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Russian and Western Media Literacy Education Models

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Abstract. In different countries there is a wide range of the prospective media literacy 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 sociocultural, 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.

Keywords: Russia; Western countries; media literacy education; media education models.

Introduction.

Models of media literacy 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, sociocultural 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 literacy 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);

- sociocultural models (sociocultural 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 literacy 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 literacy education. There have been and there are proponents of the extra-curricula/out of class media pedagogy (Levshina, 1974, p.21). But there are a lot more supporters of the integrated media education (L. Zaznobina, A. Hart and others).

Basic groups of media literacy education

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.

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

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

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

- various kinds of the active thinking (imagery, associative, logical, creative);

- skills of perception, interpretation, analysis and aesthetic evaluation of a media text;

- need for verbal communication about the new information and the want of the art, creative activity;

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

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

- Introduction to media education (the definition of media education, media text, main criteria for its assessment, process of the creation of media texts, etc.);

- Media reality in media education (means of the visual image, media culture, model of its development, etc.);

- A human being and the environment – study, comprehension and identification (correlation of the perceptive units, various means of the establishment of these interconnection; information space, its interpretation through word, music, image, etc.);

- Technologies, improving the study of the environment, modeling the human consciousness (the development of media technology, modeling of the world and a person's picture of it, etc.);

- Digital millennium – a new phase of civilization (philosophical, aesthetical, cultural evaluation of mass media; peculiarities of the digital society, narration, impact of modern media; potential of ICT technologies, etc.).

On the whole, Y. Usov's model integrates media studies with the traditional arts and ICT. The contents of the model is determined by the concept of "aesthetical culture as a system of levels of the emotional and intellectual pupil/students' development in the field of the image, associative

logical thinking, perception of fiction and reality, skills for interpretation, reasoning for evaluation of various types of media information, need for the creative artistic activity on the material of traditional arts and mass media" (Usov, 1998, p.56). Usov's model is aimed at the effective development of such important aspects of culture of a personality as: active thinking (including imaginative, creative, logic, critical, associative); apprehension, interpretation, evaluation and analysis of different media texts; the need for the comprehension and a qualified usage of media language; need for the verbal communication during the reception of the media information; skill to transfer the knowledge, results of the perception through media (Usov, 1998, p.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, pp. 26-27), Canadians F. Stewart and J. Nuttal (1969, p.5) and G. Moore (1969, p. 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 sociocultural models based on the cultural studies theory and critical thinking theory.

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

Conceptual ground: aesthetic and ethic theories of media education: one cannot confine to a specific – aesthetical or critical – aim only, because a person above all must be ethical, *homo eticus* (Penzin, 1987, p.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, p. 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, pp. 47-48);
- moral development of the audience, steady ethical values, principles and orientations (Baranov, 2002, p.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, p.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, p. 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, p.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 sociocultural education based on the cultural studies theory of media education and the theory of the audiences' critical thinking development.

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

Media education is regarded as the process of the personality's development with and through mass media: i.e. the development of the communicative culture with media, creative, communicative skills, critical thinking, skills of the full perception, interpretation, analysis and evaluation of media texts, training of the self-expression with media technology, etc. The resulting media literacy helps a person to use 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, p.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 (foe example, pre-service education of teachers); integrated courses, autonomous courses.

Main components of the media education program's contents: (dealing with the study of the key concepts of media education: media agency, category, technology, language, representation and audience):
- types and genres, language of media; the place and role of media education in the modern world;
- basic terminology, theories, key concepts, directions, models of media education;

- main historical stages of the media education development in the world (for high education institutions only);

- problems of media perception, analysis of media texts and the development of the audience related to media culture;

- practical application activities (literature-simulated, art-simulated, and drama-situational).

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

The views of professionals in media studies E. Vartanova and J. Zassursky (2003, p.5-10) are quite close to this concept too. At the beginning of the XXI century they suggested the drafts of media literacy 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, pp. 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, p.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 literacy 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.

