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Andrew Hart / Daniel Süss (Eds.)

Media Education in European Countries

A Comparative Study of Teaching Media in Mother Tongue Education in Secondary Schools

Research report from the Euromedia Project, co-ordinated by Andrew Hart at the Media Education Centre at the University of Southampton, U.K.

Co-ordination of the publication project by Daniel Süss,
University of Applied Sciences Zurich, School of Applied Psychology
and Swiss Federal Institute of Technology Zurich

E-Collection of the Swiss Federal Institute of Technology Zurich

Zurich, October 2002

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Outline of the Euromedia Project

Andrew Hart

Global media and global education

Media ownership, production and distribution have become increasingly internationalised and even globalised. But educational responses have not kept pace with these developments. There has been much rhetoric but little research about Media teaching and learning. There is therefore a pressing need for comparative studies, so that local research can be examined in a global context.

Media culture has expanded massively over the last decades. There is a range of new media: cable and satellite television, home computers, video recorders and camcorders, new 'on-line' interactive services, video discs and other consumer-oriented interactive software. The movement from analogue to digital coding and the consolidation of communications conglomerates has given rise to a growing interpenetration of media, as genres, themes and contents flow from one to another with increasing fluidity. We are entering a multimedia environment which is increasingly enveloping, involving and experienced as an interconnected whole.

Technological and statutory developments have led to significant changes in the ways in which young people interact with the media. Various forms of deregulation have led to the increasing availability of specialist and streamed services which no longer fit the traditional models of broadcasting. Technological developments have facilitated increasingly creative participation in media processes and interactions with media artefacts. These practices include 'scratch' video, the use of 'dub' and mixing techniques in live and recorded music and the reworking of still images through digital manipulation. At the same time, computer technology has increased the opportunities for relatively sophisticated production in sound and still and moving images. Increasingly, these are distributed through the Internet, thereby changing the relationships betwet young people and commercial media industries.

Optimists see these developments as supporting a more open, diverse and participatory communications system which will offer more choice for audiences, more fluid relationships between producers and users and a more informed and active citizenry. Pessimists fear the exclusion effects of differential access to key resources and competencies and the erosion of boundaries between fantasy, fiction and reality. Many point to the increased problems of regulating children and young peoples' exposure 'unsuitable' representations, especially given the spread of Internet access.

Debates between conflicting views about the media of the future have strongly influenced current thinking about appropriate forms of education. This book will show how classroom strategies and practices in different countries are responding to the new technological developments and ideological debates.

PURPOSE AND SCOPE

The project will offer the first international perspective on the teaching of Media to 14-16 year-old students in the 1990s. in Europe. Each local study will include a general analysis of the development and current situation of Media Education in a specific national context, noting how particular theoretical and practical problems have affected it. By providing detailed case studies of current work in different parts of the world, this project will enable comparative analysis of various Media teaching paradigms and practices in different cultures. It will offer new perspectives on Media teaching, which will enable teachers to examine approaches which differ from their own and to reflect on their own practices with a view to understanding them more fully and enhancing their effectiveness in the classroom.

The project seeks to illuminate three major general questions:

- How are teachers living in the new multimedia world, in their own lives and in their classroom-practice? How do they see this world in relation to their personal philosophies of teaching?
- How are schools responding as institutions? To what extent do school policies recognise the importance of young people's extra-curricular culture?

- What influences are exerted by national and local curricular authorities? Do current formal curricula encourage engagement with new media technologies?

The project's specific research question is:

- What are Mother Tongue/L1 teachers doing when they say they are doing Media Education at ages 14-16 in secondary schools?

This question will be made operational by focusing on two major sub-questions:

- What Media Education aims are apparent?
- What forms of Media Education are apparent?

In turn, these questions will be broken down into further questions:

- who teachers of English\t\1edia are (their experiences, background and training)
- how they see themselves in relation to schools and curricula
- what they say (and think) about Media Education as a discipline
- how they define their own approach to Media Education
- what they actually do when they do Media Education

OBJECTIVES

The project will:

- document the different understandings, purposes and practices of Media teachers in a range of international locations
- enable comparative analysis of different approaches to Media teaching both within different national and between different international locations
- encourage discussion of appropriate models for different locations and purposes
- offer a specific, replicable model for classroom research by other practitioners
- facilitate discussion of appropriate methodologies for classroom research in Media Education
- provide a basis for the continuing development of Media Education as a discipline and for further research in Media Education.

ORIGINS

The project is based on the success of the original *Models of Media Education Project* (1992-93) in England and its international extension as the *Models of Media Education Inter-national Project* carried out in English-speaking countries throughout the world, (Hart, 1998). The process of observation, discussion and analysis illuminated some of the convergences between English teaching and Media Education and enabled us to examine a range of classroom strategies in some detail.

DESIGN

As in the original *Models of Media Education* study, this project will produce two distinct sets of data on Media teachers' rationales for their work through interviews and Media teachers' classroom methods from lesson observations. It will use structured interviews to investigate teachers' motivations, aims and anxieties in relation to Media teaching. It will also carry out systematic observation of lessons and included a de-briefing process with the teachers interviewed. Each interview will include a brief description of the lesson to be observed and a full account of the lesson's aims. A Media lesson (also averaging about an hour) will be observed by the interviewer. Interviews (and, optionally, the lessons themselves) will be recorded on cassette and draft accounts of the lessons and interviews sent to the interviewees for comment.

Contexts

Studies will be based on empirical research in a secondary school context with teachers of 14-16 year-old students studying Media.

Methods

At least 10 teachers will be observed teaching Media and interviewed about their teaching, using agreed frameworks for interviewing and observation.

The interviews will seek to establish:

- conceptions of Media Education within Mother Tongue teaching
- perceived problems and rewards of teaching and learning about the media
- teachers' attitudes to Media Education both as a theoretical discipline and as a classroom subject
- teachers' aims for their students
- teachers' prior experience of media institutions
- key concepts with which teachers feel most confident and the sources from which their understanding of these concepts derive
- favoured resources and the ways in which these are used
- teachers' expectations for the future of Media Education

Methodological rationale

Classroom research has long been animated by major theoretical and methodological debates which can only be sketched in briefly here (Hammersley 1993). It may be helpful, however, to discuss briefly the two methods used in our own research to collect two distinct sets of data, through structured interviews with teachers and through systematic observation of selected lessons.

In the 1960s, the dominant method for studying classroom phenomena was systematic observation. Large samples of teachers and students were observed at regular time intervals or for specified periods and recurrent events and interactions were recorded according to a predetermined coding scheme. One of the best known of these is Flanders' Interaction Analysis Categories (FIAC), but there are now more than 100 others. Systematic observation has been frequently criticised as having some major flaws (Walker and Adelman 1975; Delamont and Hamilton 1984). For example, using predetermined categories may prevent insight into unpredicted complex behaviours. At the same time, arbitrary time-sampling neglects and may distort 'natural' classroom interaction patterns and restriction to classroom settings ignores the contexts of teacher and student cultures, assumptions and intentions which envelop them.

Whilst this research method has been ably defended (McIntyre and Macleod 1978), it is clear that FIAC and other coding systems are not equally suited to all classroom situations. FIAC is particularly appropriate for coding talk in a 'transmission'-type classroom but produces difficulties in coping with talk in small-group contexts where pupils talk to each other. The external systematic observer is also unlikely to understand, let alone to code adequately, many of the detailed connotative aspects of classroom talk. A great deal of talk in 'open' classrooms necessarily remains hidden.

During the 1970s and 1980s, an increased emphasis on "naturalistic study of everyday settings employing relatively unstructured, qualitative methods" (Hammersley 1993: x) gained favour amongst classroom researchers. Through the influence of several different but interlocking approaches (in particular, ethnography, ethnomethodology, interactionism and phenomenology) there has been a marked shift away from the study of large samples and the use of quantitative analysis and statistical explanations towards the production of 'thicker', more in-depth data based on ethnographic techniques. Amongst a range of interpretive and qualitative approaches, the casestudy method has come to dominate classroom research.

Unlike full-scale ethnography, which necessarily involves extended periods of intensive participant observation, case studies have the distinct advantage of enabling research results and recommendations to be produced within a useable time-frame because they reduce the amount of necessary researcher time spent in a given setting. At the same time, case studies offer the subjects who participate a greater measure of control over the research process through negotiated access to data and publication of findings. Both of these factors are especially significant in school settings,

where teachers are both extremely busy and have a legitimate professional interest in classroom research which may enhance good practice.

The case-study approach using ethnographic techniques emphasises description and analysis rather than theoretical perspectives. It does not involve the rigorous setting up and testing of hypotheses so much as the evolution of appropriate theoretical explanations for the data collected.

SCHEDULE

Each project will be initiated during 1999 and ready for publication in 2001.

FINANCE

There will be no central funding of local projects. However, because of the evident value of this kind of research, many previous collaborators have been able to secure small grants locally to enable them to buy in some help and cover costs of the empirical research.

INSTRUMENTS

Detailed research instruments (observation schedule and structured interview questions) will be provided to all partners who formally agree to participate. (See Appendix)

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Media Education in Europe: Common Trends and Differences

Erwin Bernhard
Daniel Süss

The international project "EuroMedia", presented in this publication, was initiated and co-ordinated by Andrew Hart, Director of the Media Education Centre at the University Southampton. Shortly before the project had come to an end, Andrew Hart died at the beginning of 2002. He leaves one's mark in the international research community of Media Education. The publication work was made by the project team co-ordinated by Daniel Süss (Zurich). The project team dedicates this report to the memory of Andrew Hart.

> Dr. Andrew Hart was Senior Lecturer in Education and Director of the University of Southampton's Media Education Centre. He was Director of the Research and Graduate School of Education's Research Training Programme and of the MA(Ed) Language in Education course. He has also taught for many years on PGCE, Master's and Research courses and has developed and worked on a range of innovative Distance Learning courses. He was an Associate Tutor at the Centre for Mass Communication Research at the University of Leicester and a Tutor-Supervisor on the Open University's EdD programme.
>
> He has published widely on Media Education and worked closely with teachers as Director of the Southampton Media Education Group, and the Southern Media Education Research Network. He has also been UK representative on the World Council/Network for Media Education since 1996. He was on the Editorial Board of three international academic journals and was Editor of the *International Journal of Media Education* (Trentham Books).
>
> He has acted as adviser and consultant to the UK Qualifications and Curriculum Authority on Advanced Level curricula in Media, Film and Communication Studies. He has worked in collaboration with the BBC and ITV companies on research and resource projects and has spoken at specialist conferences throughout the world.
>
> Major publications include *Teaching Television, Making 'The Real World'* (CUP 1988), *Understanding the Media (*BBC/Routledge 1990/91) and *Developing Media in English* (Hodder 1995). His recent book *Teaching the Media: International Perspectives* was published by Lawrence Erlbaum, New Jersey, USA, 1998. Recent articles on his research appeared in *METRO*, 22 (Autumn 1999) in the *European Journal of Communication Research* 25/3(2000) and in *Changing English* 8/1 (2001). He was the coordinator of a research project on Media teaching in 12 European countries and his latest book (with Alun Hicks),*Teaching Media in the English Curriculum,* is published by Trentham Books.

This study can be compared to earlier international projects, which had been accomplished within Media Education. Mainly the following publications must be mentioned:

The project "New Directions Media Education Worldwide" (Bazalgette/Bevort/Savino 1992) offers a survey with over 20 publications from almost every continent. It was co-ordinated by the British Film Institute BFI, London and the Centre de Liaison de l'Enseignement et des Moyens d'Information CLEMI, Paris. It was also supported by UNESCO.

The publication "Media Education in Europe, Towards a European Culture of Media" is the result of a Western European workshop in the "Politische Akademie Tutzing" at the lake of Starnberg. Therein perspectives from nine countries have been combined.

"Teaching the Media – International Perspectives" (Hart 1998), co-ordinated by the Media Education Centre at the University of Southampton offers a comparison between six English speaking countries in the world. This study is directly linked to the last project. In 1997, Andrew Hard organised a "Media Education Symposium" at the "European Conference on Educational Research" in Frankfurt. In addition, the papers were published online (see Hart 2000; Goodwyn/Findlay 2000; Lohl 1997). Horst

Lohl regularly holds seminars to the international comparison of Media Education. The results were published on the Internet.

Reading the national reports of the present project, big differences as well as some common elements can be observed; the latest being the so called “basso continuo” in this international concert.

The Differences

Whereas in some countries mostly women teach on their own for a salary between 20 to 30 $, in others well paid pedagogue work in a team; On the one hand, 14-16 years old teenagers show much interests in Media Education, on the other hand, they are totally demotivated, they feel as victims of the system and give teachers the same feelings; federal school systems allow the teachers freedoms, while other countries prefer having a strictly centralised educational system, which offers almost no space for own initiatives. In the wide range between integrative schools and systems, which practice a less permeable diversification of education, almost every variation can be found. Mainly, there is a difference to the importance of Media Education.

In *Greece*, Media Education doesn’t exist for the supervisory school authorities and for teachers it isn’t barely practicable because of not given either any freedoms nor equipment and supportive organisations. In *Russia*, financial conditions have to be pointed out as handicaps primarily besides weak embodiment of Media Education in national curricula. National institutions, offering supports and consultations, have excellent specialists, however only a few members and precarious conditions. In *Spain*, Media Education has been introduced as part of the curriculum recently. Because of unavailable resources and a crisis in the school level 14 – 16, Media Education couldn’t be launched yet. In *Switzerland* there aren’t any national binding curricula. The cantonal curricula prefer a vaguely defined Media Education without any goals that are to be achieved. This means that any kind of Media Education is possible. During the last years the interests in Media Education have declined because of the technological oriented introduction of ICT.

A grimly federalism is also practised in *Belgium* whose language communities follow separate ways. In Flemish communities, the significance of Media Education in the curricula seems to decrease. However, there are several active organisations, which offer the teachers further education as well as material support. Particularly in *Germany*, Media Education is subject of many controversies and publications, but still there has not been many progresses in practice. The federal politic of the “Bundesländer” develops different possible solutions. Even thought Media Education is part of the curricula or has already been integrated, it’s still mainly a subject for pioneers. In *Ireland*, the endeavours of the „Irish Film-Institute“, Irish Radio and Teacher Community of Media Education have contributed that Media Education has been released in optional courses, English lessons and finally in art lessons and civic education. It doesn’t exist as a subject on its own.

In *Finland, Norway, Hungary, Slovenia* and *Great Britain* Media Education is an important part in the curricula. In *Hungary*, the communist regime recognised the media’s importance for people’s consciousness. It therefore assured that Media Education conformable to the values of the communist government (system) was part of the national curricula. After the process of democratisation, this tradition was carried on under modified indications. However, the teaching staff is worried about the future of Media Education because of ideological disputes of the changing governments and the lack of financial resources. In *Slovenia*, Media Education develops an amazing vividness through intense conflicts and discussions. It’s an important part of the education in mother-tongue education: It should support the building of the young country’s national conscience.
In *Finland* and *Norway*, Media Education is an indispensable subject in the curricula, mainly as a part of mother-tongue education. In these countries, the key role of Media Education for the present and future society is emphasised. Furthermore it lies within the school’s responsibility to prepare the future generation to handle these instruments competently. *Great Britain* has followed this way for years and the beginning was the integration of Media Education in mother-tongue education. Since 1995, Media Education can be taught as a subject on itself and it even can be chosen as a key subject in colleges, but this solution isn’t very common. Contents and procedures of the final exams are based on formal criteria similar to the classical languages (see Christ, 1997).

Common Elements

Media Education is an interdisciplinary subject and sets an importance on comprehension and interpretation. It can be interpreted in various ways. People who are interested in technology reduce their goals to Network and Computer Literacy, in other words Media *Didactic*. People who are primarily interested in aestethics stress the awareness of media's language; be it visually, verbally or auditively. Ethnologists, sociologists and psychologists point out, that media are means of transferring values instead of information: The information which can be taken out is always a consequence of interpretation and varies therefore depending on the recipient. Furthermore, it is influenced by illustration; which again suggests that other institutions like the agents, agencies as well as technological, economical and financial conditions of media production have to be considered. In order to make young people to competent users and possibly to active media producers, the above mentioned aspects have to be known.

With the approach to question the media system as being "the fourth power" in society and to use it as being self-productive, one is likely to be criticised. It is far away from the approaches of the traditional teacher-training, it needs a very profound knowledge and occurs in practise very seldom. Most of the teaching staff is better prepared to do the analysis of media's language mainly if media is considered to be but books and newspapers. Since this happens very often the result is another constant in Media Education: its bias on material equipment and cognitive approaches.

A Shakespeare edition from the year 1900 is still applicable at school. A computer, made in 1980 with its expensive software, isn't usable anymore. Expensive hardware and software have to be replaced regularly and maintained in a large effort. For students who always want to work with the best and newest computers they seem to be old and unusable. For the school communities however it is impossible to follow the rhythm of the chaotic innovations and the fast changes in the IT field. But the cognitive bias is much more serious. Who can assert oneself to have the knowledge to operate all current hardware? Who has even an approximate survey about all current products which form the young people's media environment?

In all the countries, even in those who enjoy the best IT equipment and where the aims in Media education are very ambitious, the gap between school culture and media environment widens, the majority of teachers feel that they are not trained well-enough and the technological equipment is insufficient. The problem, how the school should integrate media youth-conformably to its students and in the same time still follow traditional goals, remains unsolved. Practically everywhere the kind of exams, which should control if the official goals could be reached, don't offer any incentives for Media Education (see for the USA: Christ, 1997). Because of narrow time resources Media Education is in danger to appear as a waste of time.

A further common element is also given by the fact that teachers do a very good job concerning this subject, and this despite of all the hindrances. The same holds true for the specialists and specialised institutions, which, on the one hand, offer the teaching staff further education in Media Education as well as technological support, and on the other hand claim publicly the integration of Media Education in the curricula. Even though at universities Media Education is only in the beginning to become a part of the teacher-training as well as of communication and media science, it is still insufficient and very often only mandatory in the training-courses, things are changing to the better. In general, having a cautious and patient optimism is allowed; an optimism that in every country, Media Education will be part of the curricula, that the training of students in Media Education might improve, that one might be successful in preventing the partially threatening reduction of Media Education to the narrow goal of Computer Literacy (compare Potter 1998) and that Media Education might be practised as "a real Pedagogy" more and more in every school.

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MEDIA EDUCATION IN FLEMISH SECONDARY SCHOOLS: A STUDY REPORT

Els Schelfhout

Outline

The prime concern of this chapter is the specificity of the demographic situation in Belgium. This situation has an impact on the social, political and economic aspects of our country and its component Communities and Regions. As education falls under Community legislation, it is evident that this complex situation also influences both the form and content of the education system. Belgium's education system and the context in which Media Education arises are dealt with in the third section of this paper. Before touching upon the state of the art of Belgian M.E., the second section will relate the historical development of M.E. in Belgium and Flanders.

This report is a summary of a study on the current state of media education in Belgian secondary schooling. Analysis of the research results and a few case-studies will be discussed. The results of the research will be situated within a larger context and several concise suggestions for future policy are given, more specifically for the eindtermen (final terms) and educational goals of the last four years of secondary schooling.

Social, political and economic context of Belgium

Belgium is relatively small, with a surface of just 30,518 square kilometers. 44.3% of this is the Flemish Region, 55.2% the Walloon Region, and 0.5% the Brussels Region. But Belgium is also one of the most densely populated countries of the world, with a population of 10 million. The Flemings are the largest population group in Belgium. As of January 1, 1996, 5.8 million people lived in the Flemish Region, of which 4.8% were foreigners.

The complicated structure of the Belgian state influences both policy and government. Apart from that, the coexistence of three different official languages (Dutch, French and German) makes the (geographical) definition of the research field necessary. We have chosen to focus on Flanders; therefore, this part of the research is concerned with the current situation of M.E. in Flemish secondary schools.

Belgium became an independent state in 1830 and the Belgian Constitution was effective from 1831. From 1970, this Constitution has been progressively revised in order to federalise the political, legislative and administrative structures of the originally unitarian and centralised Belgian state. In the resulting federal system, there are three policy levels, each having legislative and executive functions: the federal State, the Communities, and the Regions. There is no hierarchy between the three policy levels; each has its own powers.

The federal State of Belgium has a federal Parliament (the Chamber of Representatives and the Senate) and a federal Government. The Communities form the second policy level, of which there are three: the Flemish, the Walloon, and the German-speaking. Communities are responsible for cultural, personal and linguistic affairs. Furthermore, there are four language areas in Belgium: the Dutch, the French, the German and the bilingual area of Brussels-Capital. The Dutch-speaking area falls completely under the responsibility of the Flemish Community. The cultural and linguistic affairs in Brussels-Capital, being bilingual, are the partial responsibility of the Flemish Community.

Then there are three Regions: the Flemish, the Walloon, and the Region of Brussels-Capital. Regions are responsible for all territorially bound matters. Each Regional territory is carefully defined. Both Communities and Regions have their own parliament and government. Having three Communities, three Regions, and a federal State, Belgium would thus have seven governments and seven parliaments. However, in Flanders the Community and Region governments form one and the same body.

Control over education lies within the Communities. Therefore, each Community has its own education system. Of the total population of pupils, 55.84% are in the Dutch-speaking system, 43.62% in the

French, and 0.54% in the German (figures for school year 1994-1995). The Department of Education of the Flemish Community is responsible for almost all of education policy, going from nursery to university.

During recent decades, the Belgian school curricula have undergone many changes, some more drastic than others. Among the reforms were changes in the teaching period packages, the broadening of topics, and changes in the minimum criteria which the majority of the pupil/student population should be able to meet at the end of their grade or course (eindtermen). In spite of these structural reforms, however, nothing has fundamentally changed in the way children and subject matter are dealt with. On the contrary; rules concerning school attendance are still characterised by a rather pedantic and patronising attitude towards children. Within this climate there remains little space for ME.... Only 86 of the 927 full-time secondary schools in Flanders gave attention to ME in 1999.

Secondary schooling in Belgium is organised into three so-called grades. The first grade (12-14 year-olds) is not subdivided. The second (14-16 years) and third (16-18) grades are divided into ASO (General Secondary Education), TSO (Technical Secondary Education), KSO (Artistic Secondary Education) and BSO (Special, or Vocational Secondary Schooling). This study focuses on the second grade.

The present curriculum for the second (and third) grade of secondary education consists of five modules: physical education, language, mathematics, world orientation, and artistic education. Besides 'image', 'music', 'drama', 'movement' and 'attitudes', artistic education (muzische vorming) consists also of 'media'. In secondary education, the knowledge and development goals for the submodule 'media' are:

* Pupils should be able to illustrate how the media influence their own thoughts and behaviour and realise the power of media in their own education;

* Pupils should adopt a critical attitude towards different kinds of news reporting.

After a Decree of the Flemish Government1, the final terms and development goals for ME in the future were further limited. Whereas in the present policy there is place for a separate module 'artistic education' (as it is in the first grade of secondary schooling), under which there is some attention to media, this module will be renamed 'creative artistic education' with the following specifications:

* Pupils explore creative and artistic forms such as music, theater, literature, dance, painting, sculpture, design, interior decoration, fashion, etc., conceiving them as elements which form a community, as status symbols, as expressions of personal aesthetics, or as functional elements.

* Pupils experience creative and artistic expressions as a global phenomenon found in many different places, such as museums, art galeries, public spaces (subways, railway stations, etc.), public buildings, factories, offices, places of worship, private houses, gardens and parks.

* Pupils recognise the possibilities of using new technologies (especially information and communication technologies) and know of their impact on the various forms of artistic and creative expression.

* Pupils become acquainted with the production processes and activities of art and culture.

It is important to note that there is no more mention of 'media', except for 'information and communication technologies' (ICT). Only in the final term regarding the development of 'civic responsibilities' is there mention of 'insight into media messages', which primarily consists in the recognition of prejudices. Obviously, this change of focus has led to concern amongst those teachers who are currently spending time on ME.

Before discussing how teachers interpret the present final terms regarding media education and attempting to reach concrete results, we shall first give a historical framework in order to understand the present state of media education in Belgium and Flanders.

The context of Media Education in Belgium

Historical development

Until 1945: protective approach

Until the 1940s, film, being still a relatively new medium, was regarded as entertainment, and there was a protective attitude towards it: children needed to be protected against its negative influences. This was the same in Belgium as elsewhere. Censorship was one of the means of this protection; the main legislative measure was the 'Act to Combat the Moral and Social Dangers of the Cinema' of 1 September 1920. Apart from that, there were pleas for 'film education' avant la lettre, and some schools used educative films. It was argued that exposing children to certain films was beneficial for educational and aesthetic reasons.

However, there were simultaneously those who were definitely sensitive to the positive possibilities of film. Aesthetic interest in the medium was increasing, and this led to an interest in using film for education, and not just for special cinema shows for children.

1945-1960: thinking about film education

It was only after the Second World War that film education really started taking shape in Belgium. In the beginning there were the initiatives to protect children and youth from the 'threat' of movies. In 1944, for instance, there were conferences about education on film organised in collaboration with the (Dutch) 'Catholic Film Action' (Katholieke Film Aktie, KFA) in Ghent and Antwerp. The cinema was seen as a cause of anti-social behaviour and delinquency amongst youngsters. This causal thinking led to large-scale research on the impact of film on children's lives, which were effectively the starting point of film education as their conception of the impact of film became more nuanced.

In 1961, for example, Prof. J.M. Peters (University of Amsterdam, The Netherlands; Katholic University Leuven, Belgium) put forward a definition of film education in an Unesco publication titled 'Education CinÇmathographique' (Teaching About the Film):

1. Film education means helping growing children develop a critical sense of evaluation towards movies which obtain their force primarily through technical inventiveness and other articificial factors actually standing closer to advertising than film as such.
2. Film education forms part of general aesthetic learning. Aesthetic experience means an enrichment of human life.
3. Film education deploys every pedagogic potential of film. This means that non-aesthetic (social, ethical and spiritual) qualities of film are also important.
4. Film education is concerned with the cultivation of a 'new language' of this medium, or rather, with the possibilities of visual thought.
5. The teacher of film education acknowledges that the increasing importance of visual mass media forces us to conceive of their place within the lives of the young.

In Flanders, Peters had an immediate impact on the educational opinions about film education. In the magazine of the Catholic Film League Film en Televisie there were various articles on film education by educationalists such as Frits Danckaert, Roger Maestaf and Ferand Rigot. They publicly called for visual and film education as was proposed in Teaching About the Film. In fact, 'education towards good movies' (Danckaert, 1961: 11-13) still is the ultimate goal of film education.

1960-1970: film and television education

The coming of television initially led to practically the same responses amongst educationalists as cinema did. On the one hand, it was feared that television would enhance the 'massification' of society. Television was an ubiquitous and anonymous force and therefore a greater threat to the traditional authority of the teacher. On the other hand, there were voices emerging who became the advocates of educational television. These voices either wanted to influence the television content itself, or bring teachers to teach children how to watch TV, or produce altogether new educational programmes meant for TV broadcasting. The first two initiatives became the main foundation of media

education in the US, but in Belgium they weren't as successful. Propositions for producing educational films and TV programmes were received better.

As the VCR was not yet available it was difficult for teachers to discuss TV programmes in class, especially those shown at night. This is why film was more central to media education in the 1960s. Parallel with developments in mass communication studies, more and more attention was given to certain sociological aspects of television: viewing patterns, influences, television genre, and the television industry. The gradual transition of film to television education also had its influence on choice of subject matter. When film education was mostly based on critically acclaimed movies, television education was based on more kinds of content, including news, documentary and entertainment.

From 1970 onwards

The original objective of 1960s film studies such as those suggested by J.M. Peters was that by making their own films, teachers would get to know the medium in a first-hand way, and gain insight into film as a means. Although interest in schools was steadily growing, there was little practical implementation because of lack of infrastructure, resources and know-how. Most educational initiatives therefore took place outside schools.

Activities in film were approached from three angles. Firstly, shooting one's own movie means getting acquainted with the visual and aural language of film (audiovisual communication). Secondly, making films is a form of expression (audiovisual expression). And thirdly, working together on a movie can contribute to realising other educational and developmental goals (audiovisual ways of working).

Recent developments

While in a host of European countries universities include ME, in Belgium there is very little academic attention to the importance and possibilies of this field. Notable exceptions include the Cultuuriniatie door massamedia ('Initiation to culture via the mass media') project of the Department of Education at the University of Ghent (1996), and the Ph.D. of Els Schelfhout (2001) on media education and multi-ethnic schooling. Before these, there were some projects undertaken by the Research Center for Experimental Pedagogics at the Catholic University of Louvain.

As will become apparent, the practice of media education in schools has hardly fared better in Belgium. Various socio-cultural charities do deal with the field and try to mould lasting relationships with schools, but the appreciation they receive amongst teachers is not reflected at the level of the Community Governments.

Even from the respective Departments of Education there is minimal attention to media education. This stands in stark contrast to the attention given to the application of the new information technologies. It is argued that the implementation of ICT in primary and secondary schools is necessary for socio-economic as well as didactic reasons: firstly to avoid a discrepancy between computerliterates and -illiterates in our information society, and secondly to use ICT for teaching, not instead of, but together with the more traditional tools of teaching. Set against the lack of initiatives in media education, the plurality of ICT projects seems almost grotesque, although the significance and possibilities of information technology as such should not be doubted.

Nevertheless, though the Government places great emphasis on the role ICT can play in the classroom, it also states that the choice to use 'new media' is the school's. By conferring the autonomy to decide on this issue to schools themselves, and because there is little attention anyway for ME in teachers' training, there has been very little ME in Flemish schools. Something one hears often is "Everyone learns how to look at TV by themselves in the end". As teacher training hardly mentions ME, extra-curricular initiatives and additional courses are exceptionally organised. But because these occur in teachers' free time, not many of them attend.

Teacher education and training

After analysis of the programmes of five university courses for teachers (which prepare students for teaching in grades two and three in secondary schools), it seems safe to say that attention to pedadogic applications and possibilities of media is practically non-existent, let alone to ME. The same is true for the training for teaching in grades one and two. In both cases there is a lot of attention for the pedadogic applications of ICT and computers.

Teacher-training courses include global subjects such as education method, sociology, psychology and didactics. Then there are the more specific modules which can vary according to the main area chosen: mathematics, history, geography, French, English, Dutch, etc. Programmes for teaching Dutch usually consist of pedagogics, communication skills and language skills.2 But 'communication' and 'language' here do not include media literacy. In the curriculum of Flemish teachers' training, 'language skills' refer to speaking and writing skills, reading, and interpretation. Only in one of the analysed curriculums was 'computer literacy (media)' [sic] stated as a topic. Again, what is sought here are the educational applications of ICT, although there was a seminar series on the 'creative use of media', which consisted in writing screen scripts etc.

The role of language is stressed in numerous programmes. We can read, for instance:

Traditional secondary schooling was characterised by little verbal participation of the pupils, which meant that those who already had verbal difficulties did not get the chance to improve their language.

The didactic methods used are often directed at the reproduction of predefined learning materal and derive from a static conception of knowledge, which is today obsolete. The insights of social constructivism and the emergence of new media have fundamentally altered the conception of learning and 'knowledge which will matter in the future'.

Today, we need to reinterpret the transfer of knowledge and knowledge itself as dynamic processes. The one who learns constructs and produces knowledge as much as the one who teaches: the role of language in this production of knowledge is central. In the field of education, therefore, it is necessary to: give more attention to the spoken and written language of instruction; actively engage the pupil in the learning process, i.e. 'learn by talking and writing'; and implement a language policy in schools3.

In spite of the pleas to evolve from the traditional model of knowledge transfer to a more dynamic interpretation of knowledge and the role of language therein, language is still viewed as exclusively verbal. Language, however, should be viewed much more broadly, as something structural and also as including audiovisual language. Whether teachers are interested and willing to do this, and whether they have the capacity and possibility to integrate media education into their curriculum, even when they are not adequately trained, becomes especially pertinent.

Professional associations, agencies and support

As teachers working in schools are not trained in ME as part of their training, the minority of them who are interested are compelled to seek support from various professional associations, mostly non-profit organisations. Most of these organisations developed as initiatives of individual teachers and charity workers. However, there still is no government subsidising of these initiatives; quite a few of them manage with temporary project fundings.

A study done jointly by two of these media education organisations, Imagica and Jekino Films4, showed that in 1999 there were sixteen Dutch-speaking ME organisations in Flanders and Brussels. We have to stress that the attention given by these organisations to media organisation is very variable. Their activities can be anything from distributing and archiving audiovisual art and organising festivals (e.g. Argos, Open Doek), to organising workshops and seminar series on the history of film (e.g. BAC, the former Belgian Animationfilm Centre, now: 'Instituut voor het geanimeerde beeld'; Center for Visual Culture), to creating possibilities for children, youths and youth workers to produce their own media products (e.g. Cargo, Graffiti, Imagica, Jekino, Videokontact & -Jongeren). These are not exclusive activities; all organisations also pay attention to the education of adults (such as in teacher training), and have activities for both adults, and children and youngsters.

Specific initiatives and projects

By virtue of their intimate cooperation with schools, their initiatives in training adults, and their concrete projects with children, Imagica and Jekino are particularly interesting organisations. Their work has become mature and is financed by various federal and regional funding authorities.

One initiative Imagica organised for the body of Flemish Representatives in Brussels was 't Kan ('It's possible'), an audiovisual education project meant for the second grade in secondary schools. All Dutch-speaking second grade pupils in Belgium can participate. In this project, teachers encourage their pupils to write an imaginary script for a short movie. There is an accompanying pedagogic module on techniques in visual language and script-writing which uses concrete examples. Imagica provides further guidance and support by way of training the teachers, email communication with the

pupils, and visits to the participating classes. The scripts are marked and discussed by a professional film director. The best one is actually filmed.

A comparable project was 't Mag ('It's allowed'), a media education project for the third grade of secondary schools. The part of the project situated in Brussels was Zeg het met beelden ('Say it with pictures'), but the project had an international dimension too, called PiXL. Classes participate by writing a script for a video film of three minutes. Some of these scripts are selected and can be filmed. Pupils get ten three-hour training lessons. Doing practical excercises, the pupils learn how to use a camera, engage with visual language, and write (screen) scripts. After having shot the actual video clip, they learn how to edit video tapes and add original sound and music. Communication between schools and Imagica is first and foremost by email. The videos, once they're finished, are sent to youth festivals and TV stations both nationally and internationally. PiXL also enabled pupils to exchange experiences outside of Belgium.

Still another project, Studio Jekino, was organised by Jekino and was basically a series of creative film workshops for children and youngsters. 8 to 20-year-olds were grouped by age and together participated in acting, filming, writing scripts for short movies, and editing and showing reports and music videos. This means that children and youths themselves operated the camera, learned its techniques and how to capture images in an interesting way. Participants wrote parts for themselves, starred in their own videos and played reporter. Computer editing made the results look professional. There were three workshops: reporting, short movies, and movie festival.

In the workshop on reporting, a TV report is made on a topic which interests the youngsters. Using examples, they write a scenario and screen script. After some marked excercises with the camera the group goes out for shooting. After that, the footage is edited and the soundtrack finalised.

In the workshop on short movies, the youngsters write a short story. Jekino helps them transform the story into a movie script. The youngsters shoot the scenes (again, after some excercises with the camera) and do the editing. They also play the lead protagonist in their own short movie.

In the workshop on movie festivals, finally, the youngsters get the chance to know what it is like to be part of a TV crew. They are assigned the same rights as the professional press and they have to give an own perspective on an actual movie festival. They get to know actors and directors, look at the way TV crews work, watch the movies, conduct interviews, and altogether experience the life of a real film reviewer.

Another project of Jekino was called Film snappen, film snoepen ('Understanding films, devouring films'). It started out aiming at 6 to 12-year-olds, but after the enormous demand for this initiative it has recently been elaborated to include teenagers up to 16 years old, i.e. up to the second grade. In the initial project participants come together for two one-and-a-half hour workshops. In the first workshop, they get to see how a film is produced. By way of viewing excercises (while the smallest children put things together with their hands) the youngsters are introduced to the world of visual imaging. Using very diverse film fragments they browse from animation techniques to comprehending the relationship between 'seeing' and 'understanding'. The session on 'Film practices' has more to do with using the camera. The participants discover the semantics of visual language, how animation works, etc. They also get acquainted with the intriguing possibilies of special effects.

