenagers’ aesthetic evaluations by means of cinema art were regarded in her thesis research (Yakovleva, 1989).

Speaking about methodological bases, we should note that media education used the ideas of cognitive psychology as a basis. For example, E. Aleksandrov, A. Levitskaya in their article “Technology of Integrated Media Education” (Aleksandrov, Levitskaya, 2018) synthesizes innovative methods of using which allows integrating media education into the pedagogical system. The pedagogical experience has allowed the authors to formulate a number of basic provisions that make the media education process reasonable. One of the important reference points, the reflection of which we find in the integrated theoretical model of domestic media education in higher and leisure institutions in 1984-1991, we consider the following: «The didactic adaptation of a media text is, first of all, the selection and fragmentation of media material, mediated by the topic, purpose and organizational form of classes, as well as the features of the educational environment and the type of learners’ group. For the organization of reflective and analytical practice, it is advisable to offer the students segments of feature films, documentaries or thematic television programs, averaging 7-10 minutes, most often representing a relatively complete sequence, withdrawn from a larger media text. This sets students up to the perception of the events, situations and characters stored by the segment in the chronotope of the past-present-future, updating the previously developed and generating new cognitive schemata» (Aleksandrov, Levitskaya, 2018: 8).

Comparing the views of media teachers of perestroika period in the USSR and modern research, we note the similarity of some ideas. Thus, media education on television material reflects various aspects of the study of television text. In his article “Reality TV in the classroom: a model of analysis and an inquiry into a Spanish talent show”, Patricia Digón formulates the following analytical model of text study: “Languages; Technology; Production and dissemination processes; Interaction processes; Ideology and values; Aesthetics” (Digón, 2019: 232).

It should be noted that the study of historical perspective is also relevant for Western science. Thus, M. Bulger, R. Davison Bulger (Bulger, Davison, 2018), R. Hobbs (Hobbs, 2017) consider the problems of media literacy in the historical continuum, based on existing developments in the field of media education.

For media teachers in the USSR (1984-1991), the main goal of media education was both harmonious development of personality and reduction of foreign media texts influence on youth through development of critical thinking. In the works of Western scientists (De Abreu, 2019; Galik, 2019; Galiková Tolnaiova, 2020; Kačínova, 2018; Krutka, Stoddard, 2018; Mason et al.; McDougall, 2019; Potter, McDougall, 2017; Šupšaková, 2016; Wilson, 2019) we reflect this problem.

The technology of developing media and information literacy in the works of Western scientists is also widely covered. For example, Y. Friesem (Friesem, 2019) relies on project-based learning in media literacy; S. Wilson (Wilson, 2019), J. McDougall (McDougall, 2019) presents a synthesis of different media education methods.

For the synthesized theoretical model of national media education at higher and leisure institutions theoretical background we appealed to the research works by M.M. Bahtin (Bahtin, 1979), G.K. Selevko (Selevko, 1998), E.V. Bondarevskaya (Bondarevskaya, 2000) and others.

4. Results

The analysis of synthesized theoretical model of national media education at higher education and leisure institutions with the components worked out by G.K. Selevko, makes us formulate its characteristics.

On the level of implication the synthesized theoretical model of national media education at higher education and leisure institutions is characterized as local (module) one.

The philosophic ground is anthropological, humanistic, with the elements of materialistic. It should be noted that in contrast to the media educational model realized at school, Marxism – Leninism Philosophy made a less impact on media educationalists' activity.

The leading factor of psychological development is the complex of bio-, socio-, and psychotogenic factors.

Media educational classes at leisure institutions were based on the age characteristics of the pupils and the youth, their needs and motives; the demands of the Soviet society to the qualities and characteristics of personality; the audience's psychological peculiarities and others.

Media education at institutions of higher education regarded students' age and psychological peculiarities, rested on their professional orientation, preparation for the future profession, widened their outlook, aesthetic and moral qualities.

The conception of the experience adoption of the synthesized media educational model realized at higher education and leisure institutions is developing + gradual interiorization.

According to personal structures orientation:

– Emotional-artistic and emotional-moral. In great degree it concerns to the media educational models realized at leisure institutions;

– Technologies of self development. They are directed to a personality self regulation development. They were essential during the period of "perestroika" as for university media education so for leisure institutions;

– Heuristic. Aimed at school children's and students' creativity development, it's essential both for higher education institutes and leisure centers;

– Applicative, forming the effectively-practical sphere. For leisure institutions is realized in "ZUNs" forming, technical skills developing (using camera and others), media product creation (film, collage, poster and others). For the humanities and pedagogical specialty students is getting media theory, history, media education methodology knowledge and bringing the received abilities and skills to practice.

The structure and content character of the synthesized theoretical model of national media education at higher education and leisure institutions:

- educational + upbringing;
- humanistic;
- penetrating (integration into the higher education institution educational subjects);
- specific subject (hobby groups, interest groups, clubs where the activity is turned to the education and creativity within a particular media means: photography, video, cinema, press, radio).

According to the type of organization and cognitive activity management the synthesized theoretical model of national media education at higher education and leisure institutions relates to:

- club,
- individual + group,
- differentiated.