Levels of Media Literacy/Media competence

The key principles of media literacy education 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

Media Literacy/Competence Indicators	Description
Motivation	Motives of contact with media: genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, intellectual, esthetic, therapeutic, etc.
Contact (Communication)	Frequency of contact/communication with media

Contents	Knowledge of media terminology, theory, and history
Perception	Ability to perceive various media texts
Interpretation/ Appraisal	Ability to analyze critically social effects of media and media texts of various genres and types, based on perception and critical thinking development levels
Activity	Ability to select media and to skills to create/distribute one's own media texts; self-training information skills
Creativity	Creative approach to different aspects of media activity

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

Level	Description
High	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.
Medium	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; *Intellectual and creative motives to contact media are poorly expressed or absent.*
Low	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

Level	Description
High	Everyday contacts with various types of media and media texts
Medium	Contacts with various types of media and media texts a few times a week
Low	Contacts with various types of media and media texts a few times a month

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

Level	Description
High	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
Medium	Knowledge of some basic terms, theories and facts of history of mass communication processes, media art culture and media effects
Low	Poor knowledge of basic terms, theories and facts of history of mass communication processes, media art culture and media effects.

Table 5. Perception Indicator Development Levels

Level	Description
High: "comprehensive identification"	Identification with an author of a media text with basic components of primary and secondary identification preserved
Medium: "secondary identification"	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.)
Low: "primary identification"	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.

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

Level	*Description*
High	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, esthetic, 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.
Medium	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.
Low	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.

Table 7. Activity Indicator Development Levels

Level	*Description*
High	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

Medium	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)
Low	Inability (or insufficient ability) to choose and skills to create/ distribute media texts; inability or reluctance to engage in media self-training.

Table 8. Creativity Indicator Development Levels

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

Regretfully, 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 we 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.*

Classification of the Levels of Professional Development (knowledge and skills) Necessary for Teachers' Media Education Activities

Researchers and educators in different countries agree on the necessity of teachers' media education. A modern teacher is supposed to:
- encourage and develop their pupils/students desire to search for the answers to questions connected with media;
- use in teaching a research technique, when pupils/students independently can search media texts for the information to answer various questions, to apply the knowledge received in a training course to new areas;
- help schoolpupils/students develop ability to use a variety of media sources, to investigate problems and then draw the generalized conclusions;
- organize discussions of pupils/students of media texts;
- encourage reflection of own media experiences.

Thus, in order to realize the training program for future teachers, we need to develop the classification of the levels of field knowledge and skills necessary for their future media education activity. The corresponding classification was designed by me on the basis of the generalized classifications of levels of professional readiness of teachers for educational activity (Table 9).

Table 9. Classification of the levels of teachers' professional development (knowledge and skills) Necessary for media education practice

Level	Description
Motivational	Motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Informational	Level of knowledge in the field of media education
Methodical	Methodical skills in the field of media education, the level of pedagogical talent

Activity	Quality of media education activity during educational practice
Creative	Level of the originality and resourcefulness in media education activities

The given classification to a considerable degree corresponds with readiness of a future teacher for the development of information culture of pupils which is defined by I.A. Donina as "complete integrated reflecting ability of the future teacher to the informational and pedagogical activity, including "motivational, value, cognitive and operational components" [Donina, 1999, p.11], and also with the similar levels developed earlier [Fedorov, 2001, pp.62-63, Legotina, 2004, p.14].

Below are the scales specifying the indicators of each level.

Table 10. Motivational level

Level of development	Indicators
High	Versatile motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Average	Some motives for integrating media work are apparent
Low	Weak motivation, no willingness to enhance one's teaching pattern

In fact, the results of work depend on a level and nature of motivation of media education activity of both future, and in-service teachers. My observation has shown that quite frequently school teachers express an opinion that media education is an additional "work load" for them, hence should be paid extra.

Table 11. Informational level

Level of development	Indicators
High	Deep and extensive knowledge in the field of media education.
Average	Consistent, acceptable theoretical knowledge in the field of media education.
Low	Limited, fragmentary pedagogical knowledge in the field of media education

My earlier researches (Fedorov, 2007) have revealed that many Russian teachers lack knowledge about media education dramatically. Thus the necessity for setting up special pre-service and in-service courses on media education becomes even more obvious. A teacher should be media literate him/herself to be able to teach media to his/her students.

Table 12. Methodical level

Level of development	Indicators
High	Advanced methodical skills in the field of media education (e.g., skills to develop media perception of pupils/students, to reveal levels of their development in media culture area, to choose optimal methods, means and forms of work, research skills, etc.) and outstanding pedagogical talent (general pedagogical culture, self-presentation, reflection, presence of a feedback with an audience, etc.)
Average	Acceptable methodical skills in the field of media education; teaching strategies meets expectations
Low	The choice of methods is not suitable; no presence of a teaching aptitude

For example, a distinguished Russian teacher E.N. Gorukhina considers that during the process of media education future teachers should take advantage of methods of scientific research, and also techniques of organizing out-of-class work. Among other activities, she challenges her students with the assignment to analyze:

- the standpoint of a media text's author;

- dialogues between media text's characters and the dialogue between the author of a media text and the audience;

- perception as the process and activity [Gorukhina, 1980, pp.4-5].