Resources: text books, audiovisual materials, technology

Teachers who gain an understanding of ME through their training are rare. Those who can and want to teach about media have to depend on support and advice from ME organisations. There is hardly any pedagogic material for ME, which means that teachers have to put together their own. Because most teachers do have an elementary understanding of semiotics, they will mainly use this kowledge for their 'Media' lessons. Thus, and because there isn't adequate teaching material for ME, there is an over representation of textanalysis in media lessons.

The gap in the training and the lack of required teaching material results in a situation in which neither teachers nor pupils can take the step towards making their own media products. There are quite a few teachers who feel daunted by technology which they often know less than their pupils do.5 Inadequacies not only exist in the domain of training and teaching material, but also the resources are far from satisfactory. The equipment the government supplies to schools is generally limited to computers. According to the Declaration of the Flemish Government of September 2000, the budget for ICT in schools has risen to one billion Belgian francs a year. The ultimate objective is having one computer for every four to five pupils, which would cost at least tree billion francs (approximately

69,800 Euro)6. 'ICT' is here reduced to 'computers'. There is no mention whatsoever of television, radio, video, etc.

Study procedures

Sample selection and methodology

Twenty-four secondary school teachers participated in the project. Interviews were conducted with all twenty-four. Only 8 of them were prepared to be observed while they were teaching. Most of the teachers were initially not prepared to participate with either the interviews, or both the interviews and the observations. They argued that they had to end their Media lessons, that the examinations were near, and/or that the principal of the school would be unwilling to permit the research to take place in his or her school. Moreover, some of the teachers felt they were being (ab)used in too many research projects. We should not doubt any of these arguments, but it is also plausible that it was the aforementioned insecurity of the teachers which was an issue in not letting the researchers into the school building.

The teachers who did participate with both parts of the research are therefore without exception individuals who have become, through explicit interest and/or training via professional organisations, particularly apt in the 'intricacies' of ME. We acknowledge the fact that this could have lead to a certain bias in the research results. What is also important, seen from within the framework of the research, is that not all teachers were language (i.e. Dutch) teachers. This means that teachers having studied sociology, philosophy, etc. also participated in the interviews. The observations, however, were conducted solely during language lessons (two teachers teach Dutch and one French). This meant a further limitation of the group studied.

Time-scale, conduct of interviews, observations of the teaching and modifications of the research instruments

The interviews took place in the period between January and May 2000. The observations took place in the periods May to June and September to October 2001. The length of the interviews was strongly dependent on the engagement of the teachers with the topic. Some teachers would answer with a simple 'yes' or 'no'; others would tell entire stories. The researchers - i.c. two staff members of Imagica and Jekino and the author - had agreed not to intervene too explicitly in order to enable the teachers to tell their own story, and the researchers to get a representative picture of the teachers' attitudes towards the subject. If deemed necessary, it was agreed, specific themes would be discussed more in depth after the observations were over.

The translation of the English questions did not cause any mentionable problems; only questions which were conceived specifically for the English situation (e.g. 'Which GCSE syllabus did you use?') were not included. The forms for observation were translated as well, so that the key issues for conducting the observations could be memorised by the researcher.

Findings

Detailed analysis

A typical example

This lesson concerns a 'content analysis' and interpretation of the movie Dead Poets Society. This analysis would be considered ME in Flanders.

Lesson objectives and content

The objective of the lesson was first made clear to the pupils (eightteen second grade girls), as was the way this objective connects to the previous lesson. This objective fitted into the so-called 'cultural heritage' approach in ME, in which film is considered to be an aesthetic object, an artistic expression. This approach partially builts on the so-called 'cultural analysis' approach which is not so much concerned with what media do to the recipients, but what recipients do with the media. In contrast with the previous lesson - which also started out from a cultural analysis approach - during this lesson the pupils analysed the content and not the form of the movie. Key concepts were 'meaning', 'sense' and 'values'; 'intro, 'plot', 'intrigue' and 'premise'; 'protagonist', 'antagonist' and 'tritagonist'. The teacher explained these concepts after having shown the 120-minute movie using film excerpts.

Teaching tools, teaching forms and resource material

The teacher made use of a VCR and video tape. Although there was teaching, there was also sufficient space for pupil response. By questions and answers the pupils were invited to think through the problematics, and not so much the medium. There was no use of standardised resource material, that is, text books. The coursebook the teacher used has been put together by herself. Pupils were required to take notes.

An atypical example

The following lesson concerns a lesson in 'film analysis', given by a teacher of Dutch to a mixed class of boys and girls from the second grade in human sciences. In terms of content and teaching tools, as well as teaching form and teaching objectives, this media lesson can be termed atypical in Flemish secondary education. This is because the teacher did not confine herself to analysis of content, as is often the case, but placed more importance on the analysis of form.

Lesson objectives and content

The objective of the lesson was explained to the pupils. The objective was 'media-centered', which means that the stress lied on gaining insight into the workings of the media, and more specifically into the workings of film, by way of formal analysis. By using a table on the blackboard, pupils could get a sense of how this lesson related to the previous ones.

While the previous lesson dealt with the aspect of 'sound', in this lesson 'colour', 'montage' and 'camera movement' were central. Key concepts were, not surprisingly, film-technical terms such as 'flashback', 'shot', 'scene', 'sequence', 'directorship', 'montage' and 'perspective'. Most of these concepts were new to the pupils. The teacher explained the terms by using examples and brief descriptions. During the second hour of the lesson the pupils watched some film excerpts. Already some of the key concepts were being used when the excerpts were discussed.

Teaching tools, teaching forms and resource material

The teaching tools (a VCR and a TV) were from the school itself. The film material on the video cassette was put together by the teacher herself, as was the coursebook which contained illustrations as well as practical examples. To present the concepts and issues discussed in a schematic manner, the blackboard was used. The table on the blackboard was copied by the pupils into their notebooks.

The teacher made passing references to technologies other than video and film. Her knowledge about technology was evident in the ways she was explaining the workings of technologies to her students. As the lesson was given to a relatively small group of pupils (20) and took place in a small auditorium, every pupil had the chance to follow both the film excerpts and the conceptual explanations.

The relationship between the teacher and pupils was firmly based on interaction and dialogue. By integrating practical elements the pupils were encouraged to participate in the lesson. This engagement did not hamper interpretations. However, there was not much discussion of personal experiences, and there was no encouragement to become more actively engaged, by for instance writing a script or doing filming.

An exceptional example

Lesson objectives and content

This case concerns a lesson, or rather, lessons given by a teacher of French who has been using media (mainly TV and internet) with great interest for many years. His objectives are to make lessons more varied, easier to follow and more entertaining. ME, in his case, is not an end as much as it is a means - if the cases above expressed an 'intrinsic' view on media education, this teacher expresses an 'instrumental' view. In his lessons there is emphasis on learning a language, French, for which media are used as teaching forms. Concrete objectives are defined by him as 'comprehension', 'building of vocabulary' and 'development of a critical stance'. In his own words, he wants to 'reteach the language course French from a book course into a practice course'.

Teaching tools, teaching forms and resource material

The teacher primarily uses his own source material and uses his contacts with journalists, amongst others. The topics dealt with are always timely. New technologies are seen to be useful tools. His having developed a website together with his students shows that he is not at all uncomfortable with ICT, as was the case for many of the other teachers.

Because of the high marks his pupils attained through this way of working, the teacher is maximally supported by the principal of the school. It is noteworthy that this school invests in audiovisual and information technology applications more than other schools do. Because of both his extensive use of audiovisual teaching forms and the construction of an internet website, the teacher himself received media attention.

Patterns of teaching

The time that the teachers we interviewed spend on media education during their lessons varies from 5% (two teachers) to 30% (all the rest) of their total job. More than in their other classes, they attempted in their media lessons to approach the subject in a personal and critical way. This approach can be partly explained by the absence of teaching material, and the obligation to put together one's own coursebook, audiovisual material etc. Moreover, the interpretation of what media lessons were supposed to consist of remained relatively free, as it was not explicitly defined by any programme. The critical aspect was reflected in the teaching objectives of most teachers interviewed: teaching pupils to become critical TV watchers. In spite of this, most lessons were structured in quite traditional ways, 'from top to bottom'. There was not single case, for instance, in which the pupils were subdivided into smaller groups. Critical thinking, after all, is principally stimulated by dialogue and by questions and answers.

Gaps in practice

Apart from a few exceptions, teachers interviewed were ICT-incompetent. And yet, they realised ICT will play an even more determining role in education in the near future. They expected governments to invest not only in infrastructure, but also in software and training. It was notable that for the majority of respondents seemed to eschew not the computer, but the camera. Filming and editing appeared to be a big step for them.

General conclusions

From the interviews it can be deducted that the views of the teachers on media education were illustrative of both instrumental and goal-oriented thinking. 'Media' was sometimes a means, sometimes an end. This meant that both the functional and the intrinsic approach to media education were operating. Besides that, ME as a course does not stand by itself; it goes beyond the boundaires of disciplines. Within the obligatory teaching package, especially language (Dutch) teachers are involved in ME. At some schools, ME is also given in life science courses (psychology) and sometimes even in 'hard' science courses (mathematics).

The defined goal of ME was formulated by most of the teachers interviewed (21 on 24) as follows: teaching pupils to evaluate the quality of media products. Media education is especially focussed on watching and listening 'critically'. It is the young who are easily mislead by media messages. On the other hand, film analysis is often chosen, regarding film as an art form.

In contrast with the homogeneity in the setting of goals in ME, there is a heterogeneity in terms of method. During the lessons concerned, teachers analyse, compare and discuss news broadcasts, commercial campaigns and films showed (preferably) in school, and once in a while, do some filming themselves (although this is quite exceptional). A few respondents teach ME still in very theoretical, encyclopaedic and authoritarian fashion.

With regard to the educational material for ME, the teachers are unanimous: there is none. Some teachers want this void to be filled; others consider it to be a good thing that there are no text books as they would limit their creativity. Frequent use is made of (film) magazines, newspapers and the Internet, and sometimes comics are used. All teachers, whether they like it or not, use their own material (course books), and almost all of them stated that their personal vision of society precipitates in their Media classes. As one teacher put it: 'I'm not a robot am I?'.

The overall picture seems to be clear: the form ME assumed in actual lessons is a heterogenous collection of goals, methods, means and teaching forms, even if in 1999 there were only 64 of the 927 Flemish secondary schools which actually did include it. The form of ME depended heavily on the personal views of the teachers. Most of the time the initiative to teach media education was taken by teachers out of personal considerations and interests, and they hardly felt that they were supported by colleagues or management.

Practical and methodological support for ME is necessary. Especially the technical know-how of teachers is insufficient, most certainly regarding the use of new electronic media. 'Students have the technical know-how, but not the critical stance; amongst teachers it is exactly the opposite', said one respondent. Attention to all aspects of the media within teacher training is now one of the main priorities.

The lack of vision and policy displayed by the federal Government with regard to ME (which reveals itself both in curricular gaps and the shortage of means) is a thorn in the flesh of the teachers. Some schools have only one television set for 300 students, other schools do have enough computers, but not the necessary software, etc.

Future developments

All the teachers interviewed were convinced that media education was important, especially in order to teach pupils to be 'critical citizens'. The majority of teachers, on top of that, argued that the further development and interpretation of ME is crucial as a separate curricular module. Moreover, they were very realistic and realised that their hopes were merely 'wishful thinking'. The rewriting of the final terms and the changes in the curriculums of the second and third grade of secondary schooling (see above, the Decree of 29 November 2000) have led to the transformation of 'artistic education', with an explicit mention of 'media', to 'creative artistic education', with mention of music, theatre, literature, dance etc., but not 'media'. The recognition of the new ICT and new media, and their impact on artistic and creative expression is stressed as teaching goal.

The only scientifically argued educational package7 that exists for media education in Flanders is titled Cultuuriniatie door Massamedia ('Initation to culture via the mass media')8. In it, it is shown that arguments for 'television education' are still made from the perception of TV having negative effects on the young. Young children should primarily understand what actually happens on television. 'With their age increasing, children's cognitive capacities and experiences with the medium increase too, and they will be able to decode television themselves. Youngsters leaving school late would understand television as well as adults' (Buysse & Henne, 1996: 42). It is precisely this often-heard misconception, that there is not much to learn about media because everyone, in the end, will understand media messages anyway, that is the main reason why there is such a vagueness about the role that teachers can play in this process and the methods they should employ. The practical implementation of media education is seriously handicapped by this lack of engagement.

Today's schools are still fundamental in the upbringing of children, and central in preparing them for citizenship. This process is gradual. For the Greeks, a 'school' was a space in which one had time to learn, a space in which one was initiated into all domains of knowledge, a space in which insight was passed on by way of structured thinking. A pupil who wanted to reach the level of the master, was taught rhetorics, grammar and control over language. A later phase in education consisted of participating in the public life of the city.

The goal of education has not changed. It is still about enabling pupils to express themselves, use different languages, think and realise projects... But it is not just 'language' that needs to be controlled, but visual language as well. Children need to be taught how to use and understand visual language.

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She received her Ph.D. degree in January 2001 and her doctoral thesis was titled Communication studies in pedadogic perspective: watch carefully, think critically and use responsively. In this dissertation, the instrumental usage of audiovisual media was situated within debates on independent Media Education and multi-ethnic education in primary schools in Flanders. Her current research interests include 'Screen Education' (audiovisual media and ICT) and remain motivated by socially relevant problems. She has published various contributions on Media Education, imaging, stereotypes, racism and multi-ethnic education.

Appendix: Language skills

Language skills, in the curricular definition, comprimise the following:

1. Speaking skills

- Continuation of exercises in the articulation of difficult sounds
- Exercises in phonetic transcription
- Transformation of technical-articulatory capacities into global speaking skills in diverse contexts
- Making speaking skills concrete in 'Minimal Dramatic Teaching Forms', working with group themes, verbally introducing children's books and lessons
- Becoming acquainted with the most frequently appearing speech, pronunciation, voice and language handicaps amongst children and their remedies
- Commenting upon opinions about education in the mother tongue
- Reading expressively and commenting on poems written by children

2. Writing skills

- Systematic study of the Spelling Syllabus 1995, and treatment of the 'old' and 'new' spelling in class
- Weekly spelling exercises/games and dictations
- Autonomous study through additional spelling excercises
- Application of global writing skills in writing some reviews of children's books and group theme projects (referencing, collecting, selecting, writing, correcting, transferring)
- Application of global writing skills in the writing of short stories and of a poetic text (creative, fictional)

3. Reading

- Knowing the general goals in reading education
- Knowing applied reading and knowing how to transfer it
- Initiative reading and reading aloud
- Creative reading
- Getting acquainted with authors, books, publishers, organisations and activities in the field of book promotion and stimulation of reading
- Learning how to employ useful criteria to evaluate texts and books
- Autonomous study

4. Language interpretation

- Being able to identify and name the different kinds of words and phrases in supplied sentences and/or texts, both according to the 'old' and 'new' systems of language interpretation
- Using comparative texts as an example of concrete language interpretation
- Being able to identify components of communication in diverse expressions of language
- Being able to formulate the goals of educating language interpretation
- Being able to use and describe the concepts of the educational plan for language interpretation
- Being able to choose the organisational forms in which language interpretation is practised
- Being able to apply the theory of language interpretation in one's own concrete use of language

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Notes

1. (the 'Decree on the Resolution of Final Terms of the Second and Third Grades of General Secondary Education' of 29 November 2000.
2. Concretely, 'language skills' consist of 'speaking skills', 'writing skills', 'reading' and 'language interpretation'. See Appendix.
3. Department of Teacher Training, University of Ghent, http://simsim.rug.ac.be
4. Both organisations are thanked for participating in the present research.
5. This was shown by a study conducted by Imagica which was based on interviews with teachers of secondary schools in Brussels during the school year 1999-2000.
6. concluding speech by Marleen Vanderpoorten, Flemish Minister of Education, ICT Forum, Brussels, December 14th 2000.
7. Apart from the educational package Oog voor kleur ('Eye for Colour'), which was developed by the author and which contained practical guidelines for the application of ME in a class context, and explicit suggestions for multi-ethnic schools.
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TEACHING MEDIA IN ENGLISH

Andrew Hart
Alun Hicks

This research project, 1998 to 1999, was funded by the Media Education Centre and the Language Division of the Research and Graduate School of Education at the University of Southampton.

The research was conducted in 11 secondary schools in the South of England (Dorset and Hampshire)

The project Director was Andrew Hart, the Research Fellow was Alun Hicks.

Research Aims

Following the success and international extension of the *Models of Media Education* project (Hart and Benson, 1993; Hart, 1998) this new study examined the range of approaches to Media teaching in secondary schools at Key Stage 4 (ages 14-16) in the context of the post-Dearing curriculum for English. The project aimed to investigate the forms and purposes of Media teaching in English in secondary schools in the South and South West of England. It attempted to update the findings of the *Models of Media Education Project* in the light of the new provisions for National Curriculum English and current GCSE Board syllabuses. It also aimed to provide an account of the forms and purposes of Information and Communication Technology (ICT) in English teaching through the lens of appropriate research perspectives.

Research Questions

The primary research question addressed was:

- What are teachers of English doing when they say they are doing Media at Key Stage 4 in UK secondary schools?

This question was broken down into the following underlying components:

- who teachers of English are (experiences, background and training)
- how they see themselves in relation to schools and curricula
- what they say (and think) about Media as a discipline
- how they define their own approach to Media
- what they actually do when they teach Media

Key Areas of Research

The research illuminated the following areas:

- conceptions of Media Education within Mother Tongue teaching
- perceived problems and rewards of teaching and learning about the media
- teachers' attitudes to Media Education both as a theoretical discipline and as a classroom subject
- teachers' aims for their students
- teachers' prior experience of media institutions
- key concepts with which teachers feel most confident and the sources from which their understanding of these concepts derive
- favoured resources and the ways in which these are used

The School Environment (1989 to 1999)

Prior to 1989, the teaching of English in the UK lacked a commonly accepted framework in which Media teaching could find its place. The Cox Report (DES, 1989) provided a clear basis for Media teaching within several of the five approaches to the teaching of English which it identified.

Approaches to English in the Cox Report (1989)

A "**personal growth**" view focuses on the child: it emphasises the relationship between language and learning in the individual child, and the role of literature in developing children's imaginative and aesthetic lives.

A "**cross-curricular**" view focuses on the school: it emphasises that all teachers (of English and of other subjects) have a responsibility to help children with the language demands of different subjects on the school curriculum: otherwise areas of the curriculum may be closed to them. In England, English is different from other school subjects, in that it is both a subject and a medium of instruction for other subjects.

An "**adult needs**" view focuses on communication outside the school: it emphasises the responsibility of English teachers to prepare children for the language demands of adult life, including the workplace, in a fast-changing world. Children need to learn to deal with the day-to-day demands of spoken language and of print; they also need to be able to write clearly, appropriately and effectively.

A "**cultural heritage**" view emphasises the responsibility of schools to lead children to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language.

A "**cultural analysis**" view emphasises the role of English in helping children towards a critical understanding of the world and cultural environment in which they live. Children should know about the processes by which meanings are conveyed, and about the ways in which print and other media carry values.

The 1992 – 1993 Study

The research done in 1998 to 1999 followed up earlier Southampton research. The original Southampton *Models of Media Education* project in 1992-93 explored major questions about aims and methods for Media teaching amongst teachers of English. (Hart and Benson, 1993) It uncovered several areas of uncertainty amongst teachers and identified a range of models which English teachers consciously draw on in the classroom at Key Stage 4 (KS4: age 14-16). The project produced detailed descriptions and analyses of a wide range of classroom strategies for teaching about the media. A range of teaching models was identified that showed how classroom strategies and practices were incorporating new technological developments and ideological debates. By providing two distinct but related sets of data on Media teachers' rationales for their work (from in-depth interviews) and Media teachers' classroom methods (from systematic observation), the 1992-93 study:

- documented different understandings, purposes and practices of Media teachers in a range of locations
- enabled comparative analysis of different approaches to Media teaching in different locations
- encouraged discussion of appropriate models for different locations and purposes
- facilitated discussion of appropriate methodologies for classroom research in Media
- provided a basis for the continuing development of Media as a discipline and for further research in Media

The 1992-93 project also showed how Media teachers had been supported in the development of their work in the classroom through curriculum guidance and training provided by university education departments and by national advisory bodies like the British Film Institute (BFI) and Film Education. Teachers also had had the benefit of support from professional bodies like the National Association for the Teaching of English, the (now defunct) Society for Education in Film and Television and the Association for Media Education (AME). Also important was the role which central government played

in the formulation of National Curriculum policies, especially for English (through the Department for Education and Employment, Her Majesty's Inspectorate, the (then) Schools Curriculum Assessment Authority and previously the National Curriculum Council (responsible for the Cox Report).

In 1992-93, at departmental level, there was often a clear expectation that Media work would occur, as mandated by the National Curriculum for English, and there was often discussion and collaboration in the design of units of work that incorporated Media for students at KS4. So, in spite of the fears and uncertainties of some teachers of English about how others (parents, head teachers, school governors) would see their Media work, it was incorporated into the routine work of English departments. It was rare, however, for Media to be written explicitly into school policies.

In most cases, the lessons observed in 1992-1993 lacked:

- interaction and dialogue (teacher-pupil or pupil-pupil) about media
- space for young people's own media experience and knowledge
- opportunities for active involvement in the social production of texts
- teaching in context through engagement with media processes and technologies
- engagement with political issues
- focus on media institutions

Since that research, new National Curriculum Orders based on the Dearing Review published in 1995 (DFE) repositioned Media within English. In the 1995 version, the importance of Media was made clearer, though the actual number of Media references were fewer. At Key Stages 3 and 4 the most significant reference to Media came in the *Reading* Programme of Study and required that "pupils should be introduced to a wide range of media, *e.g., magazines, newspapers, radio, television, film.* They should be given opportunities to analyse and evaluate such material, which should be of high quality and represent a range of forms, purposes, and different structural and presentational devices." (1.f.) Many other references within *Reading* would, to the committed Media teacher, have encouraged opportunities for Media. Such encouragement is evident from the examples quoted below:

Post-Dearing National Curriculum English Orders (1995 and 2000)

(1995) Pupils should be taught to:

- extract meaning beyond the literal (2.a.)
- analyse and discuss alternative interpretations (2.a.)
- consider how texts are changed when adapted to different media. (2.b.)
- evaluate how information is presented (2.c.)
- recognise, analyse and evaluate the characteristics of different types of text in print and other media…consider the effects of organisation and structure, and how authors' purposes and intentions are portrayed, and how attitudes, values and meanings are communicated. (3.a.)

In addition, there were within the *Speaking and Listening*, and *Writing* Programmes of Study, ample opportunities for the inventive teacher of Media to bring in quite naturally the study of media texts. For example, the range of forms in which pupils were expected to write included "playscripts and screenplays" (1.c.)

The force of the post-Dearing curriculum and the place of Media within it were enhanced by the School Curriculum Assessment Authority's (SCAA, now the Qualifications and Curriculum Authority) GCSE regulations and criteria which instructed Examination Boards that "The range of reading assessed must also include non-fiction, media and texts from other cultures and traditions" (p. 37). Thus, many teachers who had feared the demise of Media Education within English, found that it had, in fact, been given the status that, arguably, only comes from a secure position within the assessment system.

Most recently, the English Order was rewritten in 2000, to give added emphasis to the moving image within Media Education, and this year (2002) GCSE specifications for the teaching of English have been amended, though the impact of these new specifications upon Media teaching within English seems likely to be minimal.

However, despite these developments and the strong growth of specialist GCSE, GNVQ and A-level courses, Media in English seems to have remained a minor concern for many teachers of English. Learning about the media was re-established by the post-Dearing curriculum, but not in a particularly strong form . Continuing battles over the purposes of English have created uncertainties and tensions that have sometimes side-lined Media teaching in English.

Yet, as suggested above, the environment in schools has now changed both in terms of curricular constraints and the spread of multimedia resources. Some recent studies also indicate a growing interest in IT as an object of study rather than simply as an instrument for teaching and learning. (Goodwyn and Findlay, 1997). So our new research addresses both the issues of curriculum context and the new media environment.

The New Media Environment

Outside schools, there have also been radical changes in the social and cultural practices that characterise young people's media interactions.

We are at the beginning of a multimedia era, in the sense of a new, increasingly enveloping and involving media environment experienced as an interconnected whole. Media culture has massively expanded over the last decades. There is a range of new media: cable and satellite TV, home computers, video recorders and camcorders, new 'on-line' interactive services, video discs and other consumer-oriented interactive software. (Livingstone and Bovill, 1999: p. 6) There is also a growing inter-penetration of media, as genres, themes and contents flow from one to another with increasing ease as a result of the movement from analogue to digital coding and the consolidation of communications conglomerates.

Technological and statutory developments have led to significant changes in the ways in which young people interact with the media.

Various forms of deregulation have led to the increasing availability of specialist and streamed services that no longer fit the traditional models of broadcasting. Technological developments have facilitated increasingly creative interactions with media artefacts. These practices include 'scratch' video, the use of 'dub' and mixing techniques in live and recorded music and the reworking of still images through digital manipulation. At the same time, computer technology has increased the opportunities for relatively sophisticated production in sound and still and moving images. Increasingly, these are distributed through the Internet, thereby changing the relationships between young people and commercial media industries. Indeed, the development of broad-band networks which abolish the 'tyranny of distance' and allow a continual, interactive flow of cultural productions, information, experience, and expertise of all kinds, is widely seen as the pivotal innovation in the emerging array of 'new media'.

Many young people no longer experience media texts as complete entities. Rather, they seem capable of relating to and enjoying a series of fragments and of 'parallel processing' many media events simultaneously. Traditional 'effects' research has focused on audiences as passive objects, but more recent ethnographic approaches see audiences as informed subjects who respond actively to texts. Qualitative studies have shown how different media genres relate to diverse 'taste publics', how the social dynamics of domestic contexts relate to media usage and how new communication technologies are being integrated into domestic settings. Studies of young people's usage of television and a range of other media have begun to outline a developmental model of new forms of literacy in terms of narrative, discursive and modal competencies. These competencies are more than skills. They are social practices that develop by means of 'spontaneous' acquisition and by 'scientific' or more systematic learning experiences.

Optimists see schools' ability to use these developments as a basic precondition for building a society able to take full advantage of the movement from an industrial to an information age. They point to the potential for creating a more open society, a more informed and participating citizenry, a more fluid and innovative culture, and a more flexible and appropriately skilled workforce. The UK Government

has placed particular emphasis on the need for schools to promote 'network literacy' and has funded a number of pilot projects linking schools to broad-band networks.

As the experience of computing in schools has shown, however, simply introducing new technologies does not ensure that they will be used either fully or flexibly. A number of British commentators have pointed to economic and organisational realities: high running costs and lack of appropriate training for teachers. There is no positive correlation between the spread of information and communication technologies and the growth of understanding about them. Indeed, the correlation may be an inverse one. Even where there is a genuine determination to update school curricula, the pace of technological change continues to outstrip educational responses.

But there is also a cultural reality that is shaping the ways new technologies are used in schools and how pupils relate to them. The 'new media' are being introduced into a situation where there is a complex network of established connections and discontinuities between schooling and the mass media environment. These relations can create openings and opportunities for flexible innovation in teaching and learning around 'new media'. But they can also erect symbolic barriers.

The rhetorics and pleasures of pupils' leisure-time involvement in media often sit somewhat uneasily alongside school-based initiatives.

Teachers of English are now facing a range of new pressures and dilemmas that are accentuated by changes in the cultural formations outside school. The media environment that surrounds schools and engages pupils' attention has become more complex, more pervasive and more integrated. The new centrality of media culture to young people's experience has been further strengthened by the erosion of the sites that previously sustained and handed on vernacular cultures through family and community networks.

Seen together, these developments made 1998 to 1999 an appropriate moment to take a systematic look at how schools and teachers were responding to curricular and technological changes. In addition, therefore, to the specific focus on the forms and purposes of Media teaching in the English classroom, there are some larger major questions about current tensions between culture, technology and schooling that the new project illuminates:

- **How are teachers living in the new multimedia world, in their own lives and in their classroom practice? How do they see this world in relation to their personal philosophies of teaching?**

- **How are schools responding as institutions? To what extent do school policies recognise the importance of young people's extra-curricular culture?**

- **What influences are exerted by national and local curricular authorities? Do current formal curricula encourage engagement with new media technologies?**

Findings from the 1998-1999 Study

There were ten main findings

1. **The status of Media study within English has been enhanced by its assessment position within the new, 1998, GCSE syllabuses.**

New syllabus demands have meant that teachers are gaining in confidence in their teaching of Media; those less confident acknowledge the need for more expertise. Teachers were optimistic about the future of Media Education.

2. **Progression and continuity within Media have been enhanced since 1992-93, with all departments introducing a Media policy into their English schemes of work.**

Although examination syllabuses and departmental Media policies have been highly influential in determining the nature of Media Education within English, individual teacher choice within the syllabus or scheme of work was still critical in determining the approach to Media within the classroom.

3. **All Examination Boards except NEAB, by positioning the assessment of Media within a terminal examination, have effectively limited the study of Media to the printed text, with the emphasis strongly upon written, verbal communication.**

As a consequence of syllabus choice, a narrow view of Media Education has emerged in some schools, although teachers did strive to move beyond the syllabus limitations. Also, the definition of Media Education has been muddied by some Boards through their failure to define clearly the position of *media* texts in relation to *non-fiction* texts.

4. **Though television and the VCR were the technologies most likely to be used, television broadcasts, other than in the form of prepackaged advertisements, did not feature in any of the lessons. That is, there was no study of television drama, documentary, news or light entertainment. Film, however, did feature in three lessons.**

IT did not feature in any of the eleven lessons seen. Teachers and their pupils are just beginning to use the new technologies, including the Internet, but there is, as yet, no evidence of any attempt to make technologies (new or old) the focus of Media study within English.

5. **Media Language and Representation were the concepts most likely to be addressed by the teachers. Institutions or Agencies were least likely to be addressed.**

Texts were likely to be studied without significant attention to context. Even Media Studies specialists saw no place for *Institutions* within the crowded English curriculum. In several schools Key Concepts had become 'hybridised', a mixture of rhetorical principles borrowed from literature combined with the original BFI Signpost Questions.

6. **The 'discriminatory' paradigm was the one most likely to frame teachers' perception of Media teaching within English.**

Within this context, there was still, amongst some teachers, a sense of equipping pupils with the means to defend themselves against Media manipulation.

7. **Teachers were unlikely to have attended recent Media INSET, unless it was provided by the Examination Board. Exceptions were teachers also running specialist Media Studies courses.**

Experienced teachers were especially dependent on Media understandings gained some years ago.

8. **When teachers used commercial resources, those produced by the English and Media Centre, and, in particular, The Advertising Pack (Grahame 1993) were the most frequently used.**

Within this pack, most teachers were familiar with the materials related to the selling of Levi Jeans.

9. **There was little evidence of motivation to teach about the media coming from anywhere outside the English curriculum and the examination syllabuses.**

In the eleven schools visited, no teachers recalled any OFSTED inspector making a significant reference in the verbal feedback or in the written report to the teaching of Media within English. No school had developed a cross-curricular approach to the teaching of Media.

10. **In schools where GCSE Media Studies was taught, there was a significant impact on Media teaching in English as a result of strong internal links and staff development provision by the Media specialists.**

In the eleven schools visited, four Media specialists had a significant role in providing INSET for teachers of Media within English and this had a positive impact on colleagues' confidence and competence in their work.

Developments since 1992-93

The most significant conclusion from this research is that little has apparently changed since 1992-93, despite new National Curriculum and Examination Board provisions. This is hardly surprising in one sense, since nearly half the sample of teachers we studied this time were the same as those in the earlier study and it is unlikely that their practice would change radically in the intervening five years. Four out of the five who were revisited used the same medium on each occasion (two print and two television) and the fifth 'switched' from television to print.

It is also unsurprising to find a predominant focus by these English teachers on Language and Representation more than on Institutions and Agencies. The study of text, rather than context could be said to be a defining characteristic of English teaching as it is currently understood.

The 1993 report noted few opportunities in lessons for space to be given to pupils' own media experiences, but in comparison with the 1998-99 study there was a strong element of popular culture in the lessons. In 1992-93, three dealt with the making or marketing of popular music and another with the analysis of comics, but in the 1999 report there are no obvious examples of popular culture being addressed, other than in the study of the Levi Jeans advertisements. Arguably, the curriculum freedom offered in 1992-93 allowed for a more open interpretation of media experiences, but this freedom had its disadvantages. Between the eleven teachers there was less of a common purpose, more of a sense of individual preoccupations being explored.

On the other hand, the new study shows that in spite of an apparent narrowing down of the Media curriculum, all teachers felt a clear sense of purpose. They all had a sense of the place of Media within the English curriculum, and each lesson was clearly designed to fulfil an identifiable Media requirement of the appropriate GCSE syllabus. It is possible to interpret the changes that took place between the two studies as a development of coherence and focus in Media, but, perhaps, at the expense of inclusiveness, and creativity.

Status, Coherence, and Progression

There are areas in which significant advances have been made. For example, the 1992-93 research noted the doubtful status of Media Education within the English department. In 1998-99 that status had been significantly enhanced, and there was a strong sense that most were gaining confidence in their Media expertise, or, at the very least, recognising the need to gain more expertise if they were to do justice to their pupils. The motivation for this, of course, has been the new GCSE requirement that Media (as a reading skill) is assessed in all syllabuses.

This may, however, not be all good news. Where the GCSE Board elected to test Media within a terminal examination, there was a strong emphasis upon analysing printed texts, considered without the benefit of their original context. Where the Board elected to test Media understanding within coursework, there was much more likelihood of study of context and of the moving image.

If the status of Media within English has been enhanced, then so has its coherence within the English curriculum. OFSTED inspections have ensured that every school now has clear curriculum statements outlining curriculum content and opportunities for progression and continuity. (Ironically, inspectors were extraordinarily consistent in their failure to make the teaching of Media in English a significant issue). There were clear examples in 1998-99 of such curriculum statements having a significant impact on the Media curriculum, and being strongly based on a conceptual model of Media teaching. It seems that there is now much less likelihood of pupils endlessly repeating advertising projects as they progress through the school with each teacher unaware of their pupils' prior curriculum experience. Collaboratively produced units of work, supported by relevant and centrally held resources (particularly from the English and Media Centre) were the norm.

But a word of caution is needed here. In most cases, the final choice for curriculum content at lesson level still resides within the individual teacher.

Teachers can use this freedom to 'play safe' to rely on tried and tested lessons taken from a collectively produced scheme of work. Or, they can use the freedom to assert their individuality within a coherent curriculum framework. Thus, continuity and progression for the learner can be guaranteed, but this may be within a narrow or limited Media diet. For teachers to make informed choices they

need the benefit of research such as this. They need to see the advantages of common purpose, but, at the same time, to recognise the dangers of the curriculum straitjacket. A very careful balance between collectivity and individualism needs to be struck.

Teacher Consensus and Support

In 1992-93 the National Curriculum framework was still 'bedding in'. By 1998-99, the National Curriculum had been largely accepted, or at least tolerated. Teachers themselves were likely in 1992-93 to have entered Media Education down a variety of avenues; in 1998-99, regardless of length of teaching, memories of first encounters with Media Education tended to be forgotten, with teachers now linked by the National Curriculum connection. With this new uniformity, there is arguably, a common base on which teachers can agree and move forward, though some may regret the loss of diversity.

Yet if teachers of Media can now look with more confidence to the English curriculum and to their English teaching colleagues for authority and support, they are likely to find the whole-school context more of an obstacle. In 1991 the BFI were, (misguidedly, as history has shown), advocating that the main Media thrust should be cross-curricular (Bowker, 1991: Buckingham, 1990a 1990b; Hart ,1992). Certainly, there has been no obvious development of cross-curricular Media initiatives since then, and OFSTED-driven whole-school imperatives have made it harder for the English teacher to justify leaving classes to attend Media-related courses.

Media INSET in 1992-93 was noted as being sporadic and inconsistent. In 1998-99, with the collapse of much local authority-based INSET, Media training seemed even rarer.

Technological Change

Five years of technological development have meant that teachers are beyond the stage of struggling to get on computer training courses, or talking about the importance of 'keyboard skills'. In 1998-99 there were references to use of scanners, digital cameras and, of course, the Internet.

But in practice, the pattern of lessons in both research projects seems very similar. I T was not used in any lessons seen, though folders of work and lesson plans suggested that the use of word-processing was common enough outside these lessons. In 1998-99, the Internet was beginning to be used as an information source to support study of film and literature.

But still, such technologies were tools of occasional use rather than the focus of study. Perhaps another five years will see more attention paid to the significance of accessing entertainment and information via the Internet and the possible impact on how we collectively and individually perceive the world.

A significant and surprising feature in relation to choice of Media technology remains the absence of television broadcasts as focal 'texts'. If television broadcasts have yet to gain a major foothold in the English curriculum then what chance has the Internet as an object of study?

Contexts

Whatever texts were studied, a common thread in the 22 lessons featured in both projects was the significant absence of context. Printed texts were commonly seen as isolated fragments, and though broad institutional contexts were raised, the emphasis was nearly always upon engaging with the text itself. Five years have made little difference to teachers' attitudes towards teaching about Agencies, Institutions or Ideology. The 1998-99 teachers were never opposed to the notion that the context of production was important, but considered the issue too slippery for pupils to grasp, or too low a priority in a crowded curriculum that offered no encouragement to go beyond the text itself. Indeed, the Media Studies specialists, those most likely to know about Institutions and Ideology, were no more likely than any other teacher to bring these issues into the English classroom: they were strong in their assertion that such matters were best tackled in a discrete Media Studies context.

Media Pedagogy

Despite the curricular and technological changes of the past five years, teachers' aims and approaches seem to have changed little. They still seek to empower their pupils with the ability to

‘analyse’, ‘understand’ and ‘deconstruct’, with a hint of inoculation in the empowerment. Their approaches within the classroom also remain broadly similar. Analysis is still likely to involve teacher-led discussion, with learning handed back to pupils once the parameters of textual understanding have been defined.

This seems especially strong where television technology is used, with teachers finding it difficult to separate control of technology from control of learning. And the outcome of textual analysis in a production sense is still more likely to be the essay than the video. Indeed, given that all Media work in the 1998 GCSE syllabuses has an assessment outcome, one cannot blame teachers if they ‘play safe’ in this respect. The gap between teachers’ description of most successful or favourite Media lessons and the lessons observed in the research reveals a tension between what teachers actually do teach and what they might wish to teach. They often cite in the interviews successful lessons that were group-based or technology-dependent, lessons that some find difficult to accommodate in the current English curriculum.

Implications

The National Curriculum for English was re-drafted in 1999-2000. It now places more emphasis on “moving image texts” and makes a clearer distinction between non-fiction texts and media texts, but offers no strong encouragement to engage with the social and economic contexts in which texts are produced. The way in which Examination Boards ‘translate’ the new curriculum into assessment criteria and practices will be central to the development of Media teaching over the next decade. (Early scrutiny of the new, 2002, GCSE specifications suggest minimal impact upon Media teaching in English). Another factor will be the possible 'trickle down' effect from the new syllabus specifications which the Examination Boards have produced for Advanced and General examinations in Media Studies for students at 16+ and 18+ years of age.

Optimistically, another five years could see a significant opening up of the Media in English curriculum. But one of the 1998-99 teachers feared that if the English curriculum does not take account of the pace of technological change, then a ‘credibility gap’ could open up between pupils’ personal media experiences and schools’ engagement with them. It is arguable that the gap already exists. Nearly 30 years ago, Murdock and Phelps (1973, p.143) suggested that pupils’ media assignments, “should be produced with a real audience or public in mind…the school, or even better, the local neighbourhood.” That recommendation is unlikely to be fulfilled in the current English curriculum, which generally encourages conservatism rather than innovation.

This research shows unequivocally that the National Curriculum requirements and the way they have been interpreted by the Examination Boards define, but do not ultimately determine, what Media is taught in English-teaching classrooms. In practice, local factors such as school policies, Head of Department preferences, access to resources, professional training and individual commitment, work in tension with external factors. Teachers still have relative autonomy in curriculum planning and lesson delivery. However, If teachers like the eleven in this project are to close the increasing gap between the new media environment outside school and educational responses within school, they will need the curricular, technological and institutional contexts in which they can effectively operate and in which innovation is encouraged.

Research Design

Purposive sampling in Hampshire, Dorset and Somerset LEAs focused on schools where Media teaching was thought to be prominent within the English curriculum. Where possible, in order to make direct comparisons possible, the same teachers as were featured in the 1992-93 study were approached. Arrangements for visits were made through personal contact with Heads of English Departments.

As in the original 1992-93 study, the new project used semi-structured interviews with selected practitioners and audiotaped classroom observations. Schedules of interview questions and key classroom issues were devised for interviews with teachers and for classroom observations. The interview questions differentiate classroom approaches to Media in terms of aims, content and methods and explore teachers’ previous experience, professional development and perceptions of Media as a discipline. The same basic questions and the same observation categories as were used in 1992-93 formed the basis of the instruments, but there were additional interview questions and observation categories on uses of ICT which were not relevant in the 1992-93 study.

Lesson observations, based on the same observation categories as in 1992-93, took place as soon as possible after interview. The categories include time-allocations for different parts of the lesson; the nature and style of questions; the degree and nature of pupil participation; the resources used (including ICT), tasks and activities set; concepts available to pupils and language used by teacher and pupils. An account of each lesson was sent to the teacher concerned for comment.

A detailed explanation of research design and research instruments is available in Hart and Hicks (2002)

Glossary of Abbreviations

GCSE	General Certificate of Education
GNVQ	General National Vocational Qualification
NEAB	Northern Examination and Assessment Board
OFSTED	Office for Standards in Education
LEA	Local Education Authority

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Media Education in Finland

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The Finnish context

In Finland views of the contents of Media Education and even of the terminology used in instruction vary considerably. Characteristic to Finnish Media Education is that it is often defined as a synonym of the concept of communication education or even as its subconcept (see Kotilainen, 1999, p. 32–34). From the viewpoint of this study it may not be of relevance what the textbook definition of the contents of Media Education is; more important is to find out how teachers in the field perceive the topic. A hypothetical generalisation can be made, that we are talking about Media Education when (i) the media are educational material, (ii) a subject of an analysis of media content or (iii) media content is produced, for example in the form of own radio or television programmes (see Härkönen, 1994a, p. 46).

Another aspect of the present state of Media Education in Finland is the fact that on the higher levels of basic education it is not a separate subject of instruction. It is, however, included in the instruction of other subjects, for example history and civics, drawing and mother tongue and literature. The lack of Media Education as a separate subject is surprising, given that the social need for Media Education has been acknowledged in many reports and memorandums.

One aspect of the social expectations is that the information society and media are expected to develop different economic innovations, which would promote business activity focusing on new media, as has happened at Nokia, which is specialised in the mobile phone market. On the other hand Finland is a quite sparsely populated country (at the beginning of year 2000 there were 17 inhabitants per square kilometre), and it is obvious that in a sparsely populated country information technology and the media are important means of communication, providing the citizens with equal access to sources of information.

Aims of the National Board of Education

The policy definitions of Media Education in Finland are influenced by the development programmes of the National Board of Education. According to them globalisation and structural changes in the society contribute to the shift towards information-oriented areas of production, which increases the number of high technology jobs. The foundations of economic competitiveness and social well-being are information and know-how. They are supported by high-quality education and research, innovative know-how and modern information and communication technology. Information and communication technology enables new ways of developing teaching and studying, but at the same time they also set great challenges for teaching. (Kehittämissuunnitelma, 1999, p. 2–3.)

The aim of the development programme of the National Board of Education is so-called communicative democracy: information networks should be available to all citizens, irrespective of their socio-economic background. From this viewpoint the National Board of Education makes plans for Media Education within the framework of available resources, i.e. information technology: Teaching must aim at improving the skills required by the information society, thus enabling people to meet the increased competence requirements.

The National Board of Education aims to achieve its objects by a specific plan of action. Its central points are (i) providing everyone with the competence required by the information society, (ii) multifaceted utilization of information networks, (iii) expansion and diversification of content creation (iv) reinforcement of the structures of the information society in teaching and research. All in all the

development of the competence required by the information society starts with the training of the key individuals – teachers and professionals in the information industry and new media. (Kehittämissuunnitelma, 1999, p. 5–6.)

The official aims and visions have been criticised, too. For example according to Niiniluoto (1996, p. 102, 106–107) the information society is generally seen as a new form of society, towards which the development of information technology will lead us. However, the concept encompasses an optimistic, technology-based belief that the media can be used to solve problems in society. Niiniluoto thinks that in education the concept of enlightenment society could be used as synonym for information and knowledge society, because according to the view it incorporates knowledge is needed for the control of one's life, and education helps people acquire and use knowledge. Thus we should also pay attention to the contents and understanding of knowledge, since virtually anything can be offered as knowledge.

Curriculum of the comprehensive school

The Finnish comprehensive school system is divided into two parts: forms 1–6 and 7–9. Children generally start school at the age of 7; although pre-school has got official status in 2001. The subject of research in the Euromedia project is forms 7–9. The current curriculum of the comprehensive school is from 1994, and in it the name of the subject studied here is mother tongue; from 1999 onwards it has been called mother tongue and literature.

According to the curriculum the instruction of mother tongue and literature has an important cultural objective. The pupils' identity becomes stronger and their ties to Finnish culture are built through knowledge of the Finnish language and Finnish literature. The instruction of mother tongue and literature carries the responsibility for developing the pupils' basic linguistic skills, and thus also for creating a foundation for learning how to learn. In order for the pupils to achieve their linguistic goals they should learn how to read and write well and become fluent in the (information) technical aspects of reading and writing. They should also understand and be able to read and write different kinds of texts. (Curriculum, 1994, p. 47–48.)

As already stated above, Media Education is not an independent curriculum subject; instead it is part of an inbuilt plan, which is acknowledged separately in the definition of communication education. In practice Media Education is implemented according to the cross-curricular principle, involving co-operation between several subjects, not just as a subject area within mother tongue and literature, the visual arts or civics. Ultimately the integration between subjects implicates that as a scientific breeding ground Media Education is a hybrid of several branches of science, and at the same time it gets added emphasis from man's innate fascination with technology and its utilization in the development of his own existence (Tella, 1999, p. 214).

According to national curriculum (1994, p. 40–41) communication education consists of expressive education and Media Education. On the other hand mass communication is part of Media Education. Communication education given within the framework of mother tongue and literature instruction emphasizes communication skills, text analysis, communicativeness and language as a means of coping with life. The three sectors within the objectives of communication education are: (i) the pupil in the reception process of messages, (ii) the pupil as a communicator and (iii) the pupil in his communication environment. If communication is taught within another subject, the objectives are defined by the needs of the subject in question.

Case studies

We begin the analysis of our material with three case studies from different parts of northern Finland: Oulu, Salla and Paltamo. By studying three schools from different parts of Finland we may be able to acquire information about the possible effects of the geographical location of the school on the Media Education given there and on the educational strategies. The inductive conclusions of the three observations can in turn later be compared with the whole of the research material, and thus it is possible draw a profile of the present state of Media Education on the upper forms of the Finnish comprehensive school.

Cooperation between subjects

One of our research subjects is the Oulu Teacher Training Upper Level Comprehensive School, which is the training school for students studying to become subject teachers at the Oulu's university.

Oulu is the sixth largest city in Finland, with ca. 120 000 inhabitants. The city is located on the coast of the Gulf of Bothnia in Northern Finland, and it is the administrative centre of the province of Oulu, which has grown rapidly during the last decade especially due to the electronics industry and new media.

The pupils of the Teacher Training Upper Level Comprehensive School come from the neighbouring areas. The lessons on the upper level are unusually long, 75 minutes, compared with the normal length of 45 minutes. The lesson observed on 25 November 1999 was part of an optional communications course, which is included in the instruction of mother tongue, held by a mother tongue teacher and an information technology teacher. The instruction during the course was divided so that the information technology teacher was responsible for the media technology involved and the mother tongue teacher for the content. The lesson we observed was the last one of the course, and during it pupils had to examine the exercises they had done earlier with computers, the best of which were selected for a hypertext compilation.

The lessons of the communication course were held in a computing classroom, which had 13 computers, including the teacher's computer. The group consisted of 16 pupils, which meant that some had to take turns using the computers. Among the projects they had prepared during the course were an image poem, a Father's Day card, a reportage, an e-mail story and an interview.

The last lesson of the course emphasized the pupils' self-evaluation. As many textbooks and articles on Media Education have pointed out, the aim of the instruction should be development of the pupils' ability to analyse and evaluate, so that they will also be able to take some responsibility for their learning (e.g. Masterman, 1985, Härkönen, 1997, Tella, 1999). This goal was apparent during the observed lesson.

The pupils' skill level in using the computers had varied considerably at the beginning of the course. Generally speaking they all had played computer games, but their skill level in using productive software was quite low – in this respect all the pupils started on the same level.

The aim of the course was to familiarise the pupils with the possibilities offered by computers in text processing. The completed projects were compiled into a hypertext document at the end of the course. At the beginning of the course there had been a lesson on searching for information on the Internet, but the course was still oriented towards texts and text types. At the beginning of the course the pupils had had the chance to suggest what topics should be dealt with, and when these had been agreed on, the rest of the course focused on their implementation.

Harri, the male teacher we interviewed, has worked as a mother tongue teacher for over 18 years. He defines the media as all mass media, and Media Education as teaching the pupils to adopt a critical attitude. These views were manifested during the observed lesson for example in the form of challenging exercises set for the pupils.

The division into so-called traditional media and new media is not very significant from a pedagogical point of view, since all types of media are studied in school. Harri considers the core issues in Media Education to be the primary content and means of the message, as well as awareness of who is behind the message. In the instruction the media are also studied as a means of disseminating and creating information, for example by making an own newspaper.

Harri has used the media as illustrative material for all his career, especially newspapers and magazines, but nowadays the possibilities of utilizing the media have increased considerably and become more diversified:

"Using the media in teaching is a quicker means than a textbook, and they often interest the pupils more."

Thus Media Education plays an important role in the teaching of mother tongue and literature, as it can be used for instance to add interest in the selection and study of different topics.

During the communication course the focus is on media work, but the media are prominent all the time in other courses as well, at least as illustrative material. In Harri's experience co-operation with other curriculum subjects is teacher and school specific, but generally speaking he estimates co-operation to be regrettably uncommon. In addition to mother tongue and literature, at the Oulu Teacher Training School Media Education is also included in the instruction of history, the visual arts and psychology, as well as some specialisation courses.

Media Education has been supported by the expertise of outside visitors; authors and a film-maker have visited the school for example and there have been some journalists among the teacher

trainees. The school's own information technology teacher has participated in the teaching during the aforementioned communication course. Our observations confirmed that his technical know-how did in fact help the students when they had difficulties with information technology related tasks.

The Oulu Teacher Training School offers good facilities for Media Education, since the school library subscribes to newspapers and magazines, the classrooms are equipped with video recorders and televisions, and the school also has two video projectors. The school also has a selection of video films for the needs of different subjects of instruction.

In media work the goals set for the pupils are, depending on the task at hand, a critical attitude and enjoyment of one's own production skills. The subject is rewarding for the teacher, since communication is one of the most popular courses at the Teacher Training School. Pupils there have the possibility to work in a positive environment and evaluate their work. According to Harri the mass media today have a broader outlook compared with the 1970s, and even enjoyment is allowed to consumers of the mass media.

In Harri's view the most difficult things to teach in Media Education are the underlying structures of newspaper articles. He predicts that in future the media will continue to change, electronic communication will become more common, the reading of newspapers and magazines will decrease and that there will still be inequality between communicators.

In Harri's lessons practical Media Education proceeds from an illustrative example towards theory, since the aim is to raise the interest of the pupils. His preferred areas in the teaching of Media Education are film education, literature and other arts, and he feels that the most difficult are the teaching of music videos and the Internet. In his view the most beneficial materials from the point of view of teaching are newspapers and TV documentaries.

Goal: a critical attitude towards the media

Eeva works as a teacher of mother tongue and literature at the Salla Upper Comprehensive School. The municipality of Salla is situated in eastern Lapland, close to the Russian border, 150 kilometres from the capital of the province, Rovaniemi. The municipality has ca. 6000 inhabitants, and the population is steadily declining, as the young people go to study and work in other places. The Upper Level Comprehensive School and Upper Secondary School of Salla are located in the administrative centre of the municipality, which means that pupils from the outlying villages of the municipality have to travel up to 60 kilometres to school. The Upper Level Comprehensive School and Upper Secondary School share the same school building.

The observed lesson was held on 4 January 2000, and it lasted 45 minutes. The class consisted of 8 girls and 7 boys. During the lesson Media Education was integrated in the instruction of writing, since the topic of the lesson was writing a causerie, a humorous column. The emphasis of the lesson was on activity, the dialogue between the teacher and the pupils, and pupil self-direction, all of which are greatly emphasized by Media Education theorists. The discussion on different types of newspaper articles had already started in the autumn of the previous year, and the causerie as a type of a newspaper article had been discussed in the previous lesson.

But as Eeva herself stated, a method such as this, which emphasizes the pupil's freedom and self-direction, generally does not work on the upper levels of basic education. This was the case in the observed lesson, as well: only three pupils returned their causeries at the end of the lesson. Some pupils did not even bother to attempt to write the text, and in anticipation of this the teacher had planned an alternative: familiarisation with a collection of causeries. "If the pupil's own motivation is lacking, working independently does not function", Eeva said at the end of the lesson.

Eeva started working at the Salla Upper Comprehensive School in autumn 1999. She graduated in 1994, and this year is her sixth as a full-time teacher. However, she had already worked as a teacher for some years before graduation. Earlier she has taught history in addition to the mother tongue. The areas of mother tongue and literature that interest Eeva most are literature and Finno-Ugric languages.

Eeva has included the media in her teaching from the beginning of her career, but lately its role has become increasingly important. Her interest in Media Education arises from her dream of becoming a journalist. She has, however, found Media Education to be a problematic subject, because during her studies she has never had the chance familiarise herself with it. She is especially unfamiliar with film education. Nonetheless Eeva considers Media Education to be very important: "Today the media educate young people more than anything else."

Because of this she would like to concentrate on Media Education even more than at present, but the number of lessons allocated for mother tongue and literature simply does not provide enough time for everything. At present she uses approx. 15 per cent of the course time for Media Education.

Regarding the aims of Media Education Eeva brings up information retrieval and a critical attitude towards the media. In her view the instruction should provide the pupils with the ability to choose what TV programs to watch and an awareness of how the media attempt to influence the public and of the means employed to achieve this:

"I consider it important that young people learn to realise when and how the media attempt to influence them."

In Eeva's opinion the most important goal of Media Education is that pupils learn how to find information and use it critically, as well as adopt a cautious attitude towards media manipulation. In Eeva's experience one of the most difficult things to teach in Media Education is media literacy, since it is hard for pupils to understand for example the ideological background of news: "Somehow pupils find it terribly hard to realise that for example by changing the social angle the news item changes."

Eeva's pupils generally have a positive attitude towards media work, because they get a break from the studying of textbooks and get closer to their everyday life. During lessons the pupils read a lot of newspaper and magazine articles and they are used as educational material; especially magazines, because they are readily available at the school. The school does not subscribe to any newspapers, but magazines (*Apu, Seura*) are regularly available in the school lobby. Every year there is also a magazine theme day. In Media Education lessons the pupils have discussions, make advertisements and collages, and search magazines for argumentative articles that raise interest or excitement in some way. However, the pupils cannot freely decide what kind of material they work with: for example *Regina* and *7 Päivää* are favourites among young people, but they are not used in Media Education lessons. Eeva does not want to base her teaching solely on the media environment of the pupils. She finds it surprising that she sometimes comes across pupils who never read any newspapers.

Eeva thinks it is important that the pupils write their own media texts, because it reinforces the learning and the pupils think it is fun, too. In Eeva's opinion Media Education is integrated quite naturally with the instruction of writing, as writing, too, is one form of social action. Furthermore, by writing magazine articles the pupils learn to analyse texts written by others, as they get first hand experience of the power of the written word. Book and film reviews, on the other hand, can be used to raise the pupils' interest in reading.

Eeva thinks that in future the role of the Internet will increase considerably. She hopes that the competence of the teachers in this area will improve with increased training. The two computer classrooms at the Salla Upper Comprehensive School are connected to the Internet, but the classroom has to be reserved in advance for instruction. Eeva used the Internet for the first time in a Media Education lessons last winter, but her experiences have not been very encouraging – the boys spent their time on porn sites and the girls used IRC the whole of the lesson. The most useful media in Eva's view are newspapers and magazines.

Communication-oriented Paltamo

Paltamo, a municipality of ca. 4500 inhabitants, is situated in the province of Kainuu, north of lake Oulujärvi in the eastern part of central Finland. The schools of the parish have become famous for communication education and widespread use of information technology. The most notable work is being done at the Paltamo Upper Secondary School Specialized in Communicational and Media Skills, but in addition to this the whole school system of the municipality participates in national teaching method development projects. At the upper level of comprehensive school Media Education is practised in the form of theme years, according to the so-called cross-curricular principle, which means that communication is taken into account in all possible curriculum subjects.

For our study Media Education was observed in Paltamo on 20 December 1999. This may not have been the best possible day for acquiring research material, as the schools were preparing for the end of autumn term ceremony and the Christmas party. On the other hand the day was favourable in that there were many Media Education themes on view in the school at the same time: a play produced by the pupils' drama club, practice of the Christmas party play, use of the media as a teaching aid, film education and makeup of the young people's page of a newspaper.

The event that the pupils were most captivated with was the Christmas play performed by pupils, whereas the video-assisted lesson on the birth of languages hardly raised excitement in the observed

class (9 boys, 7 girls). Katja, who at the time was in her first year as a teacher in Paltamo, explained her decision by the fact that she had to be in two places at the same time: teaching 9th form pupils and directing a small play for the Christmas party to be held on the following day. To solve her practical problem Katja turned to media technology and instructed the class to use the video to find an answer to the question „what are the differences between the communication systems of humans and animals". Before the end of the lesson Katja returned to the classroom to discuss the theme of communication with the pupils.

Katja had graduated as a teacher of mother tongue and literature only a year earlier, in 1998. In her opinion the subjects of Media Education are newspapers, television, radio, films, information networks and computers. Her teaching experience was limited to the instruction of the use of computers and film education. At the Paltamo Upper Comprehensive School the resources for Media Education are good: the school has for example a video recorder and computer in every classroom. There is also a separate computer classroom and a classroom equipped with a video projector.

In Katja's view the contents of Media Education include both questions connected with the reception of the media and the practice of self-expression with the help of the media. She thinks that Media Education plays an important role within her own subject, but at the same time she estimates that optimal results in Media Education can be achieved only after „the bog-standard stuff has been ploughed through". She admits that Media Education does not have first priority, if for example an essay has to be written before the end of a teaching period.

Katja finds film and knowledge of information networks to be the most interesting subject areas of Media Education proper. In her opinion the role of Media Education in mother tongue and literature is that pupils do not watch for example films merely for the sake of entertainment, or that they learn to view the contents of newspapers and other texts critically. The media are also useful in the production of the pupils' own texts:

"Then there's all that material, for instance films or something else... They are useful study materials in that one can write about them. There are unlimited possibilities."

With regard to mother tongue and literature Katja also considers it important that newspapers and magazines make for good illustrative material for example in grammar classes and other aspects of the subject, as well. „For example literature and film have a lot to offer each other. The means they utilize have a lot in common."

The Paltamo Upper Comprehensive School is housed in the same building as the communication-oriented upper secondary school of the municipality. Katja and her 9th form had a cooperation project going on with the upper secondary school before the Christmas holiday; the making of a young people's page for the local newspaper, Kainuun Sanomat.

The weekly young people's page is implemented so that in alternate weeks in different parishes in Kainuu an upper level comprehensive school class writes all the texts published on the page. The pupils themselves decide on the possible theme of the articles. Together with their teacher the pupils discuss what article types are suitable for the treatment of a theme or ideas for texts. The most common text types on the young people's page are interviews, opinion polls, argumentative articles and also entertainment texts of some kind, for instance horoscopes.

According to Katja the preparation of one young people's page takes 6–8 lessons, including planning and implementation. First the texts are written on floppy disks in the computer classroom, then the teacher goes through the texts and has the necessary corrections made, and finally the texts are sent to the Paltamo Upper Secondary School Specialized in Communicational and Media Skills. There the pupils of an optional course take turns at making up the pages with the school's computers. The finished pages are then sent through information networks to newspaper Kainuun Sanomat.

According to the leader of the newspaper project, a mother tongue and literature teacher, the objective is not to train the pupils as journalists – the most important goal is training of computer use. A sort of a hidden syllabus of the course seems to be the training of group work in the sense that in practical problems the pupils gave advice to each other all the time. In addition to this the course teaches responsibility and commitment: the deadline for the completion of the pages is definite.

In Katja's view the newspaper project is a valuable achievement in itself from a teaching point of view: "It's really cool to participate in the making of a real newspaper." From the standpoint of the actual subject she considers the most important thing to be that the pupils get a chance to practise argumentative writing. Pedagogically important is also that for its part the making of the young people's page improves the pupils' independent initiative and responsibility, as well their skills and

knowledge, and it also teaches them to evaluate the importance of content in the production of texts for the media.

On the basis of the observed practice lesson page makeup as a learning process follows the principles of critical pedagogy: pupils themselves define the challenges (e.g. there is more text that has to fit on the page than what is visually acceptable) and they also find the solutions to each problem (the texts can be edited and shortened). The supervising teacher of the makeup course says that her pedagogical principles are constructivism and learning by doing. For example the observed pupils participated in the page makeup got to practise scanning, focusing and cropping of photographs.

Most significant observations

Ten interviews and observation sessions were conducted in the winter 1999–2000 and one in the spring of 2001 in the provinces of Oulu and Lapland in northern Finland, where the population is uncommonly sparse and where the development of information services has even more relevance than normally. In the schools where we conducted our research the challenges set by National Board of Education have best been met in Paltamo, where the comprehensive school has active links with outside co-operation partners. One event noted in the media was when the pupils had a videoconference with the London Police in autumn 1999. The pupils of the upper level comprehensive school, together with some other European schools, attempted to solve an actual crime that had taken place in England.

There is great variation in the resources available to Media Education in different schools. All the schools we studied have a specific computer classroom with Internet connections, but they do not necessarily have enough computers for all the students. Generally the mother tongue and literature teachers have a television, video recorder and stereo equipment at their disposal, whereas not nearly all the schools subscribe to newspapers and magazines. However, pupils don't have any specific textbooks for Media Education – although some, not many, theoretical studies (first of all Härkönen 114a) and guides (e.g. Kotilainen 1999) are available in teacher training.

On the basis of the interviews we conducted with teachers, in present-day Finland Media Education is first and foremost seen as instruction dealing with new media. This means that great importance is placed on teaching the pupils how to use computers for both information retrieval and self-expression. It is possible for example that the instruction of mother tongue and literature includes special lessons on computer Finnish, during which computers and the Internet are used for the needs of mother tongue and literature: the pupils search for information on authors, write out material produced in mother tongue classes, do exercises dealing for example with word classes and sentence analysis over the network, tabulate the results of textual analyses etc. These lessons do not have an actual syllabus of their own; in practice the lessons proceed according to what is studied in mother tongue lessons.

It must be noted, however, that some teachers still emphasize the important role of newspapers, magazines, radio and television as means of communication. Some of the teachers still include dramatic self-expression in Media Education in the sense that through their own actions the pupils learn to understand how media entertainment is produced. The many dimensions of Media Education are well illustrated by the many different names used for it. For example Härkönen (1994b, p. 24) has noted, that in the Finnish Media Education debate at least the following terms are used almost synonymously: mass Media Education, communication instruction, communication training, media pedagogy/pedagogism, Media Education, media communication education, audiovisual instruction, film, television and video education, press education, media literacy, information technology instruction, computer-assisted instruction, telematics instruction and multimedia instruction. In our research interviews the existence of such concepts became apparent in that in some lessons the focus actually was on theatre education or television was used as a teaching aid.

In Finnish teacher training Media Education is an optional subject in three universities. In the degree requirements Media Education is seen as a multidisciplinary subject area, which studies the social, pedagogical, interpretative, expressive and productive aspects of audiovisual media culture. The teaching of Media Education implements the cooperation between science and art, and at best the media competence required in the media culture is founded on theoretical, aesthetic and pedagogical thinking. (E.g. Tuomaala, 2000, p. 65; for the concept of media competence see Baacken, 1997, p. 98–99.)

Profile of a media teacher

The work experience of the teachers we interviewed varied considerably: the youngest were in their first year as permanent teachers, whereas the most experienced ones had been in the field for 20–30 years. Although no statistical conclusions can be drawn on the basis of our research material, it seems that the oldest teachers had the most uninhibited attitude towards the use of the media. This can be explained by the fact that a young teacher concentrates on the core content, whereas a more experienced teacher has a wider perspective on the variation of the contents of instruction and the methods used. Furthermore, an experienced teacher has realised that the pupils regard media work as a meaningful form of learning, which offers a refreshing change to the teacher as well. All in all the teachers say they see Media Education as an important part of mother tongue also in view of the fact that the media are part of the society in which the pupils live and in which they will have to find a place after school. In this sense some teachers find it regrettable that in the end the proportion of Media Education in mother tongue and literature instruction depends on the interests of the teacher.

Regarding the evaluation of pupils, the teachers we interviewed emphasize the standard of exercises, the pupils' self-evaluation and activity in class. Such evaluation criteria are suitable, considering the fact that often Media Education is an optional course, the special nature of which should be taken into consideration. Numerical evaluation based on tests and examinations is not justifiable in the sense that besides knowledge Media Education also concerns itself with skills that are extremely difficult to evaluate using objective criteria.

The emphasis on skills in addition to knowledge is in harmony with critical pedagogy. One striking fact in our research material is that without exception all the interviewed teachers used Media Education as a means for achieving critical literacy and mental development of the learner. The teachers justify their aim by the fact that in the modern communication society the importance of public information continues to increase, and that it is necessary for citizens to be able to discern fact from fiction and identify the underlying interests behind media messages.

Contents of lessons

In schools the media are used in the subject of mother tongue and literature as (i) a means for acquiring information, (ii) study material, (iii) a means of self-expression, (iv) a communication channel, (v) a means for maintaining international relations and (vi) as a means for improving media competence. In the observed lessons the most popular topics were the writing and reading of media texts; in one of the lessons the media were used as study material and in another the pupils themselves performed a form of aesthetic media – the theatre. The most important subject of instruction was newspaper and multimedia text; film and music video were also among the media used in the lessons, as it has shown in next table:

Table 1. Contents of lessons

School number	Work experience	Subject of lesson	Used media	Pedagogical approach
1	6 years	Writing a humorous column	Newspaper	Pupil's self-direction
2	2 years	Writing a paper story	Newspaper	Pupil's self-direction
3	10 years	Genres of paper text	Newspaper and magazine	Pupil's group working
4	4 years	Analysing ideologies of media text	Magazine	Free working
5	18 years	Writing a hypertext	Multimedia	Teamwork between different school aim
6	2 years	To get information from television document	Television	Media as a study material
7	31 years	Commercial's strategies	Television	Discussion directed by teacher
8	2 years	Analysing a horror movie	Cinema	Discussion & self-direction
9	8 years	Video-tech & commercialism	Music video	Discussion of scholars
10	2 years	Making an entertainment program	Theatre	Acting a dramatis personae in a play
11•	10 years	Layout of newspaper	Newspaper	Pupil's self-direction

The pedagogic approach in most lessons was independent work of the pupils and discussion about the topics under analysis. The discussion was not very lively in all the observed lessons, however, which can partly be explained by the fact that observation as a research method may be a disturbing factor in a school where observation of classes is not an everyday activity. On the other hand the subject being taught generally started to interest the pupils so much that they forgot the presence of an observer. In this sense the passive presence of the observer benefited the observation – as did the truly inspiring quality of the subject being taught. The pupils were most active in the lessons, which focused on the analysis of horror fiction or the performance of their own play.

Generally the starting point in Media Education theory is that the best learning results are achieved when curriculum subjects work in co-operation. Our interviews indicate that the idea of cooperation is worthwhile, but in practice it is only rarely realised. Furthermore, there is the danger with co-operation projects that the teaching entity remains inefficient and fragmented. On the other hand, some of the mother tongue and literature teachers would be prepared to increase the cooperation between curriculum subjects already during teacher training.

Recommendations

The direct aim of our research was not to formulate a curriculum for Media Education or to present concrete tips for teaching. However, the analysis of the research material shows that the status of Media Education in the instruction of mother tongue and literature is quite problematic. It emerges from the comments of many interviewees that mother tongue and literature has changed into some sort of general communication studies – study of journalism. It has followed from this that the contents of the subject easily remain fragmented, and according to some teachers the role of Media Education in particular seems marginal in relation to the whole.

According to our observations, however, the media can be used in the instruction of mother tongue and literature in such a way that it supports the most central objectives of the subject – mastery of the language and cultural knowledge. As study material the use of the media has the

• A school number 11 belongs outside of the Media-project as an additional research material.

benefit that it enables the application of different forms of learning and distance education in places where special education in a particular field is not available.

The weakness of the use of the media and Media Education are, however, the resources of the schools: in class all pupils do not necessarily have the chance to work with computers. Another problem is that technology develops at an extremely rapid rate, which means that communication between different kinds of networks may fail. Consequently, Media Education is a vulnerable form of instruction.

On the basis of our observations and conclusions there is no room in the current curricula for Media Education as a separate subject of instruction. However, it does have a well-defined role as a subject area within mother tongue and literature. In our view there is no need to explore all aspects of the media at once in every individual school, however. On the other hand when combining critical pedagogy, Media Education and practical planning of teaching, it is possible to start with subjects and disciplines which are already united by a critical sense. When the learners have adopted a critical sense as a way of action, attention can also be turned to fields in which communicativeness has so far not been a dominant feature of instruction. Thus it can be said that one does not have to learn every media form thoroughly; one can concentrate on one communication relation at a time without hurry. A competence as a media reader developed in one area of communication – for instance the press – is likely to work in other areas as well, in other words there is a transfer effect.

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INTEGRATED SCHOLASTIC MEDIA EDUCATION IN GERMANY

Horst Lohl

Introduction: Objective, construction and content of the report

Objective: The primary interest of the ESG is not to give a complete overview of the richness of publications, experience-reports and programmatic remarks on Media Education in school or in class, especially in the subject German at secondary level. This research rather concentrates on the study of the pre-determined leading question of what teachers in (North -) Germany presently understand by saying they pursue Media Education in German-classes. Essentially this study concentrates on the view of the teachers that have been interviewed, and additionally on those of their lessons that were examined.

The main focus therefore is on the interviews, and additionally on descriptions of media-pedagogic positions or attitudes teachers represent, supported by lesson-observation. Furthermore, the experience they have gained with media-pedagogic activities / topics in German-classes are considered.

Construction and content of the report: This short version of the report presents the main findings of the ESG. Te basic conditions and the present situation of scholastic Media Education will not be outlined here for they can be found in other publications listed in the bibliography as well as an overview about media educational projects and institutions in Germany (Lohl 1999). In this version of the report the theoretical reference framework of the ESG will not be presented too. Instead of this an overview of the course and the essential results of the qualitative studies on Media Education in German-classes, that have been executed in the ESG, will be given. In the pre-determined framework, it is not possible to present the individual case-referential evaluations of the fourteen interviews and eight lesson-observations, which would clarify the differences between the teachers. Finally, some consequences for the future of Media Education in German-classes (of the Secondary level 1) and for further research in this area, with special reference to school practice, are presented.

Research procedure

Selection of the teachers

Those teachers of German who agreed to take part in the ESG were mostly known to the project-members from their own schooldays or from a work-experience. Some were selected by chance. Most of them are working in Northern Germany, particularly at Realschulen (secondary schools), Gymnasien (high schools) and Gesamtschulen (integrated schools) in Lower Saxony (Ages: between 40 and 62 years; sex: 12 male; 2 female)

Time scale

After some preparatory in the summer-term of 1999, the ESG was carried out by a group of students (Lehramt (Teaching Certificate) and Magister (M.A.)) under participation and management of Horst Lohl at the University of Hanover, Department of Education, from October 1999 until July 2001. The group did not get any particular financial support. Rather the students were doing the research within the context of a regular lecture, the participant-circle of which changed from term to term; also some students were dropping out because of their exams. Only some participants could take part in the work for the entire project. Some concluding and continuing work of evaluation is planned for the winter-semester 2001. Probably the stress will then also be put on possibilities of studies comparing the individual federal states.

Conduct of the interviews and the lesson-observations

The interviews and the lesson-observations were carried out on the grounds of the research-tools provided by Andrew Hart, which had been translated and adapted. They were usually recorded with audio-recorders if the subject agreed to it. The recordings were completely transcribed, i.e. translated into written German. Nonverbal utterances were only integrated if it was – in the eyes of the interviewer or observer – of particular importance for the understanding of what was said. All that was written down was made anonymous and evaluated individually and in comparison to the other findings. In the Euro-Media Study Germany, fourteen interviews with teachers of German (and

additionally three with student-teachers) and eight lesson-observations were carried out. The latter proved relatively difficult: From the beginning, some of the teachers in principle were not ready to have their German-classes observed without giving reasons. Others agreed to observations in the first place but made an agreement on a final date difficult by cancelling observations at short notice so that ultimately it was not possible to watch one of their lessons.

Other teachers agreed to lesson-observations. However, in some cases media-related topics were not taught in the lessons – as had been agreed on. Instead a traditional German-class took place, in which the pupils worked on literary texts. This was justified by changes in the instruction-plan or delays in the occupation with other topics. Unfortunately, the repeated attempts of the project-members to be attend lessons on media(-pedagogic) topics were, after all, not successful. This led to considerable delays in the further work on the project.

Modifications of the research-tools

After having been translated into German (which, because of meaning differences of terms and concepts in different countries, had to be done interpretatively in parts), the research-tools were repeatedly tried out in interviews and modified in order to avoid misinterpretation. The interviewers were intensively trained, and a slightly more open interviewing-technique was employed. With the adapted tools, we thus got more meaningful answers than are possible on the basis of a 'question-and-answer-game', in which the subjects' perspective is only roughly outlined at a few points. The flickering term "media-pedagogy" was used but on purpose not closely defined in advance to avoid influence on the views of the subjects. Being explicitly asked, the interviewers were expected merely to point out that the term referred to the learning *with* media *and* the learning *about* media (media as topic of instruction).

Findings

Detailed analysis

Overall evaluation of the interviews

Introduction

All in all, fourteen interviews with teachers (age: between 42 and 62 years) from different school-forms (Haupt -, Realschule (secondary schools), Gymnasium (high school), IGS (integrated schools)) were carried out and analysed individually and in comparison to the other research, also with regard to an analysis of the content. The subjects cannot be seen as a homogeneous group since they not only belong to different school-forms–and consequently are on the one hand confined to different curricula and on the other hand are bound to the different political attitudes of the various schools – but they also belong to different age-classes, which leads to the assumption that they underwent an education differing in its main focuses. Keeping these prerequisites in mind, the diverse statements were checked for common tendencies. However, even greatly differing statements were incorporated into the final results.

Results

Background

All teachers who were being interviewed were teachers of German in combination with a social, historical or artistic second subject. The participants have been working in their jobs for some years and were thus able to draw on rich experience.

Media-concept

The definition of the term "media" is a wide one with virtually all the interviewed. A clear-cut definition cannot be read into any of the teachers' statements; still, there is a tendency to define media as "bearers and mediators of pieces of information". Most of the subjects think of the "classic" media such as the Overhead-projector, film and video and, above all, the print-media such as books and newspapers. The computer has a special status in the media-curriculum. The education with and at this medium is a particularly important task for schools – especially with regards to professional prospects. However, the usage of this "new" medium -- like that of other technical media (video-recorder et al) – remains rare due to organizational or technical problems.

Media-pedagogic concept

At school, media do have an important function. Human beings are “auditory” creatures and thus media like the VCR or the computer are a valuable source of learning. Even if literary work is of main interest, visual stimulation (by for example the VCR) must be taken up. A media-pedagogic concept is not defined by any of the teachers interviewed; but the totality of answers implies such concepts (mainly of the media-didactical kind). Mainly, the teachers identified media-pedagogy with the concept of media-didactics as defined above; this means that were primarily dealing with the question of learning *with* media, i.e. their use in the instruction, and hardly with making media the topic in class in order to learn something about media. Insofar, one could argue that (explicit) Media Education never comes into view at all; if one does not look at the selective and not systematically integrated design of media, for instance, an internet-documentation, a radio play or a video-film in terms of implicit Media Education. Now, one could argue that this way the students learn something about the ‘self-made’ media *in passing*. Unfortunately, this experience is never made explicit. The same is true for the traditional, selective, unsystematic occupation with films made of books in the subject of German, which is often simply seen as enrichment of the instruction. All interviewed teachers therefore have an idea of possibilities for the integration of *Media Education* into *German-classes* even if they understand different things by ‘media-pedagogy’. As a rule, they identify media-pedagogy with media-didactics, the learning *with* media. The fact that media themselves can and should become a topic in German-classes remains rather too peripheral. Active work with media in German-classes usually takes place only sometimes: for instance when students design media themselves (e.g. internet-documentations, a radio plays, a (newspaper-)article et al.). Experience with the possibilities and limits of the respective medium, which is made this way, is not sufficiently reflected/ made explicit.

Aims and methods

Primarily, media mainly offer (1) variety in the course of instruction. In this context, everyday media (film / television) already well-known to the students are used in view of their didactic potential. What is more, the teacher may use the students’ familiarity with these media, and with this their intuitive usage, for the learning process. Consequently, another important aim of media-pedagogy is to foster (2) self-driven activities and self-employment of the students. This yields as an important teaching objective means (3) an effective and reflected use of, that is to say a conscious confrontation with the medium daily consumed. The probably most important goal of media-pedagogic instruction results from this: (4) improving critical faculties. Students should develop an analytic view in order to, for instance, be able to recognize linguistic ways of the manipulation of consumers.

In order to achieve the aims listed above, mostly video-films are shown (final reflection of novels), but also radio plays or sound recordings are employed. The book, however, remains unquestioned in its outstanding educational contents.

Working with Media

As has already been mentioned, media-concepts are not perceived neither as such nor do they seem to be integrated completely into the instruction so that working with media does not differ from other instruction.

Scholastic framework

In the current guidelines, audiovisual media are an area of instruction. Every school has got so-called media-rooms (differing in the standard of equipment). Mostly, overhead-projectors as well as TVs and VCRs exist in sufficient numbers. Moreover, some schools possess CD-players or cassette-recorders.

Besides the equipment provided by the schools, teachers also use external facilities (theatres, visits to newspapers etc.). As regards the use of the computer, IT-classes or a project-group on IT is offered. However, no school is equipped with a sufficient number of computers and there are only some which have got access to the internet. In class, the computer is used exclusively to gather information.

In some schools, experience is exchanged in the compartmental conferences (Fachkonferenzen); this, however, is not the case in every school. Moreover, usually technical problems are under discussion; didactic topics are seldom addressed. Only very rarely are projects on media worked out in the team; usually teachers are individualistic and ‘fight on their own’.

Percentage of Media Used

The percentage of the use of media in instruction could only be assessed roughly by the interviewed teachers. The statements fluctuate between 5-10% and 40%. The huge scope of percentages

probably results from greatly differing definitions of the term “media” as well as “working with/on media”.

Education

Virtually all the interviewed teachers complained over a lacking education respecting the use of media during their studies. The motivation of the teachers plays a crucial role as media-pedagogic qualifications were hardly offered by the universities. Handling media in class was usually experienced in the student-teacher period for the first time. The area of the new media (computers, internet) was still also neglected then. (This, however, can be attributed to age of the interviewed teachers.)

In-service Training (IST)

In-Service Training (IST) is not obligatory und thus not made use of by all of the interviewed teachers – motivation of their own here too is crucial. Since the participation in IST (German: Lehrerfortbildung (LFT) must take place outside the schooldays, the interest has decreased even further. If teachers had taken part in ISTs, this often was already done some years ago. The media-related topics in ISTs then usually referred to the use of films in the instruction. For a further education in the area of computers, most interviewed teachers were lacking the necessary motivation – ‘too old’ is the most frequently given reason.

Curriculum

Very converse statements were made on the given possibilities of the curricula. While some felt completely restricted regarding the treatment of media-pedagogic topics, others think of Media Education as fixed component of the curriculum. These opinions presumably are due to subjective judgments and, as has already been mentioned, depends on the definition of “media-pedagogical“ topics.

Compartmental Conferences

In the compartmental conferences of schools mainly the supply of money to purchase new computers is discussed (in different ways and different intensity). Only in some conferences are media-pedagogic concepts debated.

Teamwork and common concepts

Almost all subjects complained about a missing common and binding concept of the use of media in class. For instance, the use of the computer is demanded by the compartmental conferences and the school-management – common concepts, however, do not exist (leaving aside a few exceptions).

Tips for student-teachers

- orientation towards the world of the students is indispensable for a good instruction. Moreover, students must learn to
- watch, that is to say to consciously and reflectively watch films

Long-term goals

With the introduction of media-pedagogic topics into instruction, teachers want to achieve (1) an immunization of the students to the influencing factors of the media. An utmost (2) information especially with regards to visual media shall be reached. This aims at educating the students to a critical recipient. Besides judging which aspects represent the quality of the media, having pleasure is to be part of this. Media should also be seen as a part of our reality. In the confrontation with media, (4) emotions should not be left aside. Also, one should mediate higher (5) competence in the critical use of the internet. Students should learn to use this medium as tool and source of information. Besides these goals, which refer to the technological media, of course learning how to write and read is one of the most important goals of German-classes.

These long-term goals should be mediated in an up-to-date and modern way, which stresses the content of the media. Furthermore, they need to conform with the new strategies of reception.

Methods, contents of the curriculum and equipment

As has been mentioned above, using media is often impeded by the usually bad equipment of the schools. Moreover, in how far (technological) media are used, depends on the motivation of the respective teacher. To make matters worse, students often understand films made of literary works as a relaxing entertainment and do not reflect or judge them critically. Still, it is worth trying to sharpen the

students' awareness of larger contexts and super ordinate structures by watching films. Similarly, the process of reception should itself become a topic. Finally, understanding this process is just as significant as the quality of the work.

Media for instruction are not produced by any of the interviewed teachers themselves; the offer of commercial instruction-media is sufficient. In this context, the computer is again entitled to a central role: this medium has a group-dynamic effect which turns the teacher-centred teaching into group-instruction and thus helps to make instruction more active. The students learn to work independently and to come to results through creative thinking and a playful use of this medium – they learn to take the medium as a starting point for further thoughts.

The interviewed teachers are most confident in the work with film / video. In using the new media (computer, internet) they are, however, extremely insecure.

Media-pedagogy in the next decade

Some of the interviewed teachers think that there will not be any essential innovations. Others are of the opinion that, with the internet, projects will play an increasing role on the European level. Nevertheless, there are also teachers who think that after working towards media for years, there has come a time in which one will tend to take traditional forms of mediation in the instruction into consideration again. However, the astronomical increase of media has yielded a restructuring of the habits of communication which makes it necessary to set new priorities.

Summarizing analysis of the lesson-observations

Introduction

On the basis of the eight lesson-observations which stood to our disposal similarities and tendencies can be worked out. As not all of the observed lessons showed the usage of media, a media-pedagogic assessment is difficult. Nevertheless, a comparative analysis is tried here.

Description of the lessons

The observed lessons can roughly be divided into four groups: 1. Watching films made of novels; 2. Staging scenes; 3. "pure" work on the text; 4. Internet-project.

Connection with the curriculum

In general, the contents of the lessons follows the guidelines. The internet-project was carried out in a philosophy-class since the guidelines for German do not allow for such a project; According to the teacher, it would, however, have been possible for the project to take place in a German-class.

Goals of the instruction

Groups 1 to 3 (cf. part 2) aimed at fixing results as well as analysing the realization concerning contents as well as characters. Similarly, the courage to defend one's own opinion should be encouraged. With respect to the internet-project, the teacher had no particular objectives but he mentioned the courage to independent work and the contact with computer and internet as general goals of his project.

Significance of the objectives

It was important to virtually all teachers to develop a sensitivity in their students which would enable them to handle the texts they were reading or films they were watching critically. The students also should develop and present their own points of view. Along with a critical access to what was read, a technical and critical access to the "new" media was of primary importance in the internet-project. This was supported by independent work in the form of openly structured lessons ("open instruction"). The teacher's role was only that of "backing".

Media-pedagogy (media-use) in class

Unfortunately, the teachers hardly commented on the media-pedagogic relevance of their classes. Often, the use of media failed due to technical failures (defective cameras, overhead-projectors) or organizational ones (insufficient VCRs or computers). There were also too little media-pedagogic concepts which could actually be translated into practice; the schools would have to work more closely together on this level.

Overall Impression

It is difficult to judge the usage of media in German-classes on the basis of 8 lesson-observations. Nevertheless, tendencies can be determined. An intentional use of media could hardly be observed. There was only one teacher who worked with the "new" media, these being the computer and the internet. In some cases, the good will of the teachers was stopped by organizational or technical problems with the media. Next to the medium book, films made of novels seem to be the most popular medium; it has in fact a set place in the curriculum. Therefore, one of the main focuses of a media-supported instruction is the analysis of and critical confrontation with a text in pictures. Nevertheless, computers and the internet seem to break through the stiff structures of the German-classes and more and more to make their way into the classroom.

General conclusions

Teaching-Schemata

Teacher-centred teaching based on books, respectively texts, still seems to be dominating (not only in Media Education) in German-classes. Occasionally, there are, however, also forms of project-oriented learner-centred work; their "secret syllabus" is fixed through the task of a treatment and transformation of a text so that finally the objective, for example to do a talk show or to produce an internet-documentation, is less serving media-educational goals than serving the confrontation with a set text. Can one therefore speak of a "pseudo-independent work of groups of students" caused by pre-determined tasks referring to texts, which are set by the teacher?

Gaps in practice

1. A lot has been written, postulated and planned regarding scholastic media-pedagogy. In contrast, the actual fixing of Media Education in scholastic practice in German-classes has remained behind considerably. The research in the ESG, which is based on interviews and lesson-observations, essentially confirms the results of other research, as for example that of Tulodziecki; Schoepf 1992 or Marci-Boehncke; Gast 1997.
2. Until now, the media-pedagogic qualifications of teachers of German have not been mediated systematically during the studies or the student-teacher period. During the studies, scientific knowledge of the subject (here: German), knowledge about education and optional courses remain unconnected. Furthermore, that German-courses at university, like those of other sciences, too, are not sufficiently directed towards the teaching profession. Topics of Media Education are hardly taken into account, and elements of didactic studies are marginal and apparently do not refer to questions of the Media Education in the German-classes.
3. The systematic integration of Media Education in the scientific and didactic studies of German for teachers-to-be has been demanded repeatedly – apparently without resonance. Offers of courses on Media Education at the Departments of Education of the universities (of Lower Saxony) do exist but usually they do not discuss Media Education in subjects such as German German-classes. The interviewed teachers have usually not acquired their media-pedagogic qualifications during their studies or the student-teacher period but – if they exist at all – by self-education.
4. Media / materials for Media Education are available and easily accessible – for German-classes, too. Textbooks for German-classes also include media(-pedagogic) topics. In the internet, numerous ideas of how to integrate Media Education into German-classes can be found.
5. Media Education has not yet been sufficiently systematically integrated into the guidelines of Lower Saxony for German as a subject (Secondary level I). Nevertheless, there are possibilities for teachers of German to systematically include media-pedagogic topics.
6. Most of the interviewed teachers, in their German-classes, try to educate students to be critical users of media. In their opinion, an important, if not the most important, aspect on the way there is to make students capable of working with (literary) texts. Possibilities of achieving this goal through the reflected use of the various "new" media seldom come into perspective. Traditional media like books and texts and new media appear to be taken as alternatives between which one can and must decide and not as possibilities which can and should be connected meaningfully.
7. An overall concept for integrative Media Education (in German-classes) at schools in Lower Saxony is not available. However, there are numerous initiatives to qualify teachers and to enable them to realize Media Education (in the German-classes of the Secondary level I). (Guidelines)
8. Teachers of German still direct their instruction mainly to texts and the medium book; a medium that is usually no leading medium in the everyday world of the students. Students get their

bearings more strongly by the new media. This discrepancy seems to be too little reflected. When teachers of German use new media, these usually seem to function as vehicles in the mediation of “traditional“ contents of teaching.

9. Initiatives and projects that are directed towards a stronger inclusion of media and Media Education into school reach only few schools. Exchanging experience with Media Education from school to school takes place too rarely.
10. Teachers seem to use too few of the available possibilities for further qualification in media-pedagogic.
11. Media Education is presently still not included systematically but only in a selective, isolated, and un-coordinated form into the German-classes of the Secondary level I. Whether and how it will take place depends, above all, on the preferences, likings and the attitude of the individual teacher. Therefore -qualitatively and quantitatively- only a small number of students is reached

Issues and problems

1. Teachers to not seem to be aware of the fact that the integration of Media Education into the German-classes does not mean that they have to give up the typical objectives and tasks of the German-classes.
2. The ESG-research gives evidence for the fact that Kübler’s demand is still valid: “It should be a goal to convince and to make plausible to teachers of German that nowadays they cannot give up-to-date, appealing and didactically productive German-classes if they do not put media-pedagogic concerns and topics into the centre of the learning process...on the one hand. On the other hand –and this alone is the other side of the coin - media-pedagogic goals and areas of learning must be designed and formulated as close to as urgent for the subject as possible so that they cannot only be looked at and mediated without problems but in fact become an obligatory part of the subject, here: German.” (Kübler 1992, 154) This is to say that the patterns of interpretation which teachers use to orient themselves during their employment change so that Media Education gets a fixed status/ position in it. Teachers should get a clear concept of media-pedagogy and its areas of responsibility. A reflection of their own learning-experience with media can contribute to this in order to avoid unconscious/ un-reflected slipping in of this in their vocational activities.
3. There are constantly more schools working on the development and integration of a media-pedagogic profile. If such a concept is primarily oriented towards single media/ information- und communication- technologies and does not integrate a pedagogic framework, it will be too limited and could cause problems (for instance, a media-centred perspective instead of a goal-oriented reflection).
4. The integration of Media Education into school, here especially into the German-classes, can also contribute to questioning traditions of which one has grown very fond and to reform school.
5. Cooperation and the exchanging of experience (also with reference to the experience with and possibilities of Media Education in German-classes) between teachers of German, usually either do not take place at all or much too rarely. Incentives for a more intensive exchange of experience and for more cooperation should be should be offered.
6. Only some of these (cf. above) tasks of Media Education (Tulodziecki 1997) appear to be thought of by teachers of German when they are planning or giving their lessons. In-service training of teachers in the media-pedagogic area is utterly necessary.
7. Media-pedagogy is to be integrated systematically into curricula, studies, and the student-teacher. For the education of teachers, a minimal curriculum should be agreed on as it has, for example, been proposed by the University’s Network for In-Service Training of Teachers and New Media (Bertelsmann-Foundation; Heinz Nixdorf-Foundation). Additionally, teachers should be less involved in routine-tasks in order to help them with the training in media-pedagogy.

Implications

Future development of Media Education in Germany

One can assume that considerable financial efforts will continue to be undertaken in order to establish and to intensify scholastic Media Education. Related changes in the teaching courses at university and in the student-teacher period will only have effects on a medium-term basis, however. A lot also

depends on the question whether the German-courses, particularly the didactics of the subject, will be integrating media-pedagogic elements for students of education. In how far Media Education in school will be reduced to the economic needs of the working world is hard to predict. Fears relating to this, however, do not seem to be unreasonable.

Limitations of the research

The qualitatively oriented project that has been presented here is restricted to a few individual cases in Northern Germany and thus cannot claim to yield representative results. In other federal states (for example Bavaria, Baden-Württemberg, Saxony, North Rhine-Westphalia) the situation is presumably somewhat different if only for the fact that overall concepts of scholastic Media Education and corresponding curricula are available there. The research should be extended to other federal states and all leading subjects of Media Education.

It has turned out that it is essential not to generalize the experience and attitudes of teachers too hastily but to examine individual cases because considerable differences in the interpretation of media-pedagogy seem to exist. Further research therefore should be analysed with special regard to individual cases in order to be able to look at the undistorted point of view of teachers.

Perspectives for future research

Future research should aim at including all leading subjects of scholastic Media Education and also at observing longer sequences of instruction. It should also aim more strongly at supporting teachers in establishing the Media Education in their subjects by, for example, making them consider and change Media Educational concepts and their reference to the respective subject. Furthermore, this could lead to make them recognize that new media and traditional media, like for example books, in the instruction and as topics in class do not represent alternatives excluding one another. Nevertheless, it would be unrealistic to assume that this could and had to be achieved solely on the basis of research. Rather, an in-service training closely connected to actual practice and more intensive exchange of experience between teachers are necessary. Still, the extracurricular experience with media and the perspective of the students need to remain at the attention of research and teachers. This research should increasingly turn to the changes in the scholastic learning-culture which is among other reasons initiated by the usage of media.

Appendix

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Iconic Communication Today and the Role of Media Education

Chrysoula Kosmidou-Hardy

Introduction

The emergence and continuous development of the internet signifies the arrival of a new era. The creation of a new society, mainly through the cultural symbols transmitted at a unique speed, is one of the most serious consequences. It is suggested (e.g. Webster, 1995) that the creation of this new society is connected with the consequences of modern communication methods and practices. Information society is the result of the revolution in information technology (Castells, 1998).

Through the use of the internet, and electronic communication media in general, interpersonal communication and direct interaction between people is being limited thus increasing isolation and creating a sense of loneliness. It seems that modern communication is both unifying and homogenizing but also fragmenting the social world. The shrinking of face-to-face communication and its gradual replacement by the iconic text promotes people's communication with amorphous and abstract societies in the cyber space and it is often supported (e.g. Arendt, 1973) that this has negative effects on public and private life.

Faced with this situation people often feel shocked, lost, unable to understand rapid changes, and vulnerable in the midst of the flux created around them causing insecurity and anxiety. McLuhan (1964) already suggested that we live in 'an anxiety era', whereas today Giddens (1994) uses the term 'manufactured uncertainty', which has been developed in the last four decades and needs to be analyzed in the context of globalization. In this context, that is in the process of connecting the local with the global, through the new methods and channels of communication, new forms of uncertainty and risk are emerging and anxiety is intensified, whereas, according to Habermas (1987), the extension of interaction in the time-space context may lead to further anxiety which creates a sense of loss.

In our globalized world Mass Media continually play an important role concerning the construction of identities at a personal, social and cultural level, while 'training' audiences in a 'crowd silence' (Sennett, 1978, p.282) through the linear communication model they promote. This linear model, usually facilitated and/or supported by the linear models on which school teaching is generally based, involves individuals in a power relation through the one-way flow of information with the powerful transmitter of messages on the one end of communication and the passive receiver, who seems unable to react, on the other.

The decrease of interpersonal communication, combined with the increase of interaction with electronic and Media communication in general, increases the complexity of communication and this implies that users or receivers of messages require education for the use of new forms of texts and new communication skills in general. In the Media and electronic communication era, in the era of 'post literacy', it seems that traditional ways of learning and education need to be problematized.

Within this context, Media Education can play a vital role in all educational programmes and in school curricula. It is our view that Media Education (M.E) should not only be one of the most important subjects at all levels of education (primary, secondary, tertiary) but also inform and influence the methodology and didactic approach of all school subjects: its themes, philosophy and methodology, based on a holistic communication model, should constitute cross-curricular elements. While in many European countries M.E is at least a part of the curriculum, in Greece this subject is non existent and we had quite a few difficulties in finding even an appropriate term to translate.'Media Education' into Greek.

Since 1985, we have worked in different contexts and through different ways (e.g. through lectures, seminars, European projects, research and publications) in order to introduce this subject in Greek literature and reality. However, despite the positive results our work has had, we believe that a more systematic and comparative project like the EuroMedia project can have more immediate results concerning the official introduction of Media Education into Greek educational reality.

A brief outline of the Greek educational context

The educational system of modern Greece has been centralized for a long time. As Dimaras, (1988) the present president of the Centre of Educational Research, pointed out years ago,

> Everything –despite certain initiatives and responsibilities which are left to the local authorities- is determined and inspected by the national government. This strictly centralized organization will remain a permanent characteristic of modern education always accompanied by the theoretical, classicistic character of the studies offered which has been transplanted from Bavaria and favoured by the native climate.

This centralization of the Greek educational system can be better understood if one takes into consideration modern Greece's historical development which has been characterized by turmoil and sociopolitical instability in which interventions of foreign powers played a role as well, due to Greece's geo-politically important position, especially during the existence of the Soviet bloc. Among other repercussions for Greece (mainly of an economic nature) this instability led to a centralized educational system through which the national identity was accentuated in different ways and the need to establish a common educational system, which would not be threatened by different sources, was and still is obvious, albeit –to a certain degree at least- understandable.

Because of the centralized nature and bureaucratic organization of the educational system, decisions about almost all educational issues (i.e. curricula, syllabi, school timetables, teachers' appointment, way of payment and promotion, school establishment and general functioning) are made by the Ministry of Education and introduced uniformly into all schools, leaving little room for creativity and autonomy to teachers at the micro level of the classroom and school. There have been attempts recently (e.g. through bill 1566/85, 2525/1997) towards the organization of a more decentralized system but in general the situation remains the same with the Greek educational system maintaining its traditional, hierarchical, centralized and bureaucratic structure which does not facilitate innovative changes.

The basic bill which defines the general organization and function of the contemporary educational system for Primary and Secondary Education is bill 1566/85 which is still valid for the broader context of education to which it refers and the details it provides about the functions of the persons and bodies involved in the educational process as well as the educational structure. Acts 2525/97 and 2640/98 developed in the context of recent educational reforms are complementary to the above bill. Recent educational reforms have introduced important changes mainly to do with the upper level of secondary education (the Lyceum), assessment and evaluation aims and processes as well as pupils' introduction to Higher Education. In the context of this work we will only refer to basic issues.

The Greek educational system consists of the following levels:

1. Primary Education:

- *Kindergarten,* which is of two years duration, and
- *Primary School,* which is of six years duration.

2. Secondary Education:

- The *Gymnasium,* which is of three years duration and is compulsory,
- The *Lyceum* (General –now called 'Unitary' [*Eniaio]* and Technological)*,* which is of three years duration too.

3. Tertiary Education, divided into:

- *Higher Education* Institutions (i.e. Universities)
- *Technological Education* Institutions

In the 1980s a number of reforms were introduced in the Greek educational system aiming at its democratization and modernization. Some of the main *structural changes* connected with secondary education are the following: i) the establishment of the comprehensive Multilateral Lyceum, whose aim was the combination of general with technical and vocational education, ii) the abolition of examinations for upper secondary school entrance (leading to Lyceum), and iii) certain changes related to the selection system for entering higher education. Some main changes connected with

school curricula are the following: i) introducing new subjects (e.g. information technology, technology and production, political economy) and writing up of relevant syllabi, ii) supporting low achievers with supplementary teaching, and introducing optional courses and educational activities into the curriculum of Comprehensive Lyceum. Below we will briefly refer to the aim, objectives and curricula in Secondary Education because this is the context in which the present research took place.

According to bill 1566/85, the general aim of Secondary Education is its contribution "to the holistic, harmonious and balanced development of pupils' spiritual and psychosomatic capabilities", while among its objectives are for pupils to:

- acquire deeper knowledge and self-knowledge, to become conscious of their potential, aptitudes, skills and interests so that they can make correct choices for their further studies and vocational settlement,
- enrich their cognitive, linguistic and aesthetic background,
- develop creative and critical thinking.

In the recent educational reforms (bill 2525/1997) holistic development and the development of critical thinking have been emphasized and efforts for finding ways of promoting this development have been made. Some main changes connected with secondary education are the following: i) the establishment of the Comprehensive Lyceum (Eniaio Lykeio) as the only type of Lyceum, ii) the reformation of the evaluation system of pupils, and iii) the new system of entrance to higher education institutions. In the context of the above reforms emphasis is given to the provision of general education combined with knowledge on technology, as well as to a broad range of skills. Among the highest priorities of the recent educational reforms is the development of a new national curriculum and school syllabi. The new National Curriculum aims to (Kassotakis, 2000, p.192):

- ♦ Secure coherence in subject matter among the different school grades thus abolishing overlapping information and knowledge discontinuities;
- ♦ Renew and update the content of education;
- ♦ Allow regional educational authorities to adjust a part of the national curriculum to local needs;
- ♦ Reinforce the interdisciplinary character of various subjects, and
- ♦ Integrate related separate subjects into wider thematic areas.

However, all these efforts are still going on and changes are still being introduced. Therefore, any concrete evidence for the effects of these changes is lacking. As we have seen, a general characteristic concerning education is attempts for reforms. A common criticism concerning reforms in general has been that in the history of Modern Greece almost all Ministers of Education have wanted to introduce a kind of reform. However, although this is indicative of the fact that the educational system does need reforming, there is a broader argument supporting the view that no politician so far has managed to come up with an effective and holistic educational approach. As it is often supported, such an approach would need brave interventions at different levels of education, especially higher education, and this would have political costs. Deep changes also cause resistance and avoiding resistance need at least three prerequisites:

a. serious and in depth studies about the present reality,
b. working groups consisting of personnel which has been selected on purely scientific and not political-party criteria, and
c. genuine dialogue with social partners.

With regard to one of the basic social partners, that is teachers, in the Greek educational reality teachers, there is no real dialogue. Teachers as well as other important partners involved in the educational process [e.g. school advisers], are excluded from decision making, curriculum development and evaluation processes. It seems that their decision making and freedom has to do with the micro level of the classroom where they are partly autonomous [especially because there are no evaluation procedures for teaching yet (Kosmidou-Hardy et Marmarinos, 2001) to experiment with new ideas and even extend the curriculum creatively. Yet, experimenting with and developing creative approaches is not so easy for at least two fundamental reasons, especially for the Lyceum:

- Teachers' preparation and development in Higher Education institutions and training centres is generally based on a traditional model which does not really equip them with the qualities required for the new educational and social reality.
- Educational processes are still exam oriented and everything is –directly or indirectly- connected with Tertiary Education entrance. Therefore, whatever is not examined is considered to be of

lower status and tends to be neglected.

- The subject matter that is included in the syllabi is quite a lot, the time is limited and usually teachers are concerned to 'cover' this material thus neglecting the importance of other important issues.

One of these issues is Media Education. Media Education is not included in the school subjects of this country. Therefore, in the Greek context and with regard to the present *Media Project,* we were not trying to analyze how Media Education as a school subject was approached but the ways in which Media were analyzed in the context of teachers of Greek (language and literature).

Selection of participating schools and teachers

During the last 17 years we have been trying to introduce Media Education concepts, aims and processes in the Greek educational reality through:

- The Careers Education and Guidance (CEG) curriculum, syllabi and practices because of our position in the Greek Pedagogical Institute. For example, in the syllabus developed for the first class of the General Lyceum we developed a unit (both in the teacher's and pupil's books) with a simulation exercise and theoretical support. This unit was connected to one of the fundamental aims of CEG in Greece, which is Information. The emphasis was on the critical reading of information, texts and sources, based on a *holistic model of communication* (Kosmidou-Hardy, 1995a, 1995b).
- Training CEG teachers (who are teachers of all school subjects) in seminars organized by the Greek Pedagogical Institute and/or in cooperation with the European Community and, later on, through the role of school adviser of CEG teachers in Athens.
- Work at the University of Athens since 1991 and the training of teachers in the context of a model of Critical Paedagogy for Higher Education that we have developed,
- Work at the role of school adviser of teachers of English as a foreign language since 1998,
- Research and publications,
- European projects at a national and transnational level.

With regard to the selection of schools for this project, we had already explored the situation concerning Media Education at schools in the broader area of Athens in the past years. Therefore it was decided that this subject should be researched and analyzed mainly in the context of schools outside Athens. It was also decided that cooperation with teachers in researching this subject area could give more validity to the findings through comparing views with collaborators, especially those who were not considered to be experts in this area. In this way triangulation of data would increase validity of observation and interviewing. Thus we collaborated with two teachers. Basic training was given to both of them concerning the approach and tools of this particular research; one of the teachers, who was a teacher of Physical Education1 and got very interested in the field, before the research was offered basic training in Media Education. She collaborated with us for the carrying out of the research in ten schools in a city near Athens. Five Lycea and five Gymnasia were selected in this area.

The second teacher was a teacher of Greek2. This teacher had been trained in the past in the context of our teachings at a postgraduate level in Athens University, as well as in the context of two European projects for initial training which we had organized on the theme of: "*Education for Media and Electronic Communication".* This was a forty-hour seminar carried out for twenty secondary school teachers. In the context of the latter seminar Andrew Hart was invited and participated in the presentations and training. This teacher works in an Intercultural Lyceum of Athens and it was agreed that the context of this school would be quite interesting for the research both, because of the different school context as well as because the emphasis in this school is not on marks and evaluation for securing Tertiary Education entrance as is usually the case in other Lycea. The collaborating teacher herself, after her training, had been already using material from her training and gave emphasis to Media Education issues in her teaching of Greek. We suggested to her to collaborate in the context of a ***Critical Active Research3*** project where we would strategically try out a systematic programme of

[1]1 Her name was Pitsa Vlahou, At this point we would like to express our thanks to all teachers who participated in the research and in particular to the two collaborating teachers.
2 Her name was Vanessa Mela.
3 For serious ideological reasons most of which are analysed in Kosmidou (1991), as well as in Kosmidou (1989), Kosmidou-Hardy and Marmarinos (1994), this is the term used by this writer instead of the term *Action Research.*

organized interventions aiming to promote Media Education in the context of Greek language (modern and classical) as well as history. She was enthusiastic about it. However, we received the specific research methods (for observation and interviewing) from Southampton University and thus the above approach was left for later on. Three teachers were observed and interviewed in the context of the above school. Thus 13 teachers were observed and interviewed. Below follows a summary of the main findings.

Findings

The above thirteen teachers approached Media Education in the context of teaching Greek language as follows:

- For the Gymnasium classes (5 teachers) in the context of the chapter of the school syllabus entitled: "The Press".
- For the Lyceum classes (8 teachers) in the context of the syllabus entitled: "Composition and Expression". This syllabus gives more room for the role of the Media and, therefore, pupils were more familiar with the subject and teachers felt more comfortable and free to devote more time on the issue.

The basic concepts and terms used in the context of the above subject were the following:

'objective vs. subjective', 'journalism', 'news and comments', 'exactness in information', 'information and propaganda', 'news structure', 'decoding', 'transmitter's responsibility', 'yellow press', 'freedom of expression', 'pluralism', 'democracy', 'private life', 'citizen's responsibility', 'critical thinking'.

The sources used were: newspapers, periodicals and advertisements. There was no use of Technology because it was not available. Even in cases where this was available it was supposed to be used by teachers of Information Technology (Gymnasium).

The role of the teachers was rather directive and, more so in the context of the Gymnasium, where it was even dominant. Interaction was mainly developed between teacher and pupils and group work or pair work was minimal while independent work and collaboration was encouraged outside the school classroom, where pupils produced a school newspaper in two schools. The newspapers were not developed as an activity of Media Education but it was obvious that pupils used knowledge acquired in the context of this subject.

Some of the characteristics defining their approach to Media which teachers gave were: *experimental, coincidental, revealing.*

With regard to teachers' long-term goals most of the participants mentioned the promotion of *critical thinking, open-mindedness, protection from political and economic power, timely and valid information, knowledge of Media functioning to be used for Career orientation.*

Pupils were very interested in the subject while most teachers considered Media Education a necessity for the benefit of citizens and society at large because through this subject empowerment of individuals as well as *informed citizens* can be promoted and, as it was stated, '*an informed citizen is the best citizen'* for a democratic society. They supported the view that if Media Education is introduced in the school curriculum then the approach to this subject will be more systematic and, therefore, more effective.

They also stated that their involvement with Media Education –although at a general and minimal level- already positively influenced their approach to teaching their usual subjects and –as one of them put it-, 'especially the teaching of classical Greek' and the study/evaluation of information in the context of '*historical and rhetorical texts'.*

From what has been discussed so far what can be deduced is that:

- Media Education is not an independent subject or course in the context of the Greek curriculum. Basic themes are included in the contents of other school subjects and this is evidence that Media Education is a subject whose importance can 'cross the boundaries' of the all school subjects.
- In their attempt to teach certain issues about the Media and their role today, teachers emphasise *thinking critically* and the critical deconstruction of Media and social reality.
- For the implementation of such an enterprise teachers mainly analyse advertising texts and news broadcasts. In some more rare cases discussion takes place on popular television serials and soap operas.

- Developing a school newspaper gives students the opportunity to critically deconstruct social reality as well as suggest ways for its creative reconstruction.
- Teachers are given the opportunity to discuss Media issues through the syllabus but what they do with the material they find there and how creative they can be depends on their own initiative and previous education. In this attempt they are not facilitated by colleagues and, in certain cases, they are even inhibited by the headmaster who may consider such approaches (e.g. analysing and even producing iconic texts) as 'not serious' academic school work.
- Relevant educational material is non-existent and teachers would like to have such material. For the moment they try to use their creativity or simply limit their approach through discussion.
- Theoretical, practical and methodological support concerning Media education is a necessity.

Taking the above into consideration, we support the view that the Ministry of Education should itself analyse the present situation concerning Media and electronic communication and introduce Media issues at least across the curriculum. As the teachers who participated in this project stated, the introduction of Media Education in a systematic and official way into the Greek educational system is a '*mus*t'.

Yet, because of the bureaucratic and centralized functioning of the Greek educational system, we believe that higher education should do something about the filling of this gap in education, recognising the social responsibility of universities and the importance of this subject. Teacher education curricula and practices should more effectively prepare teachers for facing their role in the new reality influenced by globalisation and electronic communication.

General Conclusions / Implications

At the beginning of this project one might wonder what the use of carrying out this research in Greece would be for a subject, which is non-existent. As already stated, a critical active research approach was initially considered to be more suitable for this reality. However, we found this project, and the experience acquired through it, to be very important for the following reasons.

- It has given us the opportunity to systematically study a part of this reality and compare the findings with those of other European countries.
- It has given participating teachers some basic experience and insight on the vital importance of issues they usually teach as a routine school subject.
- It has created expectations on the teachers' part concerning the introduction of Media Education in a systematic and official way into the Greek educational system.
- It has offered a degree of conscientisation on the part of teachers and pupils about the importance of Media Education.
- It has prepared the ground for a critical active research project which we will carry out in depth next year.
- It has shown the inadequacy of teacher education curricula and practices to prepare teachers for facing their role in the new reality in the context of globalisation and electronic communication.

In today's world Media of Mass and electronic communication play the role of a 'significant other' under whose influence identities are constructed through the values, myths and stereotypes presented at a unique speed and complexity. Recognition of the role played by Media and electronic texts in general can be considered as a fundamental step in a process of self and social awareness and development.

For such a development we believe that:

- Media Education should be a core subject in the school curriculum
- Media Education concepts, themes and processes should be promoted across the curriculum as well,
- Teacher education should include Media Education in their own curricula and prepare teachers for their role today following an interdisciplinary approach.

TRANSITIONS and the role of MEDIA EDUCATION Today:

A Perspective based on a Model of Critical Pedagogy

The recent educational reforms in Greece, to which we referred earlier on, need to be viewed in the context of the general attempts in the educational systems of Europe to prepare students for the new information societies characterized by rapid changes and subsequent transitions requiring new skills for facing risk and uncertainty. This uncertainty should also be seen in the context of changes at a European level where the free circulation of capital and goods combined with employee mobility in the single European labour market and the institutional changes subsequent from the Treaty of Amsterdam have started creating a new socio-political, economic and cultural reality in Western Europe. Taking into consideration the social role of education and, in particular, the link between education and production, changes in the socio-economic reality demand changes in the educational systems through investing in people and in the human capital. The present conditions at a European and global level require the holistically educated person and the development of critical thinking and it is not coincidental, therefore, that emphasis is given on personal development and the development of skills needed today through projects funded by Europe, assessment and evaluation programmes, and educational reforms in general.

Facing uncertainty today requires individuals to develop qualities which conventional, traditional approaches to education do not provide. Uncertainty, either 'manufactured' or 'natural', is a reality which we cannot escape, and two fundamental prerequisites for coping with insecurity, changes and transitions are **critical self and social awareness** (Kosmidou 1991, Kosmidou-Hardy 2002).

Self awareness is a process through which we can undertake a project of personal, lifelong development based on self and other acceptance. The Delphic 'Know thyself' could never be more important than what it seems to be today. Positioned in the middle of a changing world, it seems that the only steady or secure centre we can find in a de-centred and decentralizing world, is a centre within ourselves. Knowing ourselves is not an easy enterprise, but in our view, research and experience, it is one which can facilitate our journey through life choices and transitions.

Social awareness is very important since we do not live in a social vacuum. This kind of awareness requires critical analysis of external, social reality which influences the construction of our identities but which we can also influence through informed choices and critical interventions in the social milieu. In order to promote critical social awareness we need to learn how to critically read or deconstruct social reality and for such a purpose we need the use of a holistic model to communication practices, in the context of which a special kind of 'alphabet' is needed and an important element of this 'alphabet' is semeiology.. The majority of today's texts are electronic and iconic. For iconic texts to be critically read or deconstructed 'receivers' of information and texts need to be supported through education in order to become **active and critical readers** who can read texts systematically and inter-textually, so that, equipped with the appropriate cognitive and communication skills, they can better understand reality and prepare dynamically for changes and transitions.

Self and social awareness are **dialectically related** (Kosmidou 1991, Kosmidou-Hardy 1996, 1999, 2002). The more, that is, critical self awareness is developed, the more a person can define her/his life choices and orientation. On the other hand, the more one reads social reality critically the more one can understand it and successfully adjust to changes with assertiveness, and without fear for *alterity* or for the unkown.

For the successful implementation of self awareness, which promotes personal development, and of social awareness, which promotes social development, we have developed a model of **critical paedagogy**1. Our model is based on an interdisciplinary approach aiming at the strategic promotion of a creative profile of the teacher as a professional. For such an aim the teacher –among other things- is necessary:

- To recognize the dialectic relation between theory and practice, which also means that s/he needs to become conscious of her/his personal theory, analyze it critically and enrich it inter-disciplinarily, but also critically analyze the teaching practices in which s/he is involved so that both theory and practice can be enriched and/or differentiated.
- To become conscious of and critically analyse her/his view concerning the 'individual-society' nexus and promote a relationship between them which is also dialectic. This means that s/he

1 We presented this model in the international conference of EARLI (European Association for Research on Learning and Instruction) held in Athens (Kosmidou-Hardy and Marmarinos, 1997).

realizes that, to a certain degree, individuals are influenced by social structures and conditions but they have the possibility of also influencing the construction of social reality, through responsible interventions, provided that they are in a process of critical self and social awareness and development (Kosmidou 1991, Kosmidou-Hardy 1999, Kosmidou-Hardy and Marmarinos 2000).

- To use **experiential learning critically** (Kosmidou and Usher, 1992), and
- To adopt an **interdisciplinary approach to teaching**.

Our interdisciplinary model of **Critical Paedagogy** draws mainly from the following fields1:

- Counselling, through which pupils' and students' personal development as well as the development on their part of counseling skills (i.e. Active Listening, Positive regard for others, Empathy and Congruence) can be promoted. Teachers' information and knowledge in Counselling can effectively help them to adopt the role of a counselor in the teaching/learning encounter (Kosmidou-Hardy et al 1996, Kosmidou-Hardy 1998). The role of the teacher as a counselor is necessary in the context of education and contribute to the promotion of an educational movement to "Psycho-development' rather than 'Psycho-therapy' (Kosmidou, 1991). The teacher, as a 'significant other' of students, can and should support them in their attempt to know themselves better and undertake a process of lifelong development.
- Communication –verbal and non verbal- and in particular Media Education. Self awareness is more effectively promoted when we recognize that we construct our identities through the influence of our significant others. Media today play and will continue to play the role of a particularly 'significant' other under whose influence identities are constructed through symbols, values, stereotypes and messages re-presented at a high speed and in a complex way. Recognition of the role of the Media, and technology in general, requires specific ways of education so that we can become conscious of the way in which they influence us through the techniques, methods and 'language' used for this purpose. In the era of iconic communication we urgently need the 'alphabet' which can help us critically read or deconstruct iconic texts and society (Taylor and Saarinen, 1994/6), and proceed to their creative reconstruction.
- Critical self and social awareness as well as the role of the pupil, the teacher and the individual in general as a critical reader and producer of meaning, can be strategically promoted through a Critical Action Research process. In our attempt to critically deconstruct and reconstruct the personal and the social world it is important that we develop research skills so that the process of inquiry concerning the above can strategically bring about change.

Epilogue

As we have seen, in Greece Media Education as a school subject is absent. We believe that in the context of electronic and iconic communication this subject should be a core subject in the curriculum of every educational system that supports personal development and the development of critical thinking. We therefore hope that the Euro-Media project will contribute towards this direction. For some years our personal attempts have focused on this aim.

However, it is our view that the importance of this issue is such that it should also become a cross-curricular issue systematically informing the philosophy/theory and methodology used in other school subjects and by all teachers. For such an aim we consider it necessary that Media Education should be included in the curricula of higher education for pre- and in-service teachers at an undergraduate and postgraduate level. Pedagogy of today needs a different approach to teaching and learning; an approach that should take into consideration new developments at a socio-economic and cultural level and the developments in Information Technology in particular. Teachers need to be equipped with the knowledge that will facilitate their role as educators today and that will help them to promote personal and social development. For such a purpose, their own personal and social development is a prerequisite and it is to this purpose that our model of Critical Pedagogy for higher education has been developed.

The experience from the use of this model in Greece at Athens university as well as in other training centers is positive and promising. In the last two years we are coordinating a transnational European project entitled SYNTHESI (SYnergetic New THesis for European education SImera[2]). Fundamental aims of this project are Active European Citizenship and Intercultural Communication based on self and social awareness. The focus of our project is the teacher and our approach is based on our model

1 For the purpose of this paper Communication and Media Education will be presented more analytically

[2] Simera is the Greek word for the world "today".

of Critical Pedagogy, a fundamental part of which is Media Education. We hope that through Euro-Media this subject will be systematically promoted in all countries and, of course, in Greece.

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MOTION PICTURE AND MEDIA EDUCATION IN HUNGARY

Imre Szijártó

Outline of the report

1. Hungarian society and education from the 60s to today
2. Motion picture and media education in Hungary: 1960-2000. Outline of the history of the subject; central (national) and local curricula; necessities for teaching; the theoretical background of the education of the subject; the methodology of the education of the subject; assuming of roles by government institutions and civilian organizations
3. Projects and research 1: Cultural Knowledge an Schools at the Turn of the Millenium; Projects and research 2: Teacher interviews and classroom observations. The flow of the research; the model; the methods of research; the local modifications of research aids; portraits of motion picture and media education teachers; the requirements of learning; the general characteristics and local practices of teaching; goals, plans, future outlook.
4. Case study of motion picture and media education in school
5. Summary of Hungarian motion picture and media education

1. Hungarian Society and Education from the 60s to Today

1.1. The Hungarian history of motion picture and media education is the parallel story of government and civilian desires. Up to 1995 motion picture and media education was characterized by individual initiatives and -- to a certain extent -- the state of toleration and outlaw (though regulations sometimes preceded pedagogical/professional ideas). Through documents it can be seen how groups concerned with the subject made their will be known from the beginning of the 90s, and how these ideas gained government approval and acknowledgment. During the time of the change in regime (1989-90), validation of interests could be achieved though showing the experiences of teachers who followed the dictated curriculum in the past thirty years (60s and 70s), then took initiative steps of lonely curriculum writing and application sending (80s), and later producing local curriculums.

1.2. The document »Curriculum and Order« published in 1965 contained required knowledge for teachers of all institutions. However, soon it became obvious that since no preceding social debate was exchanged before the creation of the subject of film esthetics (taught for four years in an annual four class hours in Hungarian language class), serious divergence between ideas could be detected. As other socio-economic progressions of the age showed: central (political) powers forced their »reforms from above« deemed to be innovative onto detached society made to execute their will. This situation didn't change much with the introduction of the 1978 Curriculum. The loss of the Curriculum's authority was the sign of the gradual decline and disintegration of the socialist government's educational direction. The rules of the game which were quietly accepted were now invalid; the relationship between the Power and society based on mutual concession in the Kádár regime no longer worked.

All Hungarian schools were characterized by the strong presence of high culture. Hence, motion picture education concentrated only on film, and within that, only so-called »art films«. Subjects connected to mass culture and mass communication have only appeared in the last fifteen years, making today's education form complete.

The years following the change in regime is characterized by swiftly varying governmental desires. In 1992, during the time of the first conservative administration, the third draft of the National Basic Curriculum (*Nemzeti alaptanterv, NAT-3*), which did not represent the educational-political ideas of this administration was outlined. In 1994 the *Curricular Ideas* of the National Basic Curriculum was issued with the motive to »override« the *NAT-3..* This document was imbued with the idea of protecting threatened high culture: the elitist, yet national interpretation of cultural values. The left wing

government that came into power in 1994 repealed the *Curricular Ideas* at the end of 1995, and a new draft of the *NAT* was approved. We will look more closely at this document in section 2.3. In 1998, the voters chose a right-wing party. The educational politics of the conservative party coalition in power until 2002 slowed down and reinterpreted the *NAT* approved in the previous government. The *Frame Curriculum* contains different regulations for different types of schools (elementary, high school, technical high), and breaks the educational fields contained in the *NAT* into different subjects, not leaving individual schools to decide for themselves.

1.3. Film education, and later motion picture and media education in Hungary has never touched every level of public education; it was generally taught in high school. On an elementary level, children attend eight-year elementary schools from ages six to fourteen. The four-year high school is based upon the eight-year elementary school: years 9, 10, 11, 12. High schools and technical high schools last four years ending in a cumulative graduation exam, while training schools last two or three years ending in a mastery qualification exam. In the past decade, some high schools have made the transition to the so-called six- and eight-year high schools, where students can start in either grade 5 or 7. The major financial supporters of schools are the local governments, but there are parochial and private schools as well. We will discuss the place of motion picture and media education in the school system in the next chapters.

2. Motion Picture and Media Education in Hungary 1960-2000

2.1. A short outline of the history of the subject

The Hungarian educational system was quick to realize the importance of audio-visual culture. One author writes aptly about the introduction of film-esthetics education and its position: »In Europe there is not one example of film being listed in the general curriculum in any of the school systems.« We may divide Hungarian film, and later motion picture and media education, into five sections within the schools. The first section started in 1957 with the foundation of the first film clubs, and lasted until 1965, when the Central Curriculum decreed film to be a part of required education in high schools. The second section is defined by the Curriculum of 1965, lasting until 1978, when the new Central Curriculum was issued. From 1965 to 1978, motion picture education appeared under the name of »film esthetics« and was taught in the frame of Hungarian language and literature. No one prepared the teachers for this field of education. The third section lasted from 1978 to 1980: during this time the curriculum began to lose its legitimacy, causing film education to come to a complete halt. The fourth section lasted from the ‘80s to 1995, characterized by alternative, local devices and experiments working parallel to the decentralization of educational direction. The fifth section is characterized by the National Basic Curriculum (*Nemzeti alaptanterv, NAT*) ratified in 1995. This document established the required national frame of public education and gave*Motion picture and media* a place under the subject heading of »Arts«, along with visual arts, music, and drama/dance. The *Frame Curriculum* was issued in the summer of 2000 and will be incorporated in the 2001/2002 school year.

The 1985 education law was -- if not quite directly -- of great importance for motion picture and media education; experts see the rebirth of the 19th century Hungarian liberal tradition in it. During the decline of the soft-dictatorship of the Kádár era, the greatest positive change in the law was declaring the professional independence of teachers and school autonomy. After the change in regime, the deconstruction of the government’s school foundation and financial support monopoly began based on this change; the race between schools and educational programs could develop. The most important points of the public education law modified in 1996 expanded the space of those involved with schools. In 1998, the second conservative legislature prepared the *Frame Curriculum* along with the modification of other laws to regulate proceedings; it made further decisions concerning the setup of qualification and exam centers.

2.2. Central (National) and Local Curricula

Two kinds of curricula regulated the Hungarian education system in the previously discussed years. The 1965 and the 1978 curricula were centralized: they were not goal, but subject oriented; the organization of the material was characterized by building from the qualities of each subject; the material applied to every school and every student excluded individuality and differentiation. In these curricula, film esthetics had a separate number of hours (four class hours per year), but in all cases,

this subject was taught in Hungarian language and literature class.

After a six year(ten, according to some people) controversy, the *National Basic Curriculum (NAT)* was issued as a government regulation supplement aimed at establishing a two-pole, many-leveled regulation, if in support of the balance of central (national) and local curricula.

In the *NAT*, *Motion Picture and Media* is one of the ten subjects falling under the category of *The Arts*. In harmony with the general structure of the *NAT*, the subject was organized into four main parts (*Motion Picture Writing and Reading, Artistic Familiarity, Cultural History, and Communication Systems*), and each has a*Curriculum, Developmental Requirements (competency, skills), and Minimal Achievements.* The *NAT* prescribed *Motion Picture and Media* for the 7th, 8th, 9th, and 10th grades. The document does not specify the number of hours to be devoted to this subject; it only states the suggested percentage proportions of class hours for each area of study. After the approval of the *NAT,* several local curricula were drawn up, because the education law required the schools to make up their own curricula. After the new conservative turn in the elections of '98, however, the *NAT* didn't have a chance to develop its true potential; schools could not even begin to move in the direction of the real outcome of the new regulations.

The result of the professional and political debates surrounding the *NAT* was the creation of the *Basic Curriculum* with the following statement: »*In between the Basic Curriculum and local regulations there must be a regulatory level inserted.*« The *Basic Curriculum*, therefore, is the curriculum which mediates between the *NAT* and the various pedagogical systems and curricular ideas.

The basic curriculum contains the following class hours (meaning stricter regulations than the *NAT*): in grade 8, of the 980 class hours, *Motion Picture and Media* are to be taught in 37 (meaning 1 hour per week); to this can be added further class hours from the 37 undesignated class hours. In grade 11, of the total required 762 class hours, 18 hours, which can be complemented by hours from the 148 undesignated class hours. In grade 12, of the 800 required class hours, 16 hours, plus some form the 160 undesignated class time (less, because of the final examination).

According to the law modifications ratified in 1998, the development of the exam system was also begun. According to present legislative proposals, students will be able to write a so-called »two-level« final exam from 2005 on. In other words, *Motion Picture and Media* can be chosen as a fifth subject and the exam will contain requirements of elementary knowledge; those who would like to study the subject on in college or university can place their exam on a higher level. According to present information, the form of the exam will be a so-called »project exam«.

2.3. Necessities for Teaching

We have highlighted the following learning aids: *Printed learning aids:* textbooks, workbooks, teachers' results; *visual aids:* television broadcasts, video cassettes, and digital, multimedia learning material.

1. Table

Three generations of published textbooks on motion picture:

	Film/television	Art film/mass film	Fictional text/ documentary
Author: István Bölcs (1966-1969)	Film education, exclusively esthetic function	Deals only with art films, normative viewpoint	Deals only with fictional texts
Author: Pál Honffy (1979)	Overbearingly film, the esthetic function is over-emphasized	The role of the art film is over-emphasized, viewpoint not normative	The fictional texts have too large an emphasis, the code usage is consistent
Authors: László Hartai- Klára Muhi (1998)	Film and mass communication	The emancipation of forms	Fictional and documentaries both appear, functionalist approach

Three generations of high school textbooks have been published during the Hungarian history of motion picture and media education. We are also familiar with other textbooks written for elementary school students. The table below illustrates the types of textbooks.

At the moment, students in high school in general use the László Hartai - Klára Muhi textbook entitled *Motion Picture Culture and Media Knowledge for Ages 12-18* (Hartai-Muhi 1998). The textbook goes beyond the requirements of the *NAT* and was written for grades 7-12. It contains material to be studied in a module form. It is different than the other two textbooks in the sense that it varies the Basic Curriculum, while the other two strictly follow the Basic Curriculum of the schools.

In the early stages of teaching this subject the programs of *Sulinet (School TV)* were used. Among the more modern audio-visual material is *Motion Picture Language Practice with János Herskó I-II.* -- a methodology video series -- and *Film Classes, Media Classes*, which is also a cassette series. The CD-ROM dealing with the *Works of Miklós Jancsó*, one of the most important Hungarian film directors on an international level, was compiled partly for use in schools. Each of the three materials was compiled and edited by László Hartai.

2.4. The theoretical background of the education of the subject

We will study the theoretical frame of the education of the subject along the following lines: 1. How did the thinking of the textbooks' authors develop concerning the characteristics of audiovisual communication? 2. How did the illustration of motion picture's general education form?

The first generation of textbook author's ideas stemmed from the mimetic characteristics of art; hence, examples of so-called »film realism« are presented. Its normative values are closely related to contemporary literature education: the content-form dialectic relationship. The second generation textbook has the stability of the knowledge of film sciences in its background and certain basic semiotic standpoints can be detected; the third generation textbook contains the main idea of the dual quality of motion picture: the duality of technical reproduction and audio-visual presentation.

The three generations of motion picture general knowledge show expansion and process of differentiation. The textbooks used today place great emphasis on mass culture and the wide range of film types, as well as questions of mass information and the social definition of communication and media representation.

2.5. The methodology of the education of the subject

Along with the three generations of textbooks, four generations of regular methodology publications have been published. They are four while the textbooks are three, because no textbook appeared in the fourth period (1985-1993) about the history of the subject, but a methodology publication has appeared. The first, second, and fourth regular methodologies were written by the authors of the textbooks, while the third was written by the author writing these lines.

The main idea of László Hartai's presently used methodology entitled, *A Teacher's Manual to the Education of Motion Picture Culture and Media Knowledge* (1998), is that other types of curricular logic can be added to the *NAT*. Modern methodological thought establishes curricular blocks as the theoretical and practical lines of curricular structure. The chapter entitled, *Class Planning: Class examples -- Exemplary Classes* was written to help teachers learn how to teach this class, and also contains possible class-plan outlines. Since the *Frame Curriculum* contains stricter regulations compared to the *NAT*, the *Teacher's Manual...* can be adapted to the systematically incorporated regulations of the *Frame Curriculum.*

As far as educational goals are concerned, we quote the statement of the author: the goal of the study of motion picture culture and media knowledge, » *as a school subject predominantly serves the development of the understanding of the language of motion picture (film, television, video, computer games, web) and the clarifying of the social function and operation of audio-visual material.*« The didactic goals are stated by the author to adhere to the text of the *NAT*: »*the mastery of the skills of proper* 'language understanding' *and comprehensive* 'language creation'[...] *the conscious understanding of the flow of creation and acceptance«* (Hartai 1998).

Hungarian film and media education is constantly confronted by the problem of integration. Since usually the real professional connection of certain fields are hardly ever discussed, and only logical-practical class structure problems come up, it seems to those dealing with the development of the field that it would be better to have motion picture and media education follow its own independent class structure rather than have it integrated into another class, no matter how easy integration sounds.

2.6. Assuming of roles by government institutions and civilian organizations

In the early years of motion picture and media education, a social cooperation concerning the tasks of the subject within schools developed. The *Young People's Film Committee* was founded in 1961 which contained several organizations and institutions in the interest of education. However, we cannot speak of true civilian organization in those days; even such organizations were under close control of political powers.

In the '70s, during the decentralization of education direction, the continuing education cabinets, along with the county's municipal councils, formed professional workshops out of municipal institutions, and hence, became the single base for pedagogical innovation. The legal inheritors of the continuing education cabinets are the still functioning local pedagogical institutions, which work within the same institutional frame in some counties as public cultural education institutions. The internal makeup of the pedagogical institutions are the following: the institutions have a full-time staff which deal with the professional upkeep of nurturing in schools, the execution of ordered calculations, the organization of student competitions and teachers' continuing education, as well as the publication of professional material. The counsel group is made up of the local teachers based on field and profession; they deal with the development of school work. The counsel groups have no right to check and supervise; they visit schools at the request of the schools. Today there are some counselors who can be asked to comment on tasks concerned with the subject of *Motion Picture Culture and Media Knowledge.* On the national level, one section of institutions based on a scientific background of the *Ministry of Education*, deals with the development of the subject in a project structure.

After 1996, the newly formed »*Regional Media Education Centers*« worked together with pedagogical institutions also working as interest-protecting groups in certain regions; they are linked to their environment in other ways as well. The *Regional Media Education Centers* include all possible institutions, organizations, and individuals connected to motion picture education (i.e. cinemas, local newspapers) in an informal system, excluding any kind of internal hierarchy, while securing the possibility for interest harmony and teamwork between schools and its social environment (supporters, parent organizations, possible outside sponsors, high education institutions, inquiring individuals etc.). Among the tasks of the *Media Education Center* staff is to gather information about programs at work in their districts. Most likely it will be easier to assess the work of the *Regional Media Education Centers* after the full incorporation of the *Frame Curriculum* in 2005.

An important role was taken on during the 1985 *Hungarian Film Festival* by the *Hungarian Film Club Association*. This group builds from the bottom up; it is self-supervised and has self-appointed tasks dealing with the interest groups of the country's film clubs. It is also concerned with the technical tasks of providing copies of films, the continuing education of the organizers of film clubs, and the facilitation of information exchange between them. From 1990, this group bears the name of *The Association of Hungarian Film Clubs and Friends of Film.*

In 1996, teachers dealing with the education of *Motion Picture and Media Education* founded the *Union of Motion Picture and Media Educators*. They organize national conferences and edit the Motion picture/media website, and are of key importance in the integration of the subject into public education.

An important fountain of innovation in the last decade was the government funded *Hungarian Motion Picture Public Foundation*, which helps out motion picture education with fund applications.

3. Projects and research 1: Cultural Knowledge and Schools at the Turn of the Millenium

We would like to highlight two projects from the work of the past few years. One of them is the so-called »*1+1 School Base Program*«, which we will elaborate on in Section 4 of our National Report. The other project is the research entitled *Cultural Knowledge and Schools at the Turn of the Millennium*.

We began the latter research in 1998: its directors were Judit Bényei and Imre Szíjártó (Bényei-Szíjártó 2000). The research consisted of three parts: 1. the study of the content of educational aids on a comparative basis. 2. Questionnaire study with the participation of elementary school children from and around the area of the city of Debrecen. 3. Interviews of teachers. Here we will discuss the summary of Part 2., in which high school students were asked with the help of a questionnaire.

Our hypotheses were the following: 1. agents of socialization (parents, school, television) affect the views of students in different ways. 2. Not all functions of television work the same in shaping the

attitudes of the students' mass culture absorption. 3. In accordance with their social background, students »use« television in different ways.

Our table below shows what role parents, TV, and school play in the acquisition of knowledge according to the judgment of the students.

2. Table

Information sources according to gender

		Parents	TV	School
Boys	Average	22.3%	30.2%	118.4%
	N	196	196	196
Girls	Average	27%	26.4%	21.7%
	N	190	190	190
Total	Average	25.0%	28.3%	20.1%
	N	386	386	386

We studied the same from the point of types of schools:

3. Table

Information sources according to school type

		Parents	TV	School
High School	Average	26.2%	26.9%	22.0%
	N	151	151	151
Technical High School	Average	25.2%	29.6%	19.1%
	N	172	172	172
Trade School	Average	21.4%	27.7%	17.9%
	N	64	64	64
Total	Average	24.9%	28.2%	20.0%
	N	387	387	387

We summarized the results of our two studies in Hungarian journals in the following way: girls generally place greater emphasis on the more traditional socialization agents of school and parents. Boys place greater emphasis on TV and use it predominantly for entertainment. Boys are more influenced by all manifestations of »monitor culture« more than girls. The social prestige of the parents (college degrees, type of school attended) is inversely proportional to the effects of television on their children.

Projects and research 2: Teacher Interviews and Classroom Observations

3.1. Summary of the research

3.1.1. The flow of research, the model

In this chapter we will summarize what we have learned from a project which can be said to be one of the greatest endeavors of teachers since the start of film and media education in 1965. The importance of the project lies in the fact that it is based on the conjoint work of motion picture education and its social environment. Almost all *Regional Media Education Centers* took part, as well as several county and district professional groups. The site of the meetings were 28 schools in Hungary.

The main idea of the *1+1 School Base* is: in the 1999/2000 school year, twenty-six motion picture/media teachers in 13 schools recorded every individually made class-outline and experience for the sake of research. These individual pedagogical journals contained the teacher's personal and methodological comments about the classes, about its successes and failures and their supposed reasons. Both elementary and high schools took part in the research; all of the schools had different levels of facilities at their disposal. Thirteen moderators (»tutors«) with motion picture and media teaching experience chose someone from their area working as media teachers; together they held show-classes and consultation four times during the school year. During these consultations, they

presented two classes at a time. The participants discussed the methodology questions about the class, and looked at the materials used during the show. According to our experiences, usually 8-10 teachers attended one consultation, so nearly five-hundred teachers had an up-close look at motion picture/media education. One guest -- from among the motion picture/media teachers with the greatest amount of experience -- took part in all of the consultations and gave a summary for the leaders of the program of the more important methodology and thematic problems mentioned at the demonstrations. László Hartai directed the research of the *1+1 School Base* program. The work is still in progress: processing the nearly five-hundred incoming class outlines, pedagogical journals, and summary studies made by the teachers.

We used the following materials and observations for our study: personal experience gathered at the consultations as well as all the class outlines, work journals, and closing comments of twenty-six teachers. In addition to this, during the summer of 2000, after the closing of the school year, we made interviews with ten participating teachers with the help of a questionnaire. The questionnaire was drawn up at the Media Institute of the University of Southampton for international comparative media education research.

We have established this model of ten interviews according to the following ideals: We did our best to develop the proper proportion between teachers working in elementary and high schools. In accordance, we interviewed 4 high school teachers and 6 elementary school teachers. The main subjects taught by them (the school subjects these educators teach the most) generally agree with the national proportions of those who teach motion picture and media education classes: we interviewed 5 Hungarian teachers, 4 art teachers, and 1 history teacher. The 6 interviewed women and 4 interviewed men do not represent the gender proportions among teachers, since most of the educators in Hungary are women. During the interviews, half of the teachers had already acquired some sort of knowledge in teacher continuing education or had been a moderator with a greater amount of media education experience, while five were initiated by teachers whom they chose. Among the interviewed educators, 3 teach in Budapest, 1 teaches in Pécs – one of the five Hungarian cities with a population of about 200,000 – 3 teach in Székesfehérvár, Szolnok, and Szombathely – cities with populations of about 100,000 – and 1 teacher works in an industrial city (Salgótarján), two in small areas in the region of Debrecen (Hajdúböszörmény, Nyíradony). (The other participants of the *School Base Program* were from the following settlements: Balassagyarmat, Bokros, Csongrád, Miskolc, Paks, Sajószentpéter, Tata, Tengelic, and Vác.)

We attempted to balance the lower representation of teachers from smaller settlements by conducting the case studies in this report at a village school

The interviewed teachers were chosen by the leaders of the program, and their interviews were conducted personally, generally at the workplace of the interviewed individuals.

We have numbered the interviewed teachers from 1-10.

3.1.2. The methods of research, the regional modifications of research

We had to alter the questionnaire made in Britain to fit Hungary, since questions like, »How much was the class structured upon the foundations of media knowledge and/or the teaching of the mother tongue?, Did teachers dealing with media education within the frame of the mother tongue class have to spend more time...?, Which theme interests you the most within the teaching of the mother tongue?« cannot be interpreted under the circumstances of Hungarian media education. We either omitted or altered similar questions so that they did not include the close relationship of motion picture education and mother tongue education characteristic of the British system.

The wide scale of written material used in our active research made it possible for us to gain a wider spectrum of how motion picture and media education is taught in Hungarian schools. Based on the interviews, we were able to discover a wide range of ideas in the practice of teaching this subject. The experience of the ten interviewed individuals, however valuable, were not enough to map out all educational manifestations. Hungarian law and curricular regulations offer a wide space for individual ideas to be realized in every school. Therefore, in order to give a complete account of Hungarian teaching practices, the analysis of the work of a few teachers is not enough; many other, equally valid practices have also developed. Hence, in order to establish a real model of the practice of motion picture and media education in schools we would need to conduct a greater number of interviews and make several case studies. However, it is an unquestionable fact that Hungarian development is moving towards unification and standardization.

3.2. The Results of the Research

3.2.1. Portraits of motion picture culture and media knowledge teachers

The ten questioned teachers seem to represent the three characteristic fields that Hungarian motion picture and media teachers were trained in: five were Hungarian majors, four were Art majors, and one was a History major. The teachers represent three waves concerning their ages: the oldest began teaching according to the 1965 Curriculum, the middle began theirs at the end of the 1980s around the change in regime in 1989, and the third began teaching in the past few years. We might also add that the ratification of the 1995 *NAT* inspired several older teachers to start new programs such as *Motion Picture and Media Education.*

In studying characteristic paradigms (»preventive injection-protection«, »the model neutralizing the discrimination of mass culture«, »critical-representative attitude«) it seems that only a small number of teachers' viewpoints are decidedly affected by the traditional »preventive injection« model, though all teachers are affected in some way by this attitude. We believe that this is in accordance with the high-culture-following tradition of Hungarian education. Hungarian schools are structured on the contents of elite culture, because of historical reasons the desire to protect and preserve traditional values is very strong. The strength and position of Hungarian schools functioning even today can be traced back to those points which are enveloped by the traditional identification and values of schools. Of the ten teachers questioned, the »critical-representative« model was not highly supported, but the views of the one person who did support this model are characterized by the intention to study cultural codes. In addition to this teacher, we found one more who supported this attitude in an implicit way. We are talking about two young male teachers who are perhaps more sensitive to the hidden representations of (media)power.

The majority clearly and strongly supported »the model neutralizing the discrimination of mass culture«. Often it is tinted by the attitudes of the other two models; nevertheless, it seems like this is the paradigm most characteristic of the attitudes of Hungarian motion picture and media teachers.

The attitude of the teachers appears in the following way: The minority, especially those older teachers whose main subject is Hungarian can be characterized by the „preventive vaccination" attitude. This is why, for example, interviewed teacher No. 6 is averse to the manifestations of television and popular culture. It is interesting to note, however, that this teacher greatly emphasizes media work in practice. During one of the classes we observed, for example, the students made video portraits of one another with the help of a video camera.

Teacher No. 2, represents the „critical-representative-semiotic" model. He had his students analyze a film about the friendship of a wealthy businessman and a handicapped little boy. This teacher told us that he does not adhere to choices of films characteristic to Hungarian practice (usually the films chosen are important from a historical or esthetic point of view). He chose this film even though it did not show any obvious traditional value. The media work background of the teacher was based on the school radio and newspaper and the effect of his past is apparent: he analyzes motion picture texts with the students through the social problems appearing in them.

In a class conducted by teacher No. 7, his students drew adults in different roles, as for example in the role of a father.

The model of „dissolving discrimination in popular culture" is can be see with three teachers. Two of these (No. 3 and No. 4) take their students to see popular films, and one of them (No. 10) places emphasis on the evaluation of television programs.

3.2.2. The requirements of learning

The third group of questions from the first section of the questionnaire focuses on the technical and organizational background of motion picture education. The answers lead us to believe that all the schools are equipped with basic tools: television, video player and recorder, video camera, slide projector, and in some places they are preparing to purchase a film projector as well. In some places editing machines and photo developing tools are also at the disposal of the teachers.

In judging the social environment of the requirements of motion picture education, it is important to know how schools acquired these tools. Most institutions run a foundation to help keep up the school's resources, which provide for the required aids of motion picture education in all the schools. Another basic resource is support from outside foundations. These are either national (*Public Education Modernization Public Fund, Hungarian Motion Picture Public Fund*) and county institutions

or district public funds often used by municipal governments for public education. Some schools rely on money flowing in from professional training funds. The civilian community also plays and important part in providing for the required aids: benefit concerts, gathering and selling of recyclable garbage, gifts from individuals. Sometimes it is a parent who lends the things needed. Many teachers mentioned the libraries of pedagogical institutions, the video libraries of certain settlements, and the book and video library of the *Regional Media Education Center*. Many students from schools use the facilities of local television and radio studios. Some schools find it important to be in the vicinity of higher education institutions, since they provide places for practice in the classes of these institutions, and the schools may also use the technical tools. Others mentioned the help of a cinema or video rental store close by. Large roles were taken on in supporting the schools by *Sulinet* (Schoolnet) -- a governmental project supplying computers and programs -- and the Soros Foundation. In sum, we can say that the schools' social environment greatly effects the characteristics of the motion picture education taking place within. No doubt the subject needs supplementary assistance and has to take advantage of the provisions of its environment, but it is also apparent that among the greater number of schools where media education has not yet begun, the importance of aids and tools are stressed too much. Using the excuse of the lack of tools and facilities, some schools put off the incorporation of the subject until the education directors require them to take these steps.

3.2.3. The general characteristics of teaching and its local practices

All types of class structures could be detected in the schools we asked about motion picture education. It is impossible to categorize these into blocks of separate types, therefore we will relate each one briefly. Valamennyi pedagógusnál kiemelünk néhány, az órai munkára leginkább jellemzõ mozzanatot. Teacher No. 1 integrates motion picture education into art class, about twice a month. Two things can be learned from this: motion picture education can be integrated very well into art class, but if there is no other motion picture/media teacher in the school, other students not taking this course are excluded from this subject. I would like to emphasize here that the proper atmosphere for developing creative incentive was apparent in the classes of this teacher. This mood was especially obvious in the class about introducing and comparing of soap opera heroes. Teacher No. 2 teaches the subject on its own as a regular class, but does it on Fridays after school. The same solution is present in many schools, where they have media clubs that interested students can attend. This teacher likes to work with larger texts (feature films, television programs) and hopes to tune the students into the most important social problems though these. Solution No. 3 also presents the subject as an individual class, but only for two study groups. One of them is contained within the faculty of art and visual art, the other is extra-curricular. An especially important class of hers dealt with comedy, in which she brought up examples from the work of Charlie Chaplin to Roberto Benigni.. The school of teacher No. 4 is special, because working together with a colleague this teacher can »reach out« to every class in the seventh and eighth grades. Therefore, in this school every student without exception studies motion picture and media and the subject appears as part of the curriculum. The main idea behind the work taking place in her classes was to liven up the „usual" routine and blandness of a Hungarian class. To see more on the work of this teacher see the case study under the 4th point.

The situation of teacher No. 5 is similar, only the students can choose how they want to study: either in a curricular integration system, in two special field faculties or one extra-curricular activity. The interesting thing about the 6th form is that it is an individual class without set class hours. The subject is studied in an annual eighteen hours of class integrated into Hungarian language and literature class and homeroom class. This solution is interesting because this is a six-year high school where they can distribute classes more freely and therefore stretch the classes over a longer period of time. In accordance, there was enough time left to actively study the production of various motion picture texts.

Teacher No. 7 teaches motion picture partly in art class and partly as a club project. This teacher greatly emphasizes the students' own experience on discussed ideas. One such class included an exercise in which they studied people's sense of space: closing your eyes and finding your way or describing an object from memory.No. 8 works with small groups mainly dealing with video and animation. It is an interesting program because it would be difficult to integrate it in other schools. The class is held one a week for a whole class. This teacher is one of the art teachers taking part in the project. She also likes to study the nature of materials used in works of fine art. They practiced producing the illusion of movement by building a „movement structure" together. Finally, teacher No. 10 leads a club and a school cinema in addition to a media workshop, and also teaches motion picture in a curricular class as well. Some of her other classes were also very interesting. They studied the

characteristics of communication: talking to someone on a „toy phone" and telling a story with body language. In her class entitled „Together on the Net" they studied the possibilities of accessing information on the internet.

3.2.4. Goals, plans, future outlook

Since the schools in question all place greater emphasis on motion picture education than regulation demands, the answers they gave about the future of the subject were very informative. Most of the teachers asked regarded the preserving of already achieved goals to be the most important: the number of hours devoted to it in the curriculum and educational frames. They imagined further possibilities on three levels: first, the establishing of real mass education, in other words, making it possible for all students to study motion picture, since the *NAT* and the *Frame Curriculum* also directs them to do so. Second, starting up new clubs, extra-curricular classes, and school cinemas would be important. Many teachers connected this to ideas about signing up for contests in this field, in preparing students for the final exam, as well as possibilities for continued study. It is obvious that faculties in institutions of higher education may strengthen the public education position of motion picture. A third important idea would be starting up film clubs and groups dealing with cultural and creative work within schools; partly, connection to local media would become an every-day thing.

We tried to asses the teacher's views of the future with the question, »*How do you see the development of media education in the next ten years?*« We asked them not to talk about the future of their own schools but about the country's expected future in general. The most pessimistic response was given by teacher No. 1, who said, »*the whole project could just simply die off in the next ten years, because there is no incentive for the teachers, there is no unified idea, no unified methodology knowledge, the teachers don't understand the text of the NAT and the Curriculum (!), and the whole cause is endangered by the thinking of teachers completely detached from motion picture*«. According to this, the subject may be doomed to the fate of other experimental projects. Teachers No. 5 and 9 were also somewhat skeptical of an optimistic future. The other extreme was presented by teachers No. 3 and 4; according to them, the subject will have greater rights, parents will accept it, demand for the subject will increase, and law will rule that all children should study it in school. However, they also mentioned that the weakest point in the project is the lack of properly trained teachers. Many of them said that the future of the subject depends on the Ministry of Education; if we follow the history of the *NAT* we will see how divergent the central ideas are. One teacher explains that, »*because of the instability of education politics, school work is also full of confusion and randomness. Teachers would like order, peace, and safety.*« At the same time, the incorporation of the *Frame Curriculum* will mean that some schools will be hindered, since the new order will cut back on motion picture education.

Here we must note that most teachers have a unique relationship with government regulations; since the regulations change so quickly and it is difficult to investigate whether they are followed or not (and no one makes any effort to check anyway) schools have their own world, and the teachers can simply detach themselves from the regulations (»from the moment I shut the classroom door...«). Many others felt that modernization techniques may come to a halt as they have in past instances, since the schools may sabotage the enforcement of these rulings; in this case, this might seriously influence motion picture and media education. At the same time the teachers are hopeful, since it is precisely the new curriculum that guarantees the continuation of their programs. Teacher No. 10 responded very sensitively to this issue: this teacher thought that the situation is very lopsided, since there are groups of teachers who have already begun training themselves. This teacher also found the work of a certain lobbying group very important, which helped bring about the incorporation of the subject into education documents and education policies: the »people in the Ministry have also acknowledged this subject«. The teacher thought that the future of the subject depends on the performance of lobby groups and school directors. However, most teachers are rooted to the ground and are uninterested. This opinion also shows what we have already alluded to before: programs have been established by individual accomplished work on a high quality level, but their circle of effectiveness is small; a large and strong layer of teachers is missing who might spread motion picture education far and nationwide.

4. Esettanulmány a mozgóképkultúra és médiaismeret tantárgy oktatásának egy megvalósulásáról

In this section we analyzed a class based on the structure, the applied methods, as well as teacher-student interaction.

The class was held by teacher No. 4. We are talking about a female teacher who teaches in an eastern Hungarian village elementary school. She graduated from a teachers college. This can be seen in her close connection to the students and through her active participation class structure. She continued her studies in the Hungarian department and finished a continuing education course of the Pedagogical Institute in motion picture and media education. She is one of the teachers who believes professional advancement to be very important. I would also mention that her husband is a artist and teacher who helps in constructing the illustrative materials she uses during her classes.

The title of the class is *The Characteristics of the Technical Picture.* I would like to emphasize that she prepares each class by assigning questions and problems to the students beforehand. This helps lead the children into the topic, prepares them for cooperative work, and makes the work during class simpler since the students arrive already with some ideas about the subject. For this class, the students had to make their own photographs or select one from the family album. The teacher established a feeling of a experience when she asked the students why they selected or took the photo they did. (The students photographed their favorite animal, friend, or the objects in their room.) Starting from personal experience they summarized the question, „why do people make visual depictions?" After that they studied the nature of the photo: how does the photo „resemble" the original and how does the photo „lie." In order to take the picture certain objects had to be rearranged or the cat had to be told to stay in one place, etc. The analysis of each picture was begun: what sort of composition does the object in the picture appear in, where is the person who is taking the picture, what lighting techniques does the photo use? The students connected this topic to their knowledge of art history very well. This class can be said to have created the proper balance of experience and theory.

After that they studied the technical sources of photography. They watched an educational film about the history of photography. The teacher chose this film very well, since it was about a topic that was connected to the personal experience of the students and added to their knowledge.

The class ended by drafting a group outline. In the outline written on the board they summarized everything they had talked about in class. This was also applicable in formulating general conclusions.

In the next class they continued with the technical line of discussion. The students looked forward to the following class where they were told they would be taking apart a camera.

5. Summary of Hungarian Motion Picture and Media Education

A) By illustrating the most important aspects of Hungarian motion picture and media education we can say the following: between 1960 and 2000 motion picture and media education was gradually freed from under the jurisdiction of the subject of Hungarian language and literature. Cuncurrently, it lost its revolutionary movement characteristic, lost the charm of uniqueness and became more professional, moving into the sphere of professional training. In the past few years a new kind of teacher has emerged who will execute the standardization flow according to empirical research and who will be able to validate the need for originality and innovation within an institution.

B) Our empirical research based on two kinds of questionnaires as well as observation of the *1+1 School Base Program* has also shown the anti-mobility forces in the system of today's motion picture education. It is an interesting contradiction: it is exactly the innovation which aims to »domesticate« tools of mass communication and the unity of the consumers that awakens segregation-strengthening effects. According to the most general goal of motion picture, this subject should help students who are now only media consumers become media participants. This goal is hindered when motion picture education goes against its own nature and becomes »elitist«.

We will use the following points to summarize the Hungarian motion picture and media education model: 1. The theoretical base of education. 2. The character-defining element of the goals of motion picture and media education. In other words, what nurturing aims is motion picture education »used« for? 3. How, and to what extent, has motion picture and media education become integrated in the public education of Hungary?

Analysis of Hungarian motion picture and media education will be done from a I. historical and II. parallel point.

I.

1. From a historical point, looking at the theoretical background of Hungarian motion picture and media education: it has moved from the exclusiveness of an esthetic approach (section 1 and 2) to a symbolic-theory approach (section 3) to the functional interpretation of audio-visual elements. From

this point of view we can observe the gradual shift from a symbolic-theory/esthetic approach to a social- science/sociological approach.

2. The following trend in the goal system of motion picture education can be discovered: in sections 1-3, motion picture was subordinate to the pedagogical goals of artistic education in gradually less proportion and weight. In sections 4 and 5, the media- understanding model gradually gained space as the cultural history- based goal system was forced into the background by the loss of 1978 Curriculum's authority, and the emergence of a new curricular direction (the *NAT*). The democratic-socialization goals of motion picture education prevail on a very minimal level in Hungary.

3. The embedding of motion picture and media education in the system of public education can be illustrated in the following way: section 1 and 4 can be characterized by a revolutionary movement attitude. In section 1, the background is the film club, while individual solutions and private experiments are prevalent in the 4th section. In sections 2,3, and 5, motion picture education is part of regular school work, part of »mass education« in various and contradictory ways.

II.

1. In the parallel view, we get the following picture: theoretical teaching in the Hungarian model tries to balance the text-centered symbolic-theory/esthetic approach and the representative-social science/ sociological approach.

2. With regards to nurturing goals, media text understanding and the elements of cultural history are mixed. Concerning text reading and writing, there would be a need for a development of sensitivity and democratic-socialization goals, especially important in reaching children from detached social layers.

3. Today's situation of integration into public education points to characteristics of an integrated-professional frame. However, several civilian organizations take certain roles upon themselves, representing educators as well as the film and mass media profession. Hungarian education has a great need for the work of such organizations.

C) It is possible for the Hungarian model of motion picture education to have a place among international models with the help of government backing, the regulation of the curriculum, the market of local curriculum, the initiative of the examination system, the first signs of the development of school supplies, the elimination of extremes in approach, the given elements of methodology experience and pedagogical innovation, and the participation of the social environment. Still the weakest point of Hungarian education is the education of the teachers. However, regulations (in process) directing the continued education of teachers and the monetary funds set aside in the national budget for this goal might very well paint an optimistic picture of the future of motion picture and media education.

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In 1998, he completed his Ph.D. studies in the Schooling and Cultural Sciences department of the University of Debrecen. His doctorate dissertation was on the history of motion picture education in Hungary.

Starting October of 1998, he also spends his time as a Hungarian lecturer at the pedagogy faculty's Hungarian language and literature department at Maribor National University.

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Teaching the Media in Ireland

Brian O'Neill
Helen Howley

Introduction

This chapter presents an outline of the context, provision and future prospects for Media Education in Ireland with particular reference to the junior secondary cycle. The research, carried out by as part of the Euromedia Project, was co-ordinated by the School of Media, Dublin Institute of Technology and was carried out between January and June 2001. To date, little if any formal research has been carried on provisions for media education in Ireland. O'Halloran (1992) and Lynskey (1990) both identified the need and proposed methodologies for media education in Irish primary and secondary curricula respectively and O'Neill (2000) describes the historical context for media education in Ireland. However, no formal evaluation has yet been made of media education developments that followed during the 1990s and this chapter, it is hoped, will contribute to the long-awaited assessment of the place of media education in Irish schools.

The study involved a general analysis of the development and current situation of Media Education in Ireland. It examined the specific national context as well as empirical research in secondary schools with teachers of fourteen to sixteen year old students. While it was originally envisaged that about twelve schools would be involved in the survey, a national teachers' strike during the period of the research resulted in the project being limited to just three participating schools. Therefore, the findings reported here are preliminary and can only be considered as a pilot study for future research into this area.

National social, political and economic context

The development of Media Education in Ireland is a relatively recent phenomenon. Despite the fact that the Irish educational system is a widely celebrated one, both at home and internationally, it is also a notoriously centralised one and it is only in the last decade that the reform necessary to facilitate the growth of new curricular areas such as Media Studies has been instituted - an area in which Ireland lags substantially behind our European counterparts.

The post-primary sector within the Irish educational system is for historical reasons complicated in structure. It comprises secondary, vocational, community and comprehensive schools. Secondary schools, educating sixty-one per cent of second-level students, are privately owned and managed, largely by religious communities, but are predominantly funded by the state. Ninety-five per cent of such schools participate in the 'free education scheme' and receive capitation grants and allowances. The remaining five per cent are fee-paying schools. In addition to the historically dominant secondary school system, twenty-six per cent of secondary level students attend vocational schools and the remaining thirteen per cent attend community and comprehensive schools, all of which are publicly funded.

Much of the impetus for curriculum innovation in Irish education stems from the landmark 1992 publication of the government discussion paper *Education for a Changing World* (1992). The Green Paper articulated what had long been expressed by all partners in education. The educational experience, which had remained largely unchanged for many years, was an examination-intensive system, unsuited to many, and biased towards a fact-acquisition academic approach to the neglect of the development of critical thinking, The education system as a whole was over-centralised making curriculum innovation enormously difficult. A wide-ranging debate on the future of education, its content and structures, developed and culminated in such events as the National Education Convention held in 1993, a government White Paper *Charting Our Education Future* (1995), and *The Education Act* of 1998. The direction of educational development was clearly charted and a number of key targets identified. The key target for secondary level education was to attain a completion rate of ninety per cent by the year 2000 from the seventy-seven per cent in 1995. Reforms of the junior- and senior-cycle curricula were to be continued, catering for the wide range of ability levels now participating in secondary level education and preparing students fully for effective participation in a rapidly changing society. The work of the National Council for Curriculum and Assessment (NCAA)

was also to be underpinned by law thus ensuring a greater responsiveness to curricular change and innovation. How Media Studies has fared and what its future prospects may be within this general environment of change is considered in the remainder of this chapter.

Media Education context

Development

The entry of Media Education into the mainstream curriculum in Ireland has been a late, cautious and piecemeal one, much to the disappointment of the pioneering teachers of Media Studies who with their counterparts in the United Kingdom, have campaigned for a critical and empowering educational response to contemporary media culture. The most progressive forms of Media Education have been developed for more marginalised areas of the curriculum, such as vocational programmes, where teachers have traditionally been given a large degree of flexibility to develop new approaches. For the core secondary curriculum, however, Media Studies has been introduced as a segment of the junior English curriculum and as a Film Studies option on the senior cycle English syllabus.

Historically, the response of Irish education to the media has been an 'inoculatory' one. O'Halloran (1992) notes how the original Primary Curriculum handbook (1971) pointed disapprovingly to the 'parallel education' which children received through:

> the flood of information stimuli and exhortations conveyed by sound and image by which the pupil is assailed outside the school through posters, cinema, television, strip cartoons, radio and popular songs (1971: 20).

Mc Loone (1983) linked this tendency in Irish educational thinking with the neglect more generally of the arts and creative expression. The relatively late arrival of television in 1961 was symptomatic of a more general fear of technology in general and the potential of film as an expression of culture, for example, was not recognised until the mid 1970s. Equally, a xenophobic nationalism combined with the cultural conservatism of Irish Catholicism exerted strong influence on Irish education at least until the 1960s. Ironically, however, some of the earliest initiatives in Irish Media Education were promoted by the Catholic Communications Centre, founded in 1968, which in addition to publications such as *Introduction to the Mass Media* (Hunt, 1985) also ran training programmes in well equipped studios for teachers and students in media production techniques.

The origins of Media Education in Ireland can be traced to the late 1970s and early 1980s when the education system was recognised to be under severe pressure and in need of reform. At that time, Ireland had one of the youngest populations in Europe, with over fifty per cent of the population under twenty-five. The demographic pressures on an ancient system, coupled with cut-backs in public spending and poor job prospects for many school leavers, placed the entire system in crisis. At the same time, cultural change, the opening of Irish society, as well as the obvious centrality of popular culture in young people's lives, made the contrast between in-school and out-of-school life all the more apparent. Isolated efforts by teachers to develop Media Studies were galvanised and co-ordinated to some extent by the Education Department of the Irish Film Institute (IFI) which, in the absence of any other body, assumed responsibility for the development among teachers of a culture of media education. In addition to offering seminars and courses in Film and Media Studies, the IFI acted as a catalyst for the promotion of media awareness not just in schools but amongst the Irish public generally. A number of high-profile joint conferences and summer schools between the IFI and Radio Telefis Eireann (RTE), the state broadcaster, created an environment in which the media's contribution to and representation of Irish life was critically debated. A well attended National Media Education Conference held in Dublin in 1985 and addressed by leading UK Media educationalists such as Len Masterman, David Lusted and Eddie Dick created the impetus for the setting up of the first Teachers' Association for Media Education (TAME). The purpose of TAME was 'to support and encourage teachers of media education in both primary and post-primary schools' and to act as a lobbying group for curriculum provision, in-service training and the development of teaching resources for Media Studies. It was partially successful in each of these aims, though once the modest provisions for Media Education in the Junior Certificate English syllabus were instituted (see below), the activities of the organisation fell into abeyance. A contributory factor was also the financial crisis experienced by the IFI and the winding down of its Education Department between 1986 and 1990.

As noted above, it was in the vocational area that Media Education made its first formal entry into an Irish curriculum in 1978. The Vocational Preparation and Training Programme (VPTP), designed for early school leavers, included in its Communications syllabus a requirement to study 'media among other elements of communications' (1978:145). An expanded version of this programme in 1984 listed

among its aims for Communication Studies 'to develop an awareness of the nature and function of communications in contemporary society' and to enable students to 'acquire greater social competence' (1984:78). The objectives of this programme indicated that 'in addition to competence in the basic communication skills, an ability to cope with the various systems of communication, including mass media, would be required'. Students should know, furthermore, about the different kinds of mass media, processes of production, decision making, truthfulness, objectivity and bias. Students would also be encouraged to engage in practical production of news sheets, radio programmes, video magazines programmes etc. to give them an insight into media processes as well as developing their communicative abilities.

This admirable and well-balanced syllabus was a successful element of the programme as a whole and gave many teachers a long awaited opportunity to introduce a more relevant engagement with contemporary culture into the curriculum. The difficulty from the point of view of those who had campaigned for the recognition of Media Studies in the school curriculum was that it had been restricted to the vocational area and not seen as something that was fundamental to all education. This distinction between the traditional curriculum in the secondary school and the vocational sector was perpetuated throughout the rest of the 1980s as the system itself expanded in an unplanned way to cater for the needs of industry and a bulging youth population with too few places in higher education. A range of vocational programmes was developed sometimes locally and with uncertain certification as post-Intermediate Certificate and post-Leaving Certificate courses, nearly all of which incorporated some elements of applied Communication Studies but for which skills acquisition was the primary emphasis. These efforts culminated eventually in the development of a new senior cycle programme, the Leaving Certificate Applied, whose integrated, modular and cross-disciplinary approach gave considerable emphasis to communications studies as a core element of personal development.

The campaign to incorporate media studies within the mainstream of the academic curriculum was led by the various interests of the IFI, TAME, and the Association of Teachers of English. In the context of an overall review of the curriculum at primary and second level, some measure of success has been achieved, with a media component being incorporated into the English syllabus in the first instance, and in varying lesser degrees in the Visual Arts and Civic, Social and Political Education (CSPE). The transition year programme which allowed schools to develop their own curricula also received a boost with the setting up a Transition Year Curriculum Support Service and many schools have offered media studies as an integral element of such a programme. Such curriculum reforms see elements of Media Education at strategic points throughout the educational system: from junior cycle to transition year to senior cycle. While notable inclusions have been achieved, the result is also a disjointed one and the failure to establish Media Studies as a curricular unit in its own right at any level must remain a disappointment.

Curriculum spaces

The principal curriculum space provided for Media Education within the Irish secondary system lies within the revised English syllabus at both junior and senior level. The secondary level curriculum consists of a three-year junior cycle followed by a two or three year senior cycle. The Junior Certificate programme, introduced in 1989, provides a single unified programme for students aged between twelve and fifteen years, emphasising knowledge, understanding, skills and competencies. It also emphasises qualities of 'responsible citizenship in a national, European and global context'. It is in this context that the majority of students encounter Media Studies as a formal element of the curriculum.

The traditionally academic senior cycle programme which prepared students for higher education has also undergone restructuring, in part due to increased participation rates, and in response to its outmoded university-oriented approach. An optional Transition Year programme has now been introduced offering students opportunities for personal and social development. Its interdisciplinary and student-centred nature has provided interested teachers with extensive opportunities for the development of Media Education modules. The established Leaving Certificate examination is the terminal examination for the majority of students in the fifteen to eighteen age groups. Students take at least five subjects, though in practice seven to eight is the norm. Significantly, the revised Leaving Certificate English syllabus now includes the study of film.

A vocational orientation to the senior cycle programme was introduced with the Leaving Certificate Vocational Programme (LCVP), first introduced in 1989 and expanded in 1994 to include link modules for preparation for work. The Leaving Certificate Applied is a new self-contained two-year programme

involving a cross-curricular approach rather than a subject-based one with a strong vocational and personal development emphasis. It incorporates modules in Communication Studies with Media Studies elements.

Provision and formal curriculum frameworks

The major responsibility for Media Education in the secondary level curriculum falls on English language teachers. The first step towards a universal provision for media studies was made in the revision of the Junior Certificate English programme in 1989 when it was suggested that English, while 'retaining the best elements of English teaching would allow teachers to introduce new elements such as adolescent literature, classroom drama and media studies' (1989: 1). The Junior Certificate, representing the final phase of compulsory schooling, aims at breadth and balance in its curricular approach and aims at relevance to the cultural, economic and social environment of the individual in its curriculum provision. The teaching of English at Junior Cycle aims to develop the personal proficiency of the student in the arts and skills of language defined as 'personal literacy, social literacy and cultural literacy' (1989: 1). While Media Literacy has become one of the defining principles of Media Education, the elaboration of the principles of literacy in social and cultural dimensions in the syllabus are clearly more functionally oriented and mass media literacy is defined in this context. The syllabus refers to reading newspapers, having a critical consciousness with respect to language use and writing within the discipline of media forms such as radio and television and does create a specific curriculum space for the study of media. Teachers are given a high degree of freedom to develop syllabus units within the overall programme combining literary and media genre in a variety of ways, choosing their own texts and materials to achieve the objectives of the programme. Units can focus on a central text (e.g. novel or Shakespeare play) or group of texts. Alternatively, a Unit can be structured around a theme or cultural topic (Heroes and Heroines, Conflicts and Contrasts, Advertising) (1989: 6).

The Teachers' Guides elaborate on how a Media Studies unit can be incorporated into the programme. *Introduction to Media Studies*, for example, is an introductory unit for 1st year students (age 12-13), and encourages them to think and talk about the media as products/processes. Through linguistic exercises, students can begin to approach such media-specific concepts as visual communication, selection, construction and develop an awareness of their own interaction with the media. The context for such this introduction is articulated in a 'protectionist paradigm'. Features highlighted include the persuasiveness of the media, the power of the image and the significance of selection/construction in media news making. Students, it is suggested, "could take a 'nasty' character form a novel or story and write a sympathetic description of him/her. Construct a sensational news item from a selected poem" (*Junior Certificate English – Draft Guidelines for Teachers*, nd: 85).

A unit on *Advertising* follows the *Introduction to Media Studies Unit* and introduces basic visual literacy/semiotic concepts of denotation, connotation, anchorage, preferred reading, target audience and representation. Less 'protectionist' in description, it enables a wide discussion of knowledge and interaction with advertising in the media and encourages an awareness of the 'range of media products in society, media as a source of pleasure and personal consumption of media products' (*Junior Certificate English, Draft Guidelines for Teachers,* nd: 86). It also opens possibilities for creative, practical work in advertising construction in order to illustrate principles of audiences and targets and extends its analysis to television programme opening sequences analyses of the moving image and film. More negatively, a section on representation in advertising images looks at how stereotypes represent and attract audiences and has been a frequently repeated theme in the examination of the course.

While the openness of the new English syllabus has been widely welcomed and its inclusion of Media Education an important, if limited one, a major drawback to the entire approach, as acknowledged by teachers, is its mode of assessment. As Coy (1997) notes, 'The biggest obstacle to teaching the Junior Cert. course is the Junior Cert. exam. It has reduced English, once again, to a written subject despite the promise of the syllabus' (1997: 96). In one of two examination papers, Media Studies is now formally examined but in a textual way in the form of written responses and analysis of visual elements. Thus, the exam paper of 1998 used a newspaper Kellogg's advertisement depicting a teenager's bedroom and asked questions such as: (1) What image does this advertisement portray of the lifestyle and values of teenagers? (2) Do you feel teenagers are being exploited in this advertisement? And (3) Do you think it is an effective way of promoting the product? (1998)

In 1999's examination paper, following a transcribed segment of *The Simpsons*, students were asked, "From what you observe in your own home and elsewhere list the bad and good effects of television

on family life in general and discuss whether its use should be regulated by parents" (1999). This is not representative of all the opportunities that Media study at the junior cycle allows, but much of it in this vein is unnecessarily restrictive and limiting.

The transition year programme (TYP) is a unique phenomenon in Europe with a year-long programme allocated to personal and social development and maturity, structured between the junior and senior elements of the second level system. Seventy-five per cent of schools now offer a TYP and thirty per cent of those schools have now made it a compulsory element for their students. A unique feature of the TYP is that schools are free to develop their own local approaches and with the support of a Transition Year Curriculum Support Service can integrate a variety of cross-curricular modules on offer around a core of General Education units. The emphasis of the programme is on education for maturity, for developing skills of self-directed learning as well a general process of personal and social development. A work placement is an integral part of the TYP. Media Studies has been a popular element chosen by many schools for inclusion with transition year (Kelly, 1998). The freedom that the TYP offers represents a significant opportunity for teachers to develop ambitious projects, new forms teaching and learning and modes of assessment without the constraints of a formal examination syllabus. Studies of media representation, of visual awareness and education, film analysis and processes of media production have been typical elements used by teachers in such programmes. Teachers of English often develop the introduction to media offered in the junior cycle and introduce in the transition year the type of social and cultural analysis required of the new Leaving Certificate Programme. Experiential learning through the production of magazines, videos and films, as well as work placements in media and cultural industries have been valuable experiences for many students. Despite the proven contribution of a transition year to the enhancement of overall student performance, the weakness of the TYP remains its optional nature. The programme has suffered by reputation of being 'a year out' in the context of an otherwise competitive academic environment and some schools have marginalised the programme by aiming it towards weaker students.

At the senior level, the most significant innovation has been the introduction of film as a prescribed element alongside the traditional literary genres of poetry, drama and fiction. The syllabus develops the Junior Certificate emphasis on literacy and oral skills in personal, social and cultural domains (*Leaving Certificate English Syllabus*, 1995: 2). The term "language" is acknowledged to include visual forms of communication and the role of media, film and theatrical experience are seen as significant (1995: 2). The programme also introduces a more sophisticated approach to the analysis of all texts which looks to their 'embedded nature in history, culture, society and ultimately personal subjectivity' (1995: 3). The designated areas of language use are now defined across 'lines of information, argument, persuasion, narration and aesthetic uses of language'. Areas of development to encourage media analysis are clearly outlined so that students should study documentary films and media accounts for the language of information, political speeches and advertising for the language of persuasion and films for the language of narration. Similarly, in the traditionally privileged literary section of the aesthetic use of language, teachers and students are also encouraged to 'view films as complex amalgams of images and words' (1995: 13). Students must still study one literary text in detail but at higher level are now also required to study texts in a comparative way, taking into account historical and cultural contexts. Film as text is included as part of this comparative study, which must also include other literary genres.

The Leaving Certificate Applied is the latest curricular innovation in Media Studies at second level. It marks a new departure for senior cycle education and offers an alternative to the traditional subject-based approach of the dominant examination programme. It results from what is now viewed as a major achievement in Irish education that virtually all the seventeen to eighteen cohort now remain in full time education. The programme is now offered in approximately 200 schools and is aimed at those whose needs are not met by the academic Leaving Certificate programme. Thirty per cent of the programme consists of General Education, thirty per cent Vocational Education and twenty-five per cent for Vocational Preparation. Communication Media represents one module in a broad-based and cross-curricular approach to communications which emphasises social and cultural skills of literacy, discrimination and awareness. Units on Newspapers, Radio, Television, Film and Advertising aim to give students an understanding of the different media, develop critical thinking and communicative skills and to enable them to learn media techniques and technologies. Much of the emphasis is on engagement with a range of media content – newspaper coverage, radio and television programmes, advertising – learning the critical terminology to describe and analyse it, and to examine some of the underlying conditions of its production. Other modules in the Social Education curriculum likewise draw on media as a learning resource and a tool in the study of the social context of contemporary issues, the social and political process and the centrality of the media to active citizenship. A process

of Media Education permeates the programme and seeks in an integrated way to stimulate critical thinking and active participation by using the readily available resources of media.

Study procedures

Research Design and sample selection

The purpose of this study was to examine approaches to the teaching of media within the English curriculum for 14-16 year olds in Irish secondary schools, i.e. within the curriculum space of Junior Certificate English, the only compulsory formal curriculum framework for Media Education in Ireland. The research design followed closely the framework outlined by Hart and Hicks (1999).

A sample of twelve schools in the Dublin area was initially selected, comprising a mix of single sex and mixed secondary schools, both public and private, reflecting the principal types of school within the Irish system. Unfortunately, a period of intense industrial action in Irish schools during the period of the research frustrated this plan and to date only three schools have agreed to participate (see p. 1). These cases are discussed here.

The research involved both classroom observation of media teaching and structured interviews with teachers. Classroom observation focussed on the aims of the media lesson in question, its content and methodology, and the resources utilised. Sessions were not recorded but detailed field notes were kept. Teachers were also interviewed in relation to their involvement in media education and asked a range of structured questions concerning their background and approach to the teaching of media, the context and available support for media teaching as well as their personal aims and objectives. Interviews were recorded, transcribed and subsequently analysed using NUD.IST qualitative data analysis software.

The three schools included in the survey were as follows:

School 1: Girls' Convent School, a public secondary school serving the south inner city region of Dublin. A wide mix of students from a range of socio-economic backgrounds. Classroom observation of a Junior Certificate examination class – 3rd year, student ages 15-16.

Teacher A: Male, English teacher, 5 years experience of teaching media.

School 2: Boys' Catholic Secondary School, a public secondary school with a wide catchment area covering north and south Dublin and a mixed student body.

Teacher B: Female, English teacher, 10 years experience of teaching media.

School 3: Boys' Catholic Secondary School, a public secondary school serving the south inner city. Socially mixed student population though predominantly from lower socio-economic groupings.

Teacher C: Male, English teacher, 30 years teaching experience and 15 years experience of teaching media.

Findings

Background

The teachers interviewed were experienced and enthusiastic teachers of media and were passionate about the need for Media Education. None had received formal training or qualifications in Media Studies. Teacher C had first become involved teaching Media while teaching General Studies in England and Teacher B had been teaching the Junior Certificate English media component since its inception. Their personal interests in media favoured film, music and radio listening over television and they recognised that their tastes were different to their students. None professed any expertise or particular interest in computers or new media.

Each teacher felt that Media Education was very necessary given the pervasive presence of media in young people's lives and expressed concern at what they perceived to be their manipulative influence. Teachers felt that the everyday traits of contemporary youth culture, such as the wearing of designer labels and use of mobile phones, were largely due to media influence. There was a clear suggestion in teachers' concerns that the purpose of Media Education was in part protectionist and stemmed from a

distaste for the commercial intentions of many media messages. The focus on advertising and persuasive communication within the curriculum also appears to reflect such a concern. However, teachers also recognised that pupils were experienced users of media and very comfortable with media language and as such generally responded positively to media in the classroom

Aims, Objectives and Key Concepts

Favoured concepts and topics in the classes observed dealt with agency (the people behind the media message, point of view in journalism), the power of media institutions, representation and target audience. As such, the aims of the media lessons observed were framed as attempting to engender a critical awareness of the constructed nature of media messages. Popular topics for Media teaching included analysis of advertising images with a particular focus on stereotyping and how ideological meanings could be encoded in media texts. Similarly, teenage magazines and popular television programmes were used to illustrate notions of audience targetting and representation of particular issues. Teachers tended to deny that their approach was 'protectionist' in nature but were clear that pupils were generally unaware of the processes involved in the media or the agendas that may lie behind particular media messages.

There was also a strong discriminatory aspect present in approaches to Media teaching. In addition to wanting their students to be critically aware of the power of the media, teachers also hoped that they would be able to evaluate media content critically. As one teacher argued:

> I want the students to be able to evaluate a media text so that they can appreciate the values of say a film or a piece of journalism. I want them to be able to see value in a film, to be more discriminatory, instead of looking at something purely for entertainment value.
>
> (Teacher C)

The same teacher subsequently described evaluation and discrimination as the key concepts of Media Education. The discriminatory paradigm, a distinctive feature of the senior cycle where Film Studies is provided as an option alongside works of literature, features less prominently in the junior cycle curriculum but nonetheless remains a key aim of Media Education as articulated by media teachers. The sense of developing a critical awareness of media was likewise couched in the language of the protectionist paradigm. Teacher A, for instance, when asked to outline his long term aims for his pupils said:

> To be able to approach the media with a healthy degree of cynicism and to arm them with the ways or approach that would help them to understand the various agendas that are going on. To give them the critical capability to be able to fully understand the media and how it works (sic). (Teacher A).

Teachers want to encourage this questioning approach to the media and to give their students confidence in being critical, independent consumers less amenable to either peer or media pressure:

> I think it is important to equip students with enough knowledge so that are aware of the language of persuasion as found in the advertising message. I think it is important that students have the ability and confidence to evaluate a media text. The crucial phrase is 'to evaluate'. If students can critically evaluate a film or media text, this will increase their ability to make informed choices about the media.

(Teacher C)

Teaching Approaches and Resources

In contrast perhaps to other sections of the English curriculum, Media teaching has the potential to be a genuinely learner-centred activity. In the lessons observed for this study, there were many examples of classroom discussion, debate and student-led activities. However, in the main, hierarchical approaches to teaching dominated. Classroom discussion tended to be led by the teacher and while students had opportunities to contribute to class debate, their input was restricted by a teacher-centred pedagogy. Teachers did try to open a space within the classroom framework for students' interests and concerns to emerge and, indeed, students frequently displayed their expertise in discussion of media through their familiarity and knowledge. Classroom assignments and group projects also appeared to allow for more independent learning though limitations of time and the demands of the curriculum repeatedly acted as a constraint on such activity.

Another constraint on student initiative in their exploration of media was the over-reliance by teachers on the prescribed English textbook which provided the structure and content for discussion. Teachers explained by referring to the pressure of time and the lack of availability of other resources for teaching about the media. Students were encouraged over the course of their studies to collect and introduce their own materials for classroom discussion, though again the constraints of the syllabus being followed did not allow sufficient time for independent project work.

The lack of resources is frequently cited by teachers as adding to their frustrations in developing more interesting and exciting approaches for teaching about the media. The schools concerned, all publicly funded, supported media activities as much as they could within limited budgets. It was felt that private schools enjoyed an advantage in being able to afford better facilities and specialist teachers. Against this, the work of the IFI was singled out for special praise both for the study materials they had produced as well the special student screenings they regularly organised. Teachers felt the lack of other relevant support networks whether in the form of teachers' associations or in-service training.

There is no provision for practical Media work within the English syllabus and this was acknowledged by teachers as a shortcoming. Where practical Media work did take place, it was an extra curricular activity such as a photography club within the school or a special video project supported by interested teachers.

Curriculum

One of the features that has an overbearing influence on how the media are taught is undoubtedly its mode of assessment by written examination. The exam consists of two papers, the first of which has four sections. Media studies are examined in the fourth section, with a total of thirty out of the available one hundred and seventy marks apportioned to paper one. As such, teachers reckon that they spend no more than ten per cent of their teaching time on media. In an examination year particularly, teachers are forced to concentrate on approaches that will maximise students' performance in these sections. The teachers agreed that such an approach was very narrow and went totally against the spirit of media education. They felt, however, that they had little choice:

> We are dictated to by the exam, we're given very little scope or freedom. The fact that you can break down topics into the ones that you saw me do on the board - see handout - shows that it is a very narrow focus.
>
> (Teacher A)

The teachers interviewed recognised that the way Media Education had been incorporated into the Junior Certificate English syllabus was limited and neither interesting nor sufficiently challenging for students. They were more positive about the film studies option in the Leaving Certificate, which they felt offered greater scope for analysis and for engaging students' interest. Transition Year programmes also afforded more opportunities for more ambitious Media Education programmes though not all schools had the resources to offer Media as part of their Transition Year.

Teachers supported the idea that Media Studies should be a far more significant part of the secondary level curriculum. They were in favour of the curriculum as a whole opening to diverse new developments and that media should have a strong cross curricular influence. At present, they felt that the burden of Media Education fell squarely on their shoulders and that the only interaction with media that other subject teachers would have is through the showing of videos. They also strongly supported the idea of Media having a distinct and separate place in the curriculum. Its peripheral location within the Junior Certificate English syllabus did not do any favours for the cause of Media Education and in fact might succeed in turning students away from the subject. Teachers realised how popular Media courses were at third level and for this reason felt that a separate subject at Leaving Certificate level would be a very positive development. With regard to the close relationship between English as a subject and the teaching of Media, they agreed that in principle this was a worthwhile development for the subject and provided a more relevant curriculum. However, as English teachers, they also recognised the shortcomings of adopting a wholly literary based approach to the study of media. While film study was increasingly a popular option at Leaving Certificate, this allowed only for the application of literary methods of textual analysis and left out whole areas of media studies to do with context, agency and institutional analysis.

Conclusions

The main conclusion to be derived from this research is that the formal introduction of Media Studies as part of the Junior Certificate English syllabus has to date only been a partial and qualified success. It has introduced concepts of media analysis to wide school going population but in a limited way that restricts students' exposure to textual analysis with an overemphasis on concepts of persuasion and advertising. There is insufficient time or space within the current curriculum to explore other aspects of media or to engage in a more fundamental way with processes and content of contemporary media and popular culture. The development of more sustained forms of analysis at Leaving Certificate level offers greater opportunities for such an exploration but in this instance are confined to the relatively 'aesthetic' area of film studies.

The approaches to Media teaching shown by our teachers displayed strong influences of both protectionist and discriminatory paradigms. Couched in the language of engendering a critical awareness of media processes and products, in fact much of the approach to Media Teaching could be said to derive from a quite negative view of contemporary media culture and its supposed influence on young people. The curriculum as outlined by the Department of Education reinforces this approach and it is perhaps unsurprising that asking teachers of English to take on the burden of Media Education with little formal training in the academic discipline of media studies results in a defensive and very cautious approach to youth culture.

Another consequence of the examination-dominated and restricted Media syllabus allowed within the Junior Certificate is that there is no opportunity for any exploration of changing media forms of communication, and in particular no consideration given to the textual, technical or cultural impact of new media. This can be seen to be a major omission, given the interest of young people in computers and screen-based new media culture. It also stands in contradiction to government policy to prepare pupils for the Information Society and with the extensive programme to provide computers and fast internet connections for all schools.

Further research is required to see if the above issues are representative of experience across the school system, for instance in the better resourced private sector or in the public comprehensive and community schools. It would also be useful to study Media Education at Transition Year and Leaving Certificate levels to examine how different and less restricted curriculum frameworks impact on teaching approaches to the media. At the same time, a crucial area for future research in Media Education provision is some study of pupils' own responses to Media Studies classes and of how Media Education has affected their approach to media consumption.

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MEDIA EDUCATION IN NORWAY

Elise Seip Tønnessen

”think of it, wish for it, will it, you know; -
but do it! No fear; can’t see that’s inviting”
(Henrik Ibsen: *Peer Gynt*.)

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On an ideological level, the necessity of Media Education in Norwegian schools seems to be more widely accepted than ever - though purists can still be found who want to use the school system for preserving and transferring ‘high culture’ (i.e. literature). At the same time, new challenges from the international media industries and new technologies appear at a rate which the established school system can hardly keep up with.

The challenges for Media Education in this high speed culture are abundant. There is a risk that the gap between the global commercialised media culture and the heavy tradition of school culture is widening. Even if school curricula were up to date with developments in the media, a central question is whether teacher competencies and classroom practices, including resources, infrastructure and the ideology of teaching and learning, are able to keep pace with the challenges from outside.

Classroom research aims at investigating how the ideas and visions of the curriculum are translated into everyday classroom practices. The research method in this study, combining teacher interviews with classroom observations, focuses on both, as well as on how they interact within a school context. Theoretically, the assumption is that what happens in the classroom cannot solely be understood from the perspective of one of the participants in the school context. What the teachers say they want to do in Media work, is not necessarily what they actually do, and in the next instance the learning that takes place may look quite different from the students’ point of view. In the classroom, teachers’ personal preferences as well as their interpretations of curriculum intentions, meet with all the restraints of the practical world: school traditions, habitual thinking, available equipment, the architectural and organisational structure of lessons and time schedules. Furthermore, the issue of young people’s relationship to the media cannot be understood exclusively from what happens in the classroom. More than in most other teaching areas, learning and understanding develops as much in leisure culture outside school as within the classroom. Bridging this gap between popular and educational culture is one of the enormous challenges facing the Media teacher. When it comes to Media Education within Mother Tongue teaching, it raises additional questions about how a new subject area is integrated in long-established traditions of teaching and learning, where differences in prestige and outlook on the world are at stake.

Outline of report

This report is based on interviews with and observations of Norwegian teachers teaching the Media in the top grades of the compulsory school system (grades 9-10 for students aged 15-16), mostly within the Mother Tongue teaching (Norwegian). In order to give an understanding of the context of these teaching practices, a brief presentation of the Norwegian school system and the development of Media Education within it is given initially. This will account for differences between the Norwegian system and the other countries participating in the Euromedia project.

In order to enable comparison of Media Education in several European countries, the questions in the teacher interviews have been kept as close as possible to those originally posed to British teachers in the Southampton study (Hart and Hicks, 2000). However, some of the questions are not as relevant in the Norwegian context. The application and adjustment of the research procedures are discussed in the second section of this chapter.

The findings of the study include the teachers' perceptions of the aims and procedures of Media Education, as well as observations of the activities in the Media classroom. The gap we sometimes find between what teachers "think of, wish for and will" and what they actually do, provides an interesting area for discussion. What are the factors that may facilitate the kind of Media Education the teachers envisage? And what obstacles of a personal, habitual or institutional kind do we need to work on to fill in the gap between intentions and practices?

National social, political and economic context

The Norwegian school system is, in principle at least, extremely égalitarian. Almost all children participate in the same public school system. In order to ensure similarity throughout the country, the National Curriculum gives quite extensive regulations, offering perspectives on ideology, content and teaching methods. The control functions on the other hand, are not as well developed and rigid as, for instance, in Britain. The main idea seems to be that teachers should be given a certain freedom within a given national framework. The system then trusts them to be loyal and do their best. This may have provided a necessary flexibility within teaching conditions that vary from very small rural schools where a few students are taught in one classroom across the grades, to city schools with class sizes up to 30.

Control comes into effect mainly through a centralised examination system for the lower secondary school (grades 8-10). The examinations by the end of grade 10 are the same all over the country, and the examination boards are appointed on a national level. Until the new National Curriculum of 1997 (L97) this was true only about written examinations in Norwegian. From 1997 there has also been oral examination in Norwegian, based on a booklet of texts used all over the country. It is well known that the content and methods of the written and oral examinations ricochet back into the classroom, setting standards for everyday teaching practices. In addition to the final examinations, there is a system of National Standard tests in central school subjects, designed to set an equal standard of grades throughout the country. It is, however, up to the schools whether they want to use these tests.

Through the 1990s the educational system in Norway went through an intensive period of reform. The National Curriculum from 1997 replaced the former one from 1987 (M87), introducing a marked change in organisation as well as in ideology. Compulsory schooling was expanded from nine to ten years, starting at six, one year earlier than previously. The reform also contained an introduction stating the ideology of the entire educational system in Norway from kindergarten to continued education. This part is new, and underlines the values and potential of human beings in modern society.

Even the form of the various subject descriptions was changed in 1997, giving much more detailed instructions than in M87. Whereas M87 gave a broad framework, encouraging local variation within each key stage, L97 lists a number of learning outcomes in detail for every grade. Another change that relates to Media Education was that an overarching chapter in M87 stated the position of certain cross-curricular topics, one of them being Media Education. The responsibility for teaching the media was primarily shared between Norwegian, Social Studies and Arts and Crafts, but in all, the media were mentioned as a relevant topic in 22 of the 37 chapters in M87 (Erstad, 1997, p. 40). Information Technology was the dominant new-comer placed mainly within Mathematics and Natural Sciences in this cross-curricular chapter.

In L97 this chapter was replaced with a preferred organisation of school work. Thematic and project-based work is meant to fill a substantial portion of school work. For the lower grades, up to 60% of the time is to be spent on thematic work. For grades 8-10, this kind of work should take up 20 % of the teaching time. This is where the local school can define its own agenda and work with the National Curriculum from a local perspective.

This way of organising teaching time has led to a move from subject teachers to all-round teachers. Some schools still give teachers a special responsibility to follow up each of the central school subjects, but the tendency now rather leans towards organising the staff in teams sharing the teaching responsibilities within a class or grade level. This may, in effect, have led to a weaker regulation of work within every single subject.

Previous research

Previous research on Media Education in Norway has focused on the theoretical analysis of curriculum development (Dahl, 1984) and on the effects of Media Education from a student perspective (Erstad, 1997). Only the latter includes an empirical study of Media Education, designed as a comparison of students in upper secondary school who do or do not follow the course in Media Education. Erstad interviews the students about their media habits, attitudes and interpretations before and after the Media Education course. His work also includes an interview with the teachers about their aims and objectives in Media Education, but no classroom observations. The information from the teacher interviews is combined with a historical and theoretical analysis of Media Education in the Curriculum, in order to describe the variable that is expected to produce a change in the students' relationship to the media.

Focus on educational institutions, policies and curricula has been dominant in other Scandinavian studies. Stigbrand (1989) surveys the implementation of Media Education in Swedish schools, and points to the dependency on individual enthusiastic teachers and the lack of planning, direction and systematic teacher training in the field. Tufte (1995) gives a broad presentation of historical and ideological perspectives on Media Education in Denmark. Closest to the realities of the classroom is Ana Gravis Machado's thesis on the pedagogical problems of implementing Media Education in the school system. Her empirical data are collected in Uruguay, but she gives an interesting comparison to Media Education in Sweden. Her conclusions point to the distance between implementation at the macro level and practical adaptation on the micro level of everyday classroom work. The policy of implementing Media Education remains unfinished in Sweden, whereas in Uruguay it seems to be made more explicit and more closely linked to the development of Teacher Education and to the local school system. From this background, the need for empirical studies of what actually goes on in the classroom, where ideas and curricula are turned into teaching and learning, is only too obvious.

Media Education context

The roots of Media Education in Norway can be found back in the 1920s and 30s, when film first entered the classrooms. The perspective was on teaching with films, rather than teaching about film; the medium was used for motivation and as an extension of the learning material in textbooks. The 1950s and 60s brought a rising awareness that leisure time and cultural influences outside school had to be taken into consideration in order to give a full understanding of young people's learning processes (Erstad, 1997).

Critical and communicative

In his curriculum study from 1984, Asle Gire Dahl points out how the debate on the aims of Media Education tended towards a bi-polarity. On the one hand, a critical perspective is strongly underlined: Media Education should protect children against the potential danger from the media. Dahl expands this concept of critical learning to include critical reflections on media use and on the role of the media in society, as well as a critical attitude to the media message. On the other hand, the need to learn how to use the media, in production as well as reception, is underlined. This communicative pole is seen as complementary to the critical pole when experiences in production contribute to textual competencies that may also be applied in critical analysis. But it also entails a reaction to an élitist critical view of the media, foregrounding a democratisation of the communication processes in society (Dahl, 1984, p. 92-98).

As pointed out above, the National Curriculum from 1987 (M87) meant a substantial step forward for Media Education in Norway. The main idea was to spread Media Education across the curriculum, combining critical, communicative and creative perspectives on the media in several contexts (Erstad, 1997, p. 38). The media were no longer seen only as useful teaching resources, but as interesting objects of study in themselves. According to Ola Erstad's thesis on Media Education in Norway, the problem turned out to be how to connect all these little drops into a forceful stream of Media Education. The curriculum gave a series of well intentioned ideas, but did not provide a consistent system of methods and teaching materials. In addition, Erstad points to the lack of teacher qualifications, and the fact that most resources were used to upgrade the schools on Information Technology. In comparison, what was spent on equipment for reception and production of Media texts was next to nothing (Erstad, 1997, p. 42-43).

Media texts

In the present National Curriculum (L97) the major responsibility for Media Education is placed within Norwegian, turning it into primarily a textual subject. In general, the Curriculum states that the lower secondary students should be able to interpret and assess the content and form of texts in different media, and also be able to express themselves through these media. They should also reflect on the effect of the media on the individual and in society. Table 1 gives an overview of the learning outcomes stated for the nearest equivalent of K4, grades 8-10, within the three subject areas of the Curriculum for Norwegian.

	Listen and speak	**Read and write**	**Knowledge of language and culture**
Grade 8 (13-14 years old)	- discuss content and means in radio and TV programmes for young people - work with interview techniques	- work with comic strips, assess text and image, even aesthetically, make comic strips and explore the genre - use information technology for searching, rewriting and editing texts	- study the use of language in written interviews
Grade 9 (14-15 years old)	- assess ethical and aesthetic aspects of music videos and TV programmes for the young - study debates on TV, with special regards to objectivity	- study advertisements and learn about their means and functions. Produce advertisements using image and text - communicate on the Net with students from other Nordic countries, and use IT in searching, systematising and saving material	
Grade 10 (15-16 years old)	- watch film and discuss content and cinematic means	- read and assess texts and images in various types of propaganda - get acquainted with a selection of Norwegian newspapers, work with newspaper genres, study texts in some papers over time. Make newspaper, preferably with its own profile	- assess means and narration in film, interplay between image, speech and sound, and compare novel and film

Table 1: Media within the Curriculum in Norwegian for lower secondary school

For grade 8 the focus is on youth programmes in radio and television, and on image and verbal text in comics. The following school year focuses on aesthetics as well as ethical aspects of popular youth culture in the media. Furthermore, the students are to assess television debates and work on advertising in terms of critical reception as well as creative production. Work with feature films and also with newspapers and the genres applied in this medium, carries the weight of Media topics in grade 10. Throughout the curriculum, the use of information technology for searching information and for communication is underlined.

In addition to Norwegian, subjects like Social Studies and Arts and Crafts still focus on some aspects of the media. Still, it seems fair to say that L97 places less emphasis on the social and institutional aspects of the mass media than previously (Erstad, 1997, p. 44). Media Education has become predominantly a textual matter, focusing on critical and formal analysis of media texts. At best, the textual approach also involves the practical and creative skills of production.

When it comes to optional courses in Media Education at this level, the thematic and project-based work has also taken over for a variety of optional subjects in the former curriculum. While M87 opened up to local enthusiasts, among them Media teachers, the opportunity to create their own optional courses, L97 has tied up all the lessons of the week in mandatory work. The other side of the coin is

that L97 opens up this kind of optional activity within project based work. The initiative for such projects is moved gradually from the school to the individual student through the school years. In grades 8-10 the students can work individually or form groups of interest across the classes and grades for a certain amount of the teaching time. The school provides an option for students who cannot decide what they want to do with their optional project time. In the schools visited in this study we found examples of groups producing video or analysing feature films within this framework. This means that L97 holds a potential for Media enthusiasts, but this plan has not made Media Education less dependent on the single interested teacher or student.

Another effect of the new National Curriculum is a thorough revision of school text books. No text books in Norwegian after L97 can pass without one or more chapters on the media. This is seen even in the title of the most commonly used text book in our material: *From saga to CD* (Jensen and Lien, 1997).

Teacher Education

New curricula for Teacher Education marked the start (in 1992) as well as the conclusion (in 1998) of the intensive reform period in the Norwegian educational system. In 1992 Teacher Education expanded from three to four years. The 1998-reform expanded the compulsory part of Teacher Education from two and a half to three years, leaving less time for optional courses. In both versions it is/was possible for trainee teachers to include a full year course of specialisation in Media Education. In reality, however, only 100-120 students complete this study yearly, out of a total of approximately 2500 students completing their pre-service teacher training every year. This low number is due to a shortage of study places, rather than lack of interest among the students. About half of the Media students trained within Teacher Education, go on to other kinds of work than school teaching. This means that only 2-3 % of the newly educated primary school teachers in Norway have a specialisation in Media. Most of the teachers have to make do with the bits and pieces of Media Education included in the compulsory subjects, such as Norwegian, Educational Theory, Music, Arts and Crafts, Social and Environmental Studies. The situation is hardly any better for teachers with a university degree as their basic education. There are no statistics showing how many students with Media as part of their academic degree who go into teaching. The Diploma of Education course has just recently included some perspectives on the media, and the emphasis tends to be on the use of media in the classroom, rather than teaching about the media as such.

Political interest in Media Education tends to follow waves of public concern. In 1995 *The Norwegian Government's Campaign to Combat Violence in the Visual Media* (KD, 1995) was launched by the Minister of Cultural Affairs and the Minister of Justice. Among the stated objectives of the campaign were: "to create awareness of the public's power and responsibility" (KD, 1995, p. 14) and "to prioritise children and adolescents as a target group" (ibid.). Through the three-year period of the campaign, these objectives were given increased emphasis. Projects focusing on media awareness and Media Education were financed with a considerable amount of money. As a result, teachers were offered in-service training courses, and material for teaching was developed. After the end of the campaign the responsibility to follow up this work was given to the Norwegian Film Institute, which remains the major national source of teaching materials and short-term courses for teachers.

The Media Violence Campaign provides a clear illustration of how the motivation for Media Education in society still relies heavily on an inoculatory or protectionist perspective. It is interesting to see how this perspective develops in projects allowed to continue into a broader cultural scope, where the media are seen as an essential aspect of culture and communication in contemporary society. In contrast to the concern about the visual media, the use of Information Technology has been embraced everywhere in the educational system. Practically all the subject curricula contain a statement about learning how to use Information and Communication Technology. In some ways, this repeats the predominantly instrumentalist perspective in the early 20th century (mentioned above), when the media first entered the classroom as a teaching aid. The critical perspective involving analysis of how the various media affect our culture and our textual, educational and communicative practices, seemingly has not yet reached the use of Information Technology within schools.

Summing up, the ideology surrounding Media Education in Norwegian schools can be related to the paradigms outlined in Hart and Hicks (2000, p.11). The traditional 'critical – communicative' dichotomy (Dahl, 1984) combines educational thinking from the 'inoculatory' paradigm with the 'representational' paradigm underlining critical thinking and communicational empowerment as a means to protect young people growing up in a media culture. This paradigm has prevailed, and is strengthened from time to time by public debate and politically motivated campaigns. Along with this, there has been an increasing acceptance of 'popular art' as the cultural reality relevant to young people today. This

acceptance is followed up by an understanding of the potential for personal growth, as mentioned in the Cox report, which can be linked to the creative sides of media production. A fourth paradigm that could be added is the instrumentalist perspective that has returned to the Curriculum along with the use of new technologies in teaching and learning. This perspective is in line with the 'cross-curricular' view mentioned in the Cox report.

The analysis of the empirical data will show to what extent these paradigms have won through in the teaching practices in the classrooms visited in this study.

Study procedures

The data for this study were collected from January to December 2000. Since the purpose was to observe lessons that were not specially designed for the study, but part of normal teaching practices, it was necessary to find a time that fitted into the term's lesson plan for the class to be observed. It seemed like the activities within Media topics were normally placed in the Autumn term, perhaps indicating that these topics are considered less relevant for the final examination in May than many other topics within the teaching of Norwegian.

The sampling procedure started out with a formal request to the school leaders within a medium sized city in Norway, in order to establish contact with teachers of Norwegian in the relevant key stage (grades 9-10). The aim was to pick out an even spread with regard to gender and age/teaching experience. This approach to get in touch with the teachers was not very successful, since the school leaders did not want to impose extra work on the teachers' busy schedule. Still, some names were obtained this way, along with permission to contact the teachers to ask them to participate in the project. The rest of the sample was recruited through personal contacts. If this has resulted in a biased sample, it is towards a dominance of relatively recently educated male teachers. At the end of the day, the teachers in the sample had to be the ones willing to let the researcher into their classroom, and to spend time answering the interview questions. In return, they were offered advice on Media Education, and some of them received some teaching resources after the data collection was concluded.

Nine teachers were interviewed and observed in the project, six men and three women. Since this is not a representative sample, they cannot be expected to represent anything but themselves. Still it would have been better to have a more even distribution of gender, since this might have given a fuller picture of ideas and practices in the Media classroom. Six of the participating teachers had been teaching for 3 - 7 years. This means that the majority of my informants had completed their Teacher Education in the 1990s, after the Teacher Education reform of 1992 but before the 1998 reform. The three remaining teachers were more experienced, with between 9 and 30 years of teaching experience. The oldest and most experienced teacher in the sample had recently finished his Master's degree in Norwegian language and literature. Only two of the teachers had specialised in Media Education (the one year course for teachers), some of the others were Norwegian specialists. There was also a mixture of teachers with a university degree and those educated within Teacher Education. Both groups have at least four years of University studies, but the educational perspectives are integrated throughout the four years in Teacher Education.

Most of them were teaching a number of subjects in the same class, based on the idea of team teaching across the curriculum described above. The teachers involved in the project worked in five different schools, all medium-sized schools in a relatively urban setting. Two of them worked together on the same project in different classes at the same class level. In this case, the one was observed in the beginning of the project, the other in the concluding lessons. One of the teachers held a part-time position especially targeted at teaching Media topics and oral story telling. Unlike the other teachers in the sample, she did not give regular lessons to the same class throughout the year, but was brought in to all the classes in the school for project-based work (within Norwegian, Music, Arts and Crafts and Religion) on her specialised topics. This way, the whole school benefited from her expertise in Media Teaching, but the follow-up and connections to other parts of the curriculum depended on her cooperation with the main class teacher(s).

In every class, the period spent on Media topics that day was observed in full, whether this was one lesson (45 minutes) or two consecutive lessons (90 minutes). The interviews were conducted before the observation of the lesson(s), on the same day or the day before. The questions for the structured interview were translated as accurately as possible from the Southampton study research design.

Amendments to the questionnaire

As mentioned earlier, some of the questions in the English study (Hart and Hicks, 2000), or the particular way they were framed, were not totally relevant for the Norwegian context. In the section

about school context and available support, the questions about who prescribed Media work did not fit very well with the organisation of Norwegian schools. In the Norwegian system prescriptions come from the National Curriculum, and whatever choices there are within that framework tend to be made by the individual teacher or the team responsible for one class or grade level. Neither are there any alternative syllabuses to choose between. The Norwegian schools have no system of inspections to control Media (or any other) teaching. The influence of central control, as mentioned earlier, comes through the formulation of examinations or centrally given tests. The final question in this section was adjusted accordingly. The question on how teachers distinguish between Media teaching and teaching about non-fiction texts stems from particular British concerns and did not make sense to the Norwegian teachers.

In the third section on long-term aims the notion of 'Key Concepts' in Media Education was not familiar to the Norwegian teachers. When this question was posed, examples of key concepts were given as an illustration.

The answers from the teachers were not tape-recorded, but written down by the interviewer during the interview. The interviews were then transcribed in full, and sent to the teachers for review and supplementary comments. Two of the teachers delivered such additional comments. The classroom observations were documented in two ways. Firstly chronological minutes of the activities were written down during the observations. Secondly the Lesson Observation form was filled in from the first impressions in the classroom, and then completed immediately afterwards, using the minutes as a supplement. Extra teaching materials that were distributed to the students in the lessons were collected and attached to the observation forms.

Findings

The majority of lessons observed were in the 9th grade, the medium level of the three grades (8-10) at this key stage in Norway. The content of the lessons included music video, feature film, advertising and media effects, interview as a newspaper genre, and the students' media use and preferences. The aims of these lessons can be defined as predominantly related to Media Education. This clear dominance may be an effect of the research process. When arrangements for data collection were made, the teachers had probably been on the look-out for a lesson that would be sure to qualify as Media work within the Norwegian curriculum. Throughout the school year the dividing line between Media and Norwegian topics may not always be that sharp. When the teachers were asked to give an estimate of how much of their teaching time was given to Media work, they were not always able to distinguish clearly. Most of them estimate the Media element as 5-10 %. The figure may be low because it only includes the topics that unambiguously related to Media Education. One of the teachers gave an estimate of 25 %, and finally one of the Media specialists gave a very much higher figure of 30-40 %. One explanation may be that he had a special interest in Media Education. But an equally valid explanation may be that he was much more aware of how Media work could be integrated in many topics. He specifically mentioned the role of media as a source of information as well as a means of reporting in project-based work.

The key concepts in focus in these lessons were first and foremost related to textual analysis. The lessons were designed to shed light on the content as well as formal features of different media genres, as can be seen from the list of lesson content above. The basis of this approach seems to be a wish to give the students' an understanding of 'how the media work'. This understanding can be used in critical assessment of content and form in the media, as well as in production.

There are a couple of exceptions from this tendency. One of the lessons gave an overarching introduction to the mass media, working on their mode of communication, and especially on the audience's uses and gratifications. Another class was working with the production of music video, focusing mainly on technical and organisational solutions in the lesson observed. But in both of these instances, there was a link to textual analysis, in the first case, analysis of the preferred genres, in the second, analysis of the student products.

It may be fair to say that in this sample, Media work acted primarily as an extension of Norwegian as a textual subject. The societal context came in as a supplementary key concept in many cases. This may mean that media texts in the Norwegian Curriculum contributed to an understanding that texts are shaped by their context and the act of communication they enter into.

Resources, expertise and school support

The most important resource for Media Education in this study seems to be the competence of the teachers themselves. Most of the teachers in the study stressed that they had no formal education in

this area; most of what they knew had come out of personal interest. When asked about their interests within the subject of Norwegian, all except one foregrounded literature. Even the teacher with a recent Master's degree in Norwegian, specialising in linguistics, gave priority to literature because he had experienced that it was easier to motivate the students in this subject area. Other interesting parts of the subject mentioned by the teachers are writing and grammar, and two of them mentioned Media work as a special personal interest. Only three of the teachers in the study had been to in-service training courses in Media Education. Support and expertise for Media Education was mostly found in the team of colleagues working at the same level and among the students. Three of the schools had appointed one teacher as head of Norwegian teaching (including Media work), but he or she primarily acted as part of the team, as a 'primus inter pares'. The school management as a source of prescriptions or inspiration when it comes to teaching content and practices was not mentioned directly by any of the teachers. Relevant management decisions that were mentioned were on the organisational level. One was the arrangement described above, were management had appointed a Media specialist teacher to circulate in the classes. In one of the other schools, management had given priority to extending the school library into a 'mediateque'.

These answers point to a tendency in Norwegian schools for management to deal with budgets, learning spaces and lesson plans, while the team of teachers deals with the content and methods of these lessons. In current debates the school leaders complain about the bureaucratisation of schools that ties them up in so much administrative work that their role as pedagogical leaders suffers. From another point of view, these findings support the claims in Ana Gravis Machado's thesis from Sweden about the unfinished process of implementing Media Education in schools. The gap that she finds between the macro level of policymaking and Curriculum statements, and the practical implementation in the classroom, is illustrated by the absence of management involvement in Media Education in this study. This can be interpreted partly as a lack of engagement, partly as lack of opportunity, since it is a deeply rooted tradition to leave most pedagogical decisions to the individual teacher or the department. In some ways, however, the gap mentioned by Machado seems to be decreasing, thanks to more explicitly stated learning aims about Media Education in L97 than in previous plans.

Questions concerning resources and equipment may belong in the space between management and teaching. All the schools had appointed a person in charge of audio-visual equipment. The teachers mentioned this function as a sort of technological security, rather than a potential for advice and inspiration. However, looking at the resources actually used in the classrooms during the lessons observed they seemed to be quite traditional. In most cases, the teachers leaned heavily on the media they were most familiar with: paper and pencil, blackboard and chalk or overhead projector, and the textbook. Concepts were presented in writing, often in combination with examples. Tasks were given in writing, and mostly the students' responses were oral or paper based. What distinguished these examples of Media work from other tasks in the Norwegian classroom was mainly the examples given. In half of the cases, the teacher used a video player to display examples. Only in one case did we see a video camera in the classroom.

The lack of functional equipment, especially for production and editing, is frequently commented on by the teachers in this study. The most profound change they expect for Media work in the future is that editing equipment will become more available and easier to use. A video player mostly leads to receptive use of moving images. A more productive approach requires easy access, not only to a camera, but preferably also to editing. Many of the teachers mention the central city a-v-resources ('AV-sentralen'), where schools can book in for editing time. But use of these resources is limited because it requires flexibility, and often teachers (and students) have to spend out of school hours editing. To some extent, the question of easy access also goes for the use of video player or computers within the school. In some of the schools this equipment was placed in special rooms that had to be booked well in advance. In others, video player and projector were placed on a trolley that could easily be brought into the classroom. Only one of the teachers, a Media specialist, had a video player available in his classroom all the time. This may be one factor encouraging him to integrate Media work in much more of his teaching than the other teachers. In addition, he could use two trolleys with video equipment for group work.

Visions and methods

As we have seen, the teachers in this study had varied backgrounds, in terms of education as well as teaching experiences. However, their ideas and approaches to Media Education seemed to be influenced as much by the prevailing ideas of the school system and level they worked in, as by their educational background. An obvious exception was the specialised Media Education course, providing motivation as well as competence for classroom work in this area. In their descriptions of the process by which they became involved in Media Education, they all stressed that this was part of the National

Curriculum. In addition, three of them connected this involvement to their own preferences and interests, and a belief that this kind of engagement would benefit their teaching. In line with this thinking, they pointed to student interests as a motivation for Media work in the classroom. The oldest and most experienced of the teachers underlined a sense of responsibility to society in this as well as in other questions. Since the media play such an important role in society, they should be taken equally seriously in school, he claimed. This way of thinking was a dominant idea in Teacher Education when he went to college around the time of the student uprising of 1968. He had carried it on through his teaching career, adding more recent trends concerning the importance of student activity.

All of the teachers commented on how Media Education benefits from student engagement and motivation. The possibility of basing their teaching on what the students know and like, seemed to be important to them. These statements echo the development towards accepting a 'popular arts' paradigm for Media teaching. Another aspect of this student-centred perspective was that they all defined their approach to Media Education as one based on student activity. On the other hand, the teachers studied seemed to take for granted that a central activity in Media work is the textual analysis of image, word and sound. One of the Media experts in the sample gave an explicit reason: most of them will end up as media users, not producers. The production side was seen as a valuable supplement, creating a sound dialectic between critical and communicative perspectives. Media Education should be more than just talking *about* the media, one of the youngest teachers said, adding that his dream was to organise an animation workshop for his students. This point was even more stressed by the other Media specialist in the sample. He said that he would have preferred Media Education to be a separate subject with multiple opportunities to work with media production. Another side of this emphasis on student activity and engagement is pointed out by one of the other teachers who emphasises the importance of taking aesthetics into account. His view was that traditional textual analysis in school only looks to the logical and cognitive sides of media reception, whereas fascination and 'seduction' is an equally important part of the media experience.

These impressions from the responses in the structured interviews are mostly confirmed by the teachers' responses to the five statements on Media Education. The clearest response relates to the first statement. All but one of the teachers agreed with the statement that "Media Education should help pupils to judge what represents quality in the media". This focus on a discriminatory perspective is supported in statement 4, where an equally strong majority agrees with the statement: "In practical work, understanding the process is far more important than the quality of the work". The textual focus is underlined in statement 3, where half of the teachers in the sample support the idea that "Studying film treatment of literary texts is one of the most effective forms of Media Education.". The responses to the remaining statements are more evenly distributed. There is a somewhat weak tendency to support the fifth statement: "The teacher of Media within Norwegian should pay more attention to language and text, and less attention to media institutions." There may be a problem of interpreting this statement, since "pay more attention" could mean 'more than we do today'. Within teaching practices mainly focusing on textual approaches, even more attention to language and text could mean a complete disregard of media institutions. Taken together with the interview responses, I interpret the teachers' views as predominantly supporting the focus on language and texts, but not as a rejection of the institutional perspective. The second statement was commented on by the teachers in our sample because it really contains two statements. It is possible to agree with the last part: "children aren't easily fooled", but still disagree with the first part: "Children don't need Media Education as a form of defence against the media". When the responses to this statement spread evenly across the options, I take it as a support for a mild protectionist perspective, not necessarily a distrust of children's critical abilities.

Lessons

Comparing these ideas and visions with the teaching practices in the classroom, it is important to bear in mind that most of the teachers pointed to the lack of technical equipment in the school. A majority of them expressed a certain unease with handling the technology (for production, not reception). Still, most of them claimed that they could always find a student able to solve technical problems, and they viewed this as a positive pedagogical situation.

Nevertheless, the lessons that were observed showed a considerable degree of teacher activity, compared with student activity. Though none of the lessons was completely dominated by teacher exposition, the teachers mostly led the way, especially in the introduction and the conclusion of the lesson. There is always a possibility that this may be due to the presence of an observer. It would not be surprising if the teachers were eager to keep control and to show their insights when they know that their teaching is going to be observed.

Two of the lessons observed involved production activities. In addition, some of the others involved production in written genres, i.e. newspaper interviews. In one case a group of eight students was planning the production of a music video. This was a group of girls, all dreaming about playing the lead role of Britney Spears. The teacher tried to make the group concentrate on an initial introduction to how to use the video camera, but very soon had to give way to a bursting activity of planning costumes, make-up, dancing etc. Since only one camera was available in this case, the class was divided in two groups, one group using the camera while the other (the boys in the class) was working independently on exercises in English. This flexible organisation was possible because the teacher covered several subjects in the same class, and could reverse the group tasks in the following lesson. The other case of production was part of a project on advertising, run parallel in two classes. After an initial period of theory and analysis, the classes were divided into groups. The task was to invent a product and make an advertisement for it in print or on video. Finally, the advertisement was presented to the whole group of the two collaborating classes, followed by a reflection on which arguments and effects were applied in the advertisement. In this case, the students used private cameras, causing some problems of format when all the products were to be displayed in the classroom.