According to the approach to a child the synthesized theoretical model of national media education at higher education and leisure institutions is:

- Personality-oriented (human-centered or anthropocentric),
- Subject-subject (in accordance with collaborative pedagogics characteristics, media education relies on).

According to the students' category it is:

- widespread because it's designed for different categories of pupils and students;
- of an advanced level because both in higher education institutions and in leisure centers in-depth study of history, media theory, perception specificity media texts analysis technology and so on was suggested.

We'll represent the results of our investigation and theoretical ideas analysis and their impact on the essence, structure and media education practical experience (of 1984-1991) in the synthesized theoretical model of national media education in institutes of higher education (for the humanities and pedagogical specialty students) and leisure institutions.

Media education is aimed at socially active personality endowed with artistic and aesthetic needs and ambitions together with professional media skills creation. For this reason the difference between universities and leisure institution students' professional range was distinguished.

The goals of the synthesized theoretical model of national media education in higher education and leisure institutions:

- Educative – the knowledge on history and theory, media specificity, work in media environment technology, the systems of professions in media sphere;
- Upbringing – aesthetic qualities, artistic taste, personality creativity forming;
- Developing – emotional sphere, personal perception, imaginary, critical thinking, professional skills development;
- Practice oriented basing on the institution, media educational practice is implied in, activity:
 - The students should have mastered the media educational work technologies with pupils of different ages, criteria apparatus for scholars' media products evaluation (film reviews, collages, movies, photos and so on);
 - The professional orientation of leisure centers students spread on:
 - the ability to deal with equipment (camera, chemical agents, and so on)
 - the proficiency of cartoons, movies creation, editing skills (making a radio program or a self-made periodical and so on);
 - their career guidance.

The synthesized theoretical model of national media education at higher and leisure institutions evaluation criteria.

In the research works studied we haven't found the accurate criteria system, so the criteria suggested is our original elaboration based on the media educational experience of such scientists as O.A. Baranov, I.N. Grashchenkova, E.N. Goryuhina, G.A. Polichko, T.Y. Svistelnikova, Y N. Usov, Z.S. Smelkova, E.S. Levin, P.D. Genkin, I.A. Rudenko, F.M. Kozlov, I.S. Levshin, I.V. Weisfeld, S.N. Penzin, O.F. Nechai, A.V. Sharikov, E.A. Cherkashin, N.N. Yakovleva and others.

For institutions of higher education:

– formal. On special courses or a media education subjects complex learning completion the mark was put according to formal principle: credit / no credit or (in the form of exam) – 5-grades scoring system, accepted in the educational system of the USSR.

General for higher education and leisure institutions:

– creative criterion: the media teachers' encouragement of their students by giving them diplomas, promoting their works in contests, festivals of different levels;

– qualitative evaluation: characteristics, results package, self-examination teaching, self esteem.

We can include here the criteria of media text analysis (movies, newspapers, radio broadcasting and others). The levels of perception and evaluation are taken for the basis:

- The first stage includes the general development, paying special attention to the media text plot line and its general theme;
- The second stage deals with functional and constructive orientation of the media text;
- The third stage implies perception and evaluation of media texts taking into account their constructive (work of filming staff) and retrospective (viewers' personal experience analysis) components;
- The fourth stage introduces viewers' perception aimed at their media creativity and self-development.

The synthesized theoretical model of national media education in higher education and leisure institutions in the period of "perestroika" content was determined by the following goals:

- educative and upbringing,
- comprehensive and professionally oriented,
- specific subject.

Special courses, complex subject cycles in higher education institutions of the humanities and pedagogic specialties content included the following parts:

• the knowledge of the principal historic periods, mass communication and mass-media formation influencing causes.

• mass communication theoretical grounds and media texts analysis stages investigation, visual media texts key components understanding, the problem of the interrelation between media and other sciences acquirement.

• the investigation of directions, forms and technologies, aims and goals of pupils' and students' media education.

Media education content in leisure centers:

- theoretical grounds of mass-media formation, the stages of media texts analysis study;
- practical skills in the media texts of one's own creation;
- students' professional orientation on the basis of the abilities, knowledge, skills in the field of media received during the classes.