At the same time, analysing the methodical level, one should keep in mind that pupils and students sometimes "play the game" with their teachers, saying things they are expected to say. For example, a male student can learn to speak "correct things" about sexism in media texts in a classroom, however express sexist attitude to his female classmates outside the classroom [Buckingham, 1990, pp.8-9].

Table 13. Activity level

Level of development	Indicators
High	Regular and various media education activities
Average	Occasional elements of media education
Low	Incidental, ineffective media education activities

Undoubtedly, only recurring media education activities can lead to expected results - increase of media literacy level of pupils/students. However my previous researches have shown that till present the opposite situation is true- incidental, unsystematic integration of media education elements.

Chart 14. Creative level

Level of development	Indicators
High	Media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, articism
Average	Teacher's creativity is displayed occasionally or inconsistently
Low	No signs of inspiration or inventiveness

I believe that teacher's creative work should be tied to principles of humanism and democracy. The university in a democratic society aspires to provide students with educational experience of various characteristics and a multicultural basis. University graduates are supposed to become responsible citizens with humanistic values of responsibilities and rights, freedom of expression and access to information and knowledge.

Conclusions.

The analysis conducted has shown, that the models of S. Minkkinen (1978, pp.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 sociocultural, 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'inseignement 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 literacy education model, suggested by the leading Canadian educators is rather allied to C. Bazalgette's and other European educators' model,

although undoubtedly, it is different in some ways, first of all - in a more tolerant attitude to the study of the aesthetic/artistic spectrum of media culture.

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

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

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

Thus, in different countries there is a wide range of the prospective media literacy 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 sociocultural, 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.

Within the context of growing presence of media in modern societies, school teachers and university educators should be media competent. The scale suggests the classification of levels of the professional development (knowledge and skills) necessary for teachers to integrate media education. Thus, the model degree of development of professional knowledge and skills necessary for successful media education activity, is comprised of the following levels:

1) Motivational: emotional, gnosiological, hedonistic, moral, aesthetic and other motives; teacher's aspiration to expand one's knowledge and enhance skills in the field of media education.

2) Informational: comprehensive knowledge in the field of media education (knowledge of the fundamental aims, approaches, and key concepts).

3) Methodical: advanced methodical skills in the field of a media education and pedagogical talent.

4) Activity: regular media education activities during educational works of different types.

5) Creative: media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, artistism.

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УДК 7

Российские и западные модели медиаобразования

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Аннотация. В разных странах существует широкий спектр перспективных моделей медиаобразования, которые используются в процессе обучения и воспитания. Анализ основных моделей показывает, что наиболее типичные синтетические модели относятся к трем группам:

- группа А: медиаобразование модели, представляющей синтез эстетической и социокультурной моделей;

- группа В: медиаобразование модели, представляющей синтез эстетической, информационной и этических моделей;

- группа С: медиаобразование модели, представляющей синтез социокультурных, информационных и практико-прагматических моделей. При этом модели группы С наиболее распространены и поддерживается в настоящее время в большинстве стран.

Современные модели медиаобразования максимально используют потенциальные возможности медиаобразования в зависимости от целей и задач; они характеризуются изменчивостью, вариативностью и интеграцией в образовательный процесс.

В контексте растущего влияния медиа в современном обществе, школьные учителя и преподаватели высших учебных заведений должны быть медиакомпетентными. В статье предложена классификация уровней профессионального развития (знания и навыки), необходимые для медиакомпетентных учителей. Таким образом, модель степень развития профессиональных знаний и навыков, необходимых для успешного медиаобразования, состоит из следующих уровней:

1) мотивационного: эмоциональные, гносеологические, гедонистические, нравственные, эстетические и другие мотивы, стремление учителей к расширению своих знаний и повышению квалификации в области медиаобразования;

2) информационного: знания в области медиаобразования (знания из фундаментальных целей, подходов и ключевых понятий);

3) методического: передовые методические умения в области медиаобразования и педагогический талант;

4) деятельностного: медиаобразовательная активность в период выполнения учебно-методических работ разных типов;

5) творческого: понимание, воображение, гибкость, новизна, педагогический артистизм.

Ключевые слова: Россия; западные страны; медиаобразование; медиаграмотность; модели медиаобразования.