This project was an example of how Media work typically seems to go through three phases, where the teacher tends to hold the beginning and the end firmly in his/her hand, giving more space for student activity and creativity in-between these frame-setting activities. This model seemed to hold even for the analytic activities that dominated our sample. The typical analytical procedure also seemed to follow a three-phase model: The teacher started by introducing the topic and perhaps some basic concepts. This theoretical introduction was followed up by examples, in many cases supplied by the students. The movement from monologue to dialogue was followed by student activities, individual or in groups, giving the students more freedom to chose examples and perspectives. In some cases, the teacher concluded the analytical work by summing up in a plenary dialogue, in other cases the students' analytic activities were allowed to stand alone without teacher interference or closure. Analysis seemed to be given more freedom than production in the sense that the students were to a greater extent left alone to draw their own conclusions. Thus, in these classrooms, in the most traditional activity the teacher was pre-occupied with modelling the activity in itself, leaving the final content to the students, whereas in the more untraditional activity the teachers seemed to feel a greater need to control the result of the activity.

The gap that we have seen between the teachers' visions of what Media Education should and could be, and their own teaching practices, was partly bridged by the teachers' comments on the methods they applied in the classroom. This question from the fourth section of the structured interviews asked for a more concrete presentation of classroom work than in the more ideological initial questions. A majority of the teachers sketched a rather traditional movement from teacher introduction, through dialogue and/or examples to student activities. Two of the teachers in this group expressed their concern that the teacher was too dominant in the process, or that there was no time for practical work. Only two of the teachers said that they actually started lessons from questions posed by the students, or from production activities.

All in all, it seems to be hard to break down established habits of teaching processes in the classroom. This tendency may be strengthened by the practical problems of organising production processes.

Conclusions and reflections

Although it has been emphasised that we cannot generalise from these case-studies, the impression that Media Education in the Norwegian school system is moving towards textual and analytical perspectives rather than institutional and political, is supported by the evidence from the teachers and classrooms included in this study. We have seen Media Education mainly focused on analysis of texts and images, while social and ideological issues were to a larger extent left in the background. Still, the views and visions exposed by the teachers in this study did not indicate a narrow and limited perspective on Media Education. In the interviews, the teachers expressed understanding of many of the facets of Media work: critical, creative and technical skills, the pedagogical link between analysis and production, and not least the importance of student motivation and involvement in a cultural reality that is highly relevant to them. From this point of view, Media Education bears a potential for renewing Mother Tongue teaching, bringing work with texts closer to the cultural world of the students.

The gap between teachers' visions and classroom reality may be due to factors that can be worked on in the future. On the one hand, the practical realities of everyday life in the classroom seem to play an important part. Books, papers and blackboards are easily at hand, the use of video players, cameras

and computers often require more detailed planning and reorganising of the learning space. However, all the teachers claimed that such problems could be solved. That is where the teachers' habits come into the picture. We have seen some classroom procedures and ways of working that are deeply rooted in the traditions of Mother Tongue teaching. It seems to take more than a new curriculum or some new equipment to change teaching habits. Further research is required to give a more systematic insight into factors that may contribute to change, especially with regards to teaching habits and the organising of the learning space. Another aspect that has not been included in this study, is how learning processes actually work from the students' point of view. In order to take seriously the student centred perspective envisioned by many of the teachers in this study, one needs to know more about how positive learning processes are initiated and followed through, and to analyse the role of the teacher as well as the cultural context in these processes. It is not likely that responsible teachers will let go of control in the classroom unless they can trust such processes to give a better learning outcome.

Nevertheless, all the teachers in this study see Media Education as a growing concern in future schooling. Mentally they seem to be getting ready for this change. They have developed teams of teachers and methods of working that prepare the foundations for more flexible work in the classroom. The weak link in this system in Norway seems to be the school management. Much more could be done to encourage teachers to actually do what they say that they would like to do, including a firmer organisation of subject work among teachers, easier access to equipment and more inspiration and ideas from in-service training.

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Abstract

Media Education in Norway has gone through several phases: an initial stage of teaching *with* the media has been supplemented with an understanding of the necessity of teaching *about* the media. Recent changes in the National Curriculum have shifted focus somewhat from a cross-curricular approach to more emphasis on analysis of media texts within the teaching of Norwegian.

This study includes interviews with nine teachers teaching Norwegian in grades 8-10, as well as observations of lessons including Media work. The ideas about Media Education expressed by the teachers in the interviews only partly corresponded with what actually happened in the classrooms. The article discusses the role of management, lesson plans, teaching resources and teaching habits in relation to this gap between ideals and teaching practices.

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Media Education in Secondary Schools in Russia

Alexander Fedorov

Outline of work structure and content

What is a Russian social, political, economic & Media Education context? What about Media Education's curriculum spaces and teacher education and training? How many professional associations & agencies for Media Education do exist in modern Russia? What do Russian teachers think about Media Education in secondary schools? And what are the main conclusions from the interviews and Media Education lessons' observations? These are the key questions of my study for the EuroMedia project.

Study procedures

Sample selection

Reality bites: as a rule, only some Russian teachers want to use media equipment in their lessons. Many Russian teachers of Humanities (Mother Tongue – Russian Language, Literature, History, Arts, Ecology, etc.) are eager to integrate Media Education into their lessons. The salary of an ordinary Russian teacher is very small (about $20-$30 per month). Because of this, young men do not choose this profession.

That's why about 90% of Russian teachers are women, and the majority is middle-aged women. Russian women have a lot of home & family chores to do. They would say about Media Education in the class: "It is an additional job for me. I don't need this because I don't get paid additional money for this". It was very difficult to find teachers (who included Media Education in their lessons of Mother Tongue) who agreed to be observed. That's why some of the selected teachers were the teachers of others subjects (Arts, History, etc.). About 90% of teachers in Russia are women. The observed teachers were women only.

The "old generation" of teachers did not want to be observed & interviewed (as a rule they do not include Media Education in their lessons). That's why only teachers who are interested in media & Media Education were observed and interviewed. I observed 10 lessons in 10 different classes (including 14-16 year-old girls and boys: 126 girls, 95 boys) in 10 different secondary schools. All schools were from the Southern Russian Federal District because Russia is a very big country and I do not have the financial possibilities for research travel to other Russian regions.

Time-scale

My study includes structured interviews with 10 Russian teachers & lesson observation of 10 classes in 10 secondary schools. The procedure took place in 1999 (May 17, 20, 24; September, 7, 15, 24; October, 5, 15, 18, 29). Each interview & lesson observation was recorded (on audiotapes), studied & analysed. Anastassia Novikova was the junior member of this research work.

Conduct of interviews and lesson-observations

All of the selected Russian teachers graduated from the Taganrog Pedagogical Institute or Rostov-on-Don Pedagogical Universities (departments of Languages, Arts, History, Social Pedagogics, etc.). 3 teachers have a teaching experience in secondary school of more than 10 years, 2 of them – more than 5 years, 4 of them have a teaching experience of 3 to 5 years. Almost all these teachers have been teaching media for 3-6 years (70%). They mentioned the following reasons for that: because they need modern illustrative material for the lessons (60%), love cinema & TV & arts (20%), because media text is a very effective model of our life (10%) and means of education (10%), because media is a part of our life and our home (10%).

Teachers define their approach to Media Education in the following ways: Media Education as a subsidiary way to traditional education (50%); Media Education as effective means for the expanding

of knowledge & development of personality (20%); Media Education games & group activities (10%); Media Education as a means of active practical work with pupils – making media products (10%).

Here are the examples of Media Education lessons that were defined by the teachers as their successful ones:

- "The game "Who is the media expert?". Two teams of pupils were involved in the competition on the media themes".
- "The lesson "II World War in the Mirror of Russian Cinema".
- "The lesson "The Trial". I demonstrated fragments from American film about court's trials, and I discussed them with pupils".
- "Lessons "French painting in the mirror of French documentary cinema" (with excerpts from documentary about the Louvre collection of paintings). The pupils wrote individual essays about their impressions".
- "A lesson "Environmental Problems on the Screen". The class watched a film and then discussed ecological problems tackled by the film".
- "Watching the documentary film and class discussion of it".

It seems that most of the interviewed teachers think that their best lessons were group discussion about specific historical, ecological, etc. problems. Some teachers think that Media Education is a traditional education with the help of technical media resources. Media language is seldom a subject of school lessons.

Findings

Teacher's school context & available support

The Status of Media Education is not strong in modern Russia. A General National Curriculum for Media Education does not yet exist. Still Media Education in Russia is a compulsory part of the basic education in some secondary schools. There are Associations & Institutions for Media Education (The Russian Association for Film & Media Education, Laboratories of Screen Arts and Media Education as a section of the Russian Academy of Media Education (Moscow)), but their influence is limited. Media Education elements take place at different lessons in Russia: Language, Arts, History, Literature, etc. (plus extra-curriculum media work – school radio & newspapers). As Media Education is not an obligatory separate course, pupils do not take final exams in it. School inspectors basically seldom talk with Russian teachers about media teaching (because mostly they do not know what Media Education is about). However, some school principals encourage the application of Media Education.

Media Education is a cross-curricular subject integrated in traditional subjects (Languages, History, Arts, etc.). But Media Education is also an independent option for specific lessons in some Russian schools & universities. Russian teachers prefer audiovisual media to print media, but only few Russian teachers can use the Internet because of the difficult federal economic situation. Russian school authorities have limited financial resources for expansion of the new media in schools and don't have any effective programs to support Russian teachers who really & actively use new media in their classrooms. Many Russian secondary schools have a special "computer class". But personal computers as a rule are out-dated, and most Russian schools don't have Internet access. The majority of Russian teachers don't use the new digital educational equipment as the PC, or the Internet. Only teachers of mathematics or PC education courses use new media systematically. The Internet was not used in any of the 10 lessons observed. Computers available in special classrooms don't have the Internet access. That's why the impact of computer-based media on methodologies and the organization of Russian schools, is very limited.

As previously mentioned, many Russian teachers think that Media Education is a traditional education with the help of technical media resources. Media language is seldom subject of the school lessons. The percentage of current teaching time given to media work is: 15%-20% (30% of teachers), 30%-50% (70% of teachers), including "out-of-class" media work. 10-20% (in 3 observed lessons), 40%-50% (in 3 observed lessons), 60%-70% (in 2 observed lessons) of Russian pupils have recent experience of Media Education. Russian teachers can distinguish between common teaching and media teaching in this way: "Media teaching is effective for the development of consciousness" (20%); "Media teaching is an effective means of communication & information" (10%); "Media teaching is a more effective means of education" (20%); "Media teaching is more informative means of education" (30%); "Media teaching is effective for development of aesthetic perception" (10%).

Long term aims

Russian teachers see the long-term media aims for their pupils in the development of their pupils' personality, critical & aesthetical consciousness ("I want to develop the critical consciousness of my pupils", "The pupil must distinguish between true & false information", "The pupil must learn to use the Internet ", "I want to develop the pupil's personality, including aesthetic aspects", "I want my pupils to become more media literate").

Methods, Curriculum content and resources

I do not think that case studies as a research method are very useful for the Media Education project in Russia. Media Education is not included into the existing state obligatory curriculum in Russia. That is why Russian teachers are still unable to accept Media Education in secondary school. They are still confused about the meaning and value of Media Education. The old generation of teachers do not want to be observed & interviewed because as a rule they do not include any elements of Media Education in their lessons. That is why only teachers who are genuinely interested in media & Media Education agreed to be observed at their work and interviewed. Of course, if the teacher agreed she (as I have already said, 90% of Russian teachers are women) prepared for this "observed lesson" very carefully. E.g., if a teacher uses elements of Media Education in her ordinary lessons very seldom, she can create a special Media Education lesson for research observation only. I do not think that lesson observations & interviews of 10 selected teachers are valid & reliable enough for the scientific project because these 10 teachers are not typical for Russian educational situation. More typical is another situation: no Media Education in secondary schools. Do not forget: The Russian Association for Film & Media Education has about 300 members only (and the Russian population is about 145 million people!).

Younger teachers use some elements of Media Education methods such as discussions with pupils about their experience with the media (60%), the role games on the media materials (20%), practical media activities (10%). The methods of Media Education at the lessons of 10 observed teachers depended on their educational background. Unfortunately, only few Russian teachers have special Media Education training. Basically Russian teachers take their methods of teaching from other subjects (Languages, Arts, etc.). Teachers reported that TV (50%), press (10%), film (20%), video (20%) are the areas of media work most comfortable for them. Teachers tend to avoid the following topics or Media Education concepts: "Language"(40%), "Internet" (20%) and "Semiotics"(10%), "Technology"(10%), "Agencies"(10%). All 10 teachers believe that media technologies are very important in Media Education, but they told about the medium extent of application of these technologies in their lessons. And all of them agree that Media Education improves the efficacy of a lesson.

Most of the teachers find a difference in the response of girls and boys to different aspects of Media Education. For example, they reported that boys are more comfortable with media (20% answers), "boys are more experienced with modern media" (video games, Internet, etc.) (40% answers), "girls are more sensitive about aesthetic perception" (20%).

The most useful media resources, in the opinion of the 10 teachers, are: documentaries (60%), feature films (30%), science-fiction films (30%), TV documentaries (40%), Internet sites (10%).

Lesson focus

The observation showed that the lesson's objectives were: from 20% to 70% media-based. But all the lessons were specially prepared (as the teachers know that I would come to watch their class) for observation. I don't think that Media Education applications are so strong in the ordinary teachers' work. The teachers told that the observed lessons were connected with previous or future lessons in the fields of "category"(40%), "audience"(20%), "representation"(30%), "information"(20%), "aesthetic values"(10%) and "language"(20%). Teachers think that pupils must learn media terminology like «Category» (40%), «Representation» (30%), «Agency"(20%), «Audience»(20%), «Information»(20%), "Perception"(20%), "Language' (20%) because "pupils must know media category, and they must be able to distinguish sources of information (and what kind of information is it: true or not true)" (10%), "pupils must know the types of sources of information, they must develop the perception of media information" (10%), "Media Education helps to survive in a media-oriented world" (10%), "pupils must broaden their understanding of media" (10%), "media literacy contributes to the development of personality" (20%).

Detailed analysis

Aims

All the teachers included in this study listed their aims of the lesson observed. For example:

- - to analyse moral, psychological motivation of the action of media text characters;
- - to explain the specifics of audiovisual language (in the documentary & feature films);
- - to explain some Media Education categories (for example, “genre”);
- - to discuss the aesthetical values of a media text;
- - to discuss the aims of a media agency.

The teachers explained the aims to her pupils basically clearly. However the lesson on the whole showed that some pupils with a low IQ (about 20%-30%) didn’t understand the aims of the lesson. At the end of the every lesson the teacher summed up the results and attracted the pupils' attention to the aims achieved, but some teachers didn’t allot the time for drawing up conclusions. According to the teaching plan and the program of the course the aims of the lesson were directly connected with the previous learning. Following lessons were based on the previous ones, aims of the lesson (according to the program) became more complicated.

Key concepts

The observed lessons were focused on the following key concepts:: «Media Category» (90%), “Media Representation”(40%), “Media Agency”(30%), “Media Language”(20%). The key concept “Media Category” (for example, “genre”, “film”, “press”, “documentary”, “video”, “audio” and so on) and “Media Representation” was familiar to 70%-80% of the pupils. The key concept “Media Agency” & “Media Audience” was new for the some pupils. Only few pupils knew the concept “Media Language”. The following terminology was used at the lessons to express the key concepts of Media Education: “documentary”, “film”, “character”, “reality”, “industry”, “audience”, “information”, “press”, “agency”, “video”, ”audio”, “art”, “aesthetic”, “perception”, “representation”, “category”, “language”. Most teachers avoided “difficult” themes like “Media Language”, “Media Agency”, “Media Audience”, because they did not have any special Media Education background.

The pupils know the terms like “film & press” (100%), “character”(90%), “art”(100%), “documentary”(100%), “information”(100%), “video”(100%), “audio”(100%). The terminology like “language”, ”perception”, “representation”, “agency”, “audience” is more difficult for them.

Of course, pupils know the concept “language” from the lessons of Russian language or Literature. But only few if any know the specific of audiovisual media language.

Teachers used “School-produced”(50%) & documentary TV films (40%), excerpts from science-fiction films (20%), feature films (30%), TV commercials (10%) in their lessons (technical equipment were a TV-set, VCR, magazines). The teacher & pupils used these sources in 30%-50% (20% of the observed lessons) and 70% (10% of the observed lessons) of the lesson time. Most teachers were familiar with or comfortable with technological resources.

Typically teachers asked their students the following questions: ”What is the category of this film?” or “What is the main idea of the film?”, “What are the main aims of this TV-program?”, “What is the main message of this documentary?”, “What is the main problem of this text?”, “Is this problem important to you?”, “What information was new for you?”, etc.

More rare questions: “Who is the main hero?”, “What is his (her) psychology?”, “What is the message of the authors’ of a media text?”, “Why was the picture dark (well-lit)?”, “What will happen, if we change the situation in the picture?”, etc.

The teachers combined the lectures with group activities: 10-20 min in pairs or in larger groups.

All the 10 teachers thought their goals were achieved (or most of them).

Selected Case study

A serious problem that I faced when I started my study was that many teachers (including those who integrated some elements of Media Education at their lessons) did not want their classes to be observed and analyzed. From the 10 classes that I monitored (visited) I chose a lesson by teacher Ludmila G. for the tenth-grade class of a secondary school in Taganrog, on May 17th, 1999. The class

consisted of 14 girls and 11 boys of the age 15. The lesson's length is 40 minutes. I have chosen the teacher Ludmila G. because she is one of the most experienced teachers at school (14 years of service) and as she said, she had been interested in Media Education for several years.

No doubt, Ludmila G. is not a typical Russian teacher. As I have already mentioned, most of the Russian teachers are not excited about proposing innovations, they think that their job is just their subject area. Media Education is an additional work for them, which is not obligatory required by the state department of education, plus it is difficult to find the Media Education frameworks, guidelines programs, and teachers' handbooks. However Ludmila G. belong to the few Russian teachers who believe that the media are part of our life and therefore Media Education should become part of the general education of pupils.

The Interview

Ludmila G. has been working as a teacher for 14 years. Recently she has been teaching History of Art in the 10-11 grades (the senior grades in Russia). Her interest in Media Education dates from the time she realized she needed modern illustrative material for her lessons. But later she understood that media can be not only a kind of teaching aids, an illustration, but the serious means for the development of a pupil's personality. Ludmila G. thinks that Media Education should be integrated into the general curriculum. She also believes that Media Education is most effective in the humanities (whether the subject matter is Literature, History, Arts or etc.).

"I think, - Ludmila says, - that there are several reasons why Media Education is necessary for modern schoolchildren. Firstly, Media Education develops pupils' critical thinking. Secondly, Media Education helps students to evaluate the quality of a media text. Thirdly, literature today is not the only form of expression and through Media Education we can compare an original literary text and its screen adaptation.

Ludmila said that of her best Media Education lessons was a whole-class game called "Who is a media expert?". The class split into 2 teams. Ludmila was a leader and asked questions concerning media culture (genres, famous media texts, their authors, etc.). The teams had to answer them. And the second part of the game demanded creative skills of the pupils (collages, etc.).

Ludmila says that she uses such technical recourses as TV, VCR and projector quite often in her classes. She regrets that there is no computer in her classroom, consequently no opportunities to use CD-ROM or Internet.

"It's a great pity because often I see interesting CD-ROMs, for example, interactive picture galleries, art encyclopedias, and others. It would be great if I could use all this at my lessons".

Ludmila thinks that she and her students use media approximately 15-20% of the lesson's time. She also has an opportunity to conduct extra-curricular media classes with her pupils (usually these are games or competitions on the theme of media culture). She notes that boys are more interested in new media: "Children in my class are from families with a middle or low income. That is why my pupils do not have computers at home. However some of the boys go to computer clubs where you can play a computer game or use Internet for a fee. Girls visit such clubs very seldom it ever".

Judging by Ludmila's words, the school principal likes her initiative of Media Education. However school authorities lack equipment and budget, and cannot help her like in all other state Russian schools (the number of private schools is small). Teachers get paid a low salary and cannot buy any equipment themselves. Schools have a budget too small to buy such things as computers, video cameras, etc.

Ludmila has incorporated media into her course though such activities as discussions of media texts, including films and television programs. She tries to make her students go beyond simply discussing content and themes of a media text; they should learn to consider the aesthetic value of it, its category and language. "As I teach the course of the History of Art" I show films and TV programs about the "greats" of art: paintings and artists, picture galleries and museums, architecture and sculpture. It is a pity that there is no computer in my class and I do not have it at home, so if the school buys it someday, first of all I will have to learn to use it!"

"I believe in Media Education's future in Russia. For me the main goal of Media Education today is the development of the students' critical thinking and their aesthetic taste".

Overview of Lesson Observed

Ludmila began a unit on “The Portrait as a Genre” with some elements of Media Education. Media itself were used for about 6 minutes.

Ludmila started with a few questions related to the previous lesson that was about a landscape genre in Art. She asked her students: “What famous paintings with landscapes do you remember?”, “What documentary films, programs or feature films with interesting landscapes do you remember? (she means landscapes shot by a camera, not painted ones). “How is a painted landscape different from a landscape done by a camera work in a film?”.

After that Ludmila briefly informed her class with the plan of the current lesson: she said they were going to learn about the genre of portrait and would see the reproductions of pictures and audiovisual scenes and then they would discuss it. After this work had been done the teacher asked the class: “What is the genre of the film you watched?”, “What is the main idea of this scene?”.

The question-answer type of work was going on for 10 more minutes. Pupils expressed different opinions. The discussion showed that pupils are aware of such terms as “documentary”, “film”, “reality”, “genre”.

During the last couple of minutes of a lesson the teacher summed up the results and encouraged the pupils to reflect back on what they had learned (concepts like “Category”, “Representation”).

To my mind, Ludmila G.’s teaching models is typical for Russian teachers who try to integrate Media Education into their work. Having content requirement of what she has to teach she seeks opportunities to devote some time of her classes to elements of Media Education. But I have to say that she is not familiar with textbooks, guides and other resources specifically on Media Education. Ludmila G. uses literature and teacher’s guides on art & aesthetic education of schoolchildren. It is obvious that teachers who are going to teach Media Education must themselves develop the competency how to do so.

General conclusions: issues and problems

My study revealed that as Media Education is not an obligatory component of the state Russian schools program, the majority of teachers (especially the older generation) does not implement it. It should be noted that actually it is even worse: the large majority of teachers has no idea about the existence of Media Education or what it is about. Well, some school teachers use media in their classroom just as an illustration for the lesson’s theme. A media text is not a matter of study in that case. And only few teachers do try to integrate elements of Media Education. For the most part, these are “advanced”, interested, competent teachers who graduated from Teacher Training Institutes where a special course on Media Education was taught and who have an access to quality resources including theoretical books, textbooks, model lessons, or magazines on media literacy. Nearly all of teachers I have interviewed belong to the second group of teachers who use media in their classes and they implement some elements of Media Education but intuitively, without any Media Education training background. The interviewed teachers follow the “Popular Arts paradigm” and “Critical paradigm”. Sometimes their attitude to Media Education is a synthesis of these two paradigms. It is true for the teacher Ludmila G. too.

In contradiction to some other countries (for example, the USA), the school education is centralized in Russia. The Ministry of Education works out the national basic school program, the one and compulsory for all schools. The number of elective subjects is very small compared to the obligatory ones. As I have already mentioned, the state educational curriculum does not include Media Education. Some institutions take media literacy initiations: the laboratory of Media Education of the Russian Academy of Education (Moscow) wrote an experimental educational standards on Media Education at schools (integrated into the curriculum), the Kurgan Teacher Training Institute uses its own programs of Media Education (Spitchkin, 1999). However these innovations are realized just in few schools. That is why the development of Media Education in Russia depends on the individual efforts of teachers (relatively young as a rule), who try to integrate Media Education in different subject areas or conduct extra-curricular classes (or clubs) on media culture.

The major barrier that impeded the development of Media Education in Russia is the poor technical equipment of schools. As a rule there are no modern computers, DVD-players or video cameras at schools. The Ministry of Education is aware of this problem and in future promises to provide technological resources in the areas of sound and video equipment, but currently teachers have no opportunities to use the technological advances at their lessons.

One of the institutions that provide assistance for the Media Education is the Russian Association for Film & Media Education. Teachers and university professors who joined it write doctors' thesis on film & Media Education, elaborate models of Media Education, curriculum materials for schools and universities, publish books (Fedorov, 1989, 1994, 1999 and 2001; Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993 and others), provide workshops and seminars on Media Education. These efforts are aimed at developing pupils' and students' personality – developing an appreciation and aesthetic understanding of the media creativity, critical thinking and ultimately, critical autonomy. I can generalize Russian models of Media Education into following types: 1) educationally-informational models (the studies of the theory and history of media & media language); 2) instructionally-ethical models (consideration of moral, philosophical problems on the media material); 3) developing models (the social & cultural development of a creative person in aspects of perception, imagination, visual memory, interpretations, analysis, critical thinking, etc.). However the Association for Film & Media Education has about 300 members and its influence on masses of teachers is very limited.

Teachers that I interviewed define their approach to Media Education in this way: Media Education is subsidiary to basic education; Media Education as effective means for the development of personality; Media Education is a new possibility for the creative games & group forms of media work; Media Education is the means of active practical work with pupils. Most of the interviewed teachers think that their best lessons were whole-class discussion about specific historical, ecological, etc. problems. Sometimes teachers confuse Media Education with audio-visual aid in an ordinary lesson. Media language is seldom studied in school lessons.

Russian teachers report that their long-term media aims are the development of pupils' personality, critical & aesthetical consciousness with the help of advanced media equipment, including Internet.

Patterns & gaps of teaching

It seems to me that a good tendency about Russian Media Education is the willingness of teachers to develop their pupils' critical & creative thinking, their aesthetic appreciation of a media text. They use different forms of work, including role plays, team competitions, etc. The obstacles on the ways of Media Education are: media has not got an official status or curriculum foothold, no financial support. The majority of teachers use media in their classroom just as an audio-visual aid for their subject. Most of the teachers did not study modern media culture when they were students, are not familiar with such key concepts as "Media Language", "Audience", "Agency". They are more comfortable with components that the traditional courses contain, such as a genre (category) study, the critical analysis of texts, and discussion of content.

Limitations of research

I have to admit that my part of work in the EuroMedia project was very limited as far as the representative reflection of the real state of things in Russia Media Education concerns. It goes without saying that there is a point in the comparison of the lesson observation and the results of the analysis of interview. For example, it is possible to find out if there is a difference between the "theory" views of a teacher and their practical implementation. However we must keep in mind that a teacher prepares the lesson to be observed much more carefully that an ordinary lesson. That is, his everyday lessons maybe worse. Moreover there is another variant: during a common lesson a teacher feels more comfortable and free, and during the observed lesson he/she becomes shy and nervous, cannot focus on goals and objectives.

I did not have an opportunity to interview a large number of teachers (I think that if the experiment included more teachers, its results would be more objective). I am also quite sure that more teachers would have agreed to be observed at work and interviewed if they got paid a financial bonus. Today Russian teachers are sick and tired of working hard for small money, and as a rule, are not eager to become part of the experimental observation for free.

General Comments about Media Education in Modern Russia

National social, political and economic context

I can distinguish the following Russian social, political and economic context since 1991 (the year of liquidation of the Soviet Union): the beginning of economic reforms and the revival of private property;

the sudden division of society into the few rich and the vast majority of poor people; the crisis of reforms; attempts to solve economic problems with the help of the money borrowed from foreign countries; the decay of Russian industry; unemployment; the virtual abolition of censorship's effect on Russian media producers, giving them the first opportunity to turn to the most vital themes that were banned before.

Media Education context

Provision & development

Just like the education on the whole, Media Education in Russia resided under harsh ideological pressure for many years. Access to media information (films, books about movies, etc.) was denied by censorship. However Media Education in Russia has existed for about 80 years.

Contemporary Media Education can be distinctly divided into three main directions: Media Education of future professionals - screenwriters, directors, cameramen, actors, film-critics, etc.; - Media Education of future media educators in universities; Media Education as a part of traditional education of pupils and students in primary schools, high schools, colleges, universities, etc.

The history of the Russian Association for Film & Media Education goes back to the Russian Association for Film Education. The first attempts to instruct in Media Education appeared in the 1920's but were stopped by Stalin's repressions. And a new history of Russian Association for Film Education began the 1960s. The end of the 1950s - the beginning of the 1960s was the time of the revival of Media Education in primary & secondary schools, children summer centers (Moscow, Petersburg, Voronezh, Samara, Kurgan, Tver, Rostov, Taganrog, Novosibirsk, Ekaterinburg, etc.), the revival of film clubs, Media Education seminars, & conferences. Today Media Education in Russia is not compulsory for all schools & universities. Media Education can be integrated into aesthetic subjects (literature, art, music, artistic culture, aesthetics), linguistics (Russian and foreign languages), historical & philosophical subjects (history, philosophy, legal studies) and some other courses. Another variant: optional Media Education courses. Unfortunately, Media Education in Russia has been facing and is still facing numerous difficulties (financial, technical et al.). Many Russian schools and universities don't have the money for modern audiovisual and Internet equipment. And many teachers do not get their salaries paid regularly.

Curriculum space

Media Education is not compulsory in Russian schools (except for some secondary schools on an experimental basis). Some primary & secondary schools offer optional Media Education lessons to their pupils.

Russia has no compulsory General Curriculum in the field of Media Education, but the Laboratory for Media Education (a section of the Russian Academy of Education, Moscow) publishes the programmes and literature concerning Media and Film Education. The key themes of these Media Education programmes are "media language", "media audience", "media perception", "media category", "media technology", "esthetic qualities of media text", "media representation", "media agencies", etc.

Some Russian teachers consider the basis of media training to be practical, hands-on studies of media materials, but some teachers prefer theory to practice: analyses of the aesthetic value of films and TV programs with the audience. For example, Moscow's Cinema Lyceum and some other schools conduct group discussions of the merits and demerits of media texts from the viewpoint of their artistic conception.

Teachers' education and training (pre-service and in-service)

Pre-service teacher education has existed in Russia (Pedagogical Universities in Kurgan, Tver, Voronezh, Rostov, etc.) since the 1960's. For example, a course in Media Education has been offered in the Taganrog State Pedagogical Institute since 1981. Its students are trained to teach Media Education classes in schools. To fulfill diploma requirements some of them write reviews and essays on themes of Media Education. Some special Media Education courses (or short seminars) exist also for in-service Russian school teachers (Moscow, Kurgan and so on).

Theoretical position and frameworks

I can generalize Russian models of Media Education into the following types: 1) educationally-informational models (the studies of the theory and history of media & media language); 2)

instructionally-ethical models (study of moral, philosophical problems on the media material); 3) developing models (social & cultural development of a creative person in aspects of perception, imagination, visual memory, interpretations, analysis, critical thinking, etc.) (Fedorov, 2001; Penzin, 1987; Sharikov, 1990; Usov, 1993, Spitchkin, 1999).

I can distinguish also some of the Russian Media Education's principles: development of the personality (the development of media perception, aesthetic consciousness, of creative capabilities, of individual thinking, analysis, etc.) in the process of study; the connection of theory with practice; transition from training to self-education; connection of training with life; consideration of individual peculiarities of students. The main functions of Media Education are the following: tutorial, adaptional, developing and controlling. The tutorial function presupposes the understanding of the theories and laws, the adequate perception and analysis of a media work, capability to apply this knowledge in other situations, logical capability. Adaptional function manifests in the initial stage of communication with media. The developing function implies the development of creative, analytical, and other capacities of personality. Task controlling functions - the providing conditions for the analysis of media works (Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993, etc.).

Here are the main stages of my Media Education Model (Fedorov, 1989; Fedorov, 1999; Fedorov, 2001):

Verification module (the determination of the levels of students' media development and level of media perception);

2) Module of practical creation & perception (mastering creative abilities on the media material and the formation of the audiovisual perception of the structure of media works films (including their types and genres, ties with other arts, etc.);

3) Module of analysis (the development of abilities of analysis in the sphere of media art);

4) Module of media history (acquaintance with main events in the media art history, with the contemporary social & cultural situation).

I suppose that there's a point in introducing students to the media history only then, when they have already developed their media perception, the ability to analyze media works, creative approaches.

This model includes the cycle of creative practical exercises in the field of media: 1) literary-simulation (the writing of scenario's plan, text of mini-scenarios, etc.); 2) theatrical games (simulation of practical creation of media works, including magazines, films, TV-programs, etc.); 3) "pictorial-simulation" (the creation of collages, of pictures on the themes of media works and so on) (Fedorov, 2001).

Here are the main stages of the development of abilities of the analysis of media works (from Ury Usov's conception):

- the consideration of contents of key episodes, the most suggesting ones; detecting the artistic qualities of a media work on the whole;
- attempt to understand the logic of the author's thinking (reconstruction of the development of main conflicts, of characters, of ideas, of audiovisual image, etc.);
- the comprehension of the author's concept;
- appraisal (by the audience) of the author's concept (Usov, 1993).

Professional associations, agencies and support

The first Russian Council for Film Education in Schools & Universities was created as the section of the Russian Union of Filmmakers (Moscow) in 1967. This Council was transformed into Russian Association for Film & Media Education in 1988. Honorary President of Russian Association for Media & Film Education is Ilya Waisfeld (b.15.08.1909), currently working in the Russian Institute of Cinematography, Moscow. The Head of the Russian Association for Media & Film Education is Gennady Polichko (Moscow Institute of Management). Head of the South Russian Section of Association for Media Education is Alexander Fedorov (Taganrog State Pedagogical Institute). The number of members of the Russian Association for Media & Film Education is about 300: primary & secondary level schoolteachers, high school, university, college, lyceum teachers & professors, leaders of film-clubs, etc. The Russian Association for Film & Media Education includes also members

of the Laboratories of Screen Arts and Media Education (the Sections of Russian Academy of Education, Moscow). Unfortunately, the "epoch of reforms" of the 1990s had its impact on Russian Media Education. Now the Russian Association for Film & Media Education has not got any financial support from the State. This Association lost all financial resources in spite of the number of successfully realized projects (international Media Education conferences in Tashkent (1990) & Moscow (1992), Russian-British seminar (1992, 1995), the special courses for media teachers in Moscow.

The basic directions of the Russian Association for Media & Film Education are: Media Education Practice in School & Universities; Media Education Projects & Presentations; Media Education School & University Programs, Teachers' Training Programs; Media Education Conference & Seminars; Media Education Publications; Media Education Researches.

Resources (textbooks, materials, technology)

The Moscow publishing houses have published many Media Education books for schoolchildren & teachers. Articles about Media Education were published in the magazines "Pedagogica", "Cinema Art", "Ecran", "Specialist", "Cultural & Information Work", etc. One of the main Media Education sources is a scientific research. The first Ph.D. dissertations devoted to the problems of Media Education emerged in the '1960s-'1970s (O.Baranov, Y.Rabinovich, I.Levshina, S.Ivanova, U.Usov, etc.). The first dissertations devoted to the Media Education of pupils opened the way for the investigation on the Media Education problem in Russian universities. The most notable works on the Media Education theme in universities emerged in the 1980s – 1990s (S.Penzin, S.Odintsova, A.Fedorov, etc.). The first works touching the problems of the Russian Media Education on the whole (A. Sharikov, A.Fedorov, L.Zaznobina) were written in the end of 1980's - middle 1990's.

The Russian Laboratory of Screen Arts headed by U.Usov carried out the last big experimental project in the sphere of Media Education in the early 1980's. The project was made for teachers and students of several dozens of secondary schools in Moscow. In the 1990's researches on education were mostly locally oriented. Some educators wrote their Ph.D. thesis on the experimental work conducted just in one school class.

Since the mid 1960s Russian educators (