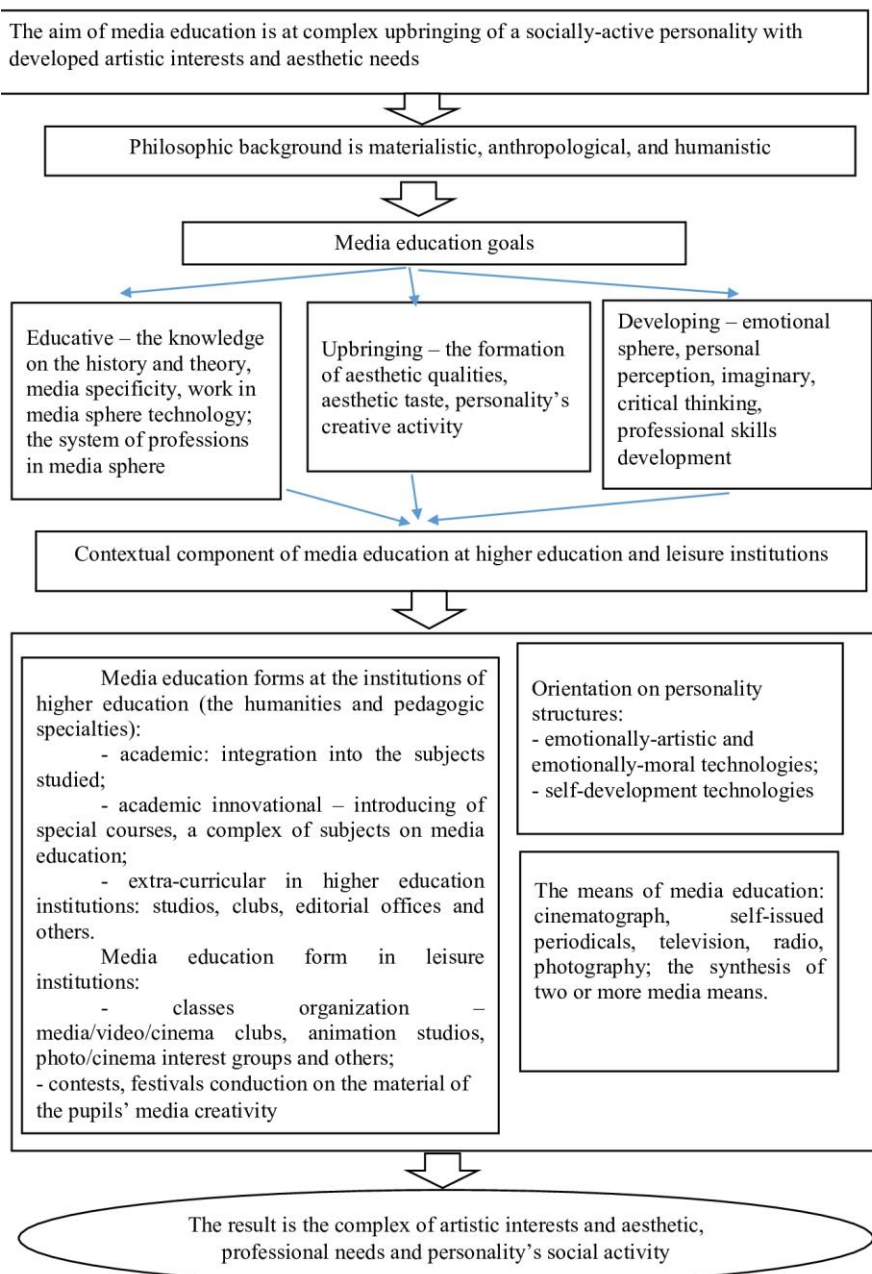


Fig. 1. Synthesized theoretical model of national media education at higher education and leisure institutions during the period of “perestroika”

Media education methodology relied on practice-oriented classes, using project education, heuristic, problem, game-based tasks.

The synthesized theoretical model of national media education at higher education and leisure institutions organization forms:

Media education forms at the institutions of higher education (the humanities and pedagogic specialties):

- academic: integration into the subjects studied;

- academic innovational – introducing of special courses, a complex of subjects on media education;
 - extra-curricular in higher education institutions: studios, clubs, editorial offices and others.
- Media education form at leisure institutions:
- classes organization – media/video/cinema clubs, animation studios, photo/cinema interest groups and others;
 - contests, festivals conduction on the material of the pupils' media creativity.

The means of media education: cinematograph, self-issued periodicals, television, radio, photography; the synthesis of two or more media means.

The range of the synthesized theoretical model of national media education at higher education and leisure institutions is widespread. As targeted audience we can view the Humanities and pedagogic specialties students; scholars of different age. Media educational work in leisure institutions promoted the participation of the school age children not only on school but also on secondary vocational education.

The synthesized theoretical model of national media education at higher education and leisure institutions in 1984-1991 is represented in [Figure 1](#).

5. Conclusion

We have synthesized the theoretical model of national media education at higher education and leisure institutions on the basis of the investigation and analysis of the Soviet “perestroika” period Russian leading media educationalists’ theoretical views and practical experience. In brief we would like to point out the following:

- media educational aims at schools, higher education institutions and leisure centers differed by the aims of the institutions:

- Media education at schools was directed at aesthetic upbringing, pupils’ emotional sphere, world outlook by means of media formation;

- Media education at higher education and leisure institutions was aimed at complex upbringing of artistic interests and aesthetic, professional needs and personality’s social activity.

Conception theories grounding the theoretical model of national media education at higher education and leisure institutions are ideological, aesthetic, and practical.

While school teaching was too theorized, leisure centers were aimed at the pupils’ practical activity in cinema, photo, radio, clubs, editors’ offices and others.

It should be noted that the professional school and leisure media teachers’ education differed. Thus, in general education institutions media teachers were introduced by subject teachers, and in leisure centers – by the representatives of creative professions such as professional journalists, film directors and others.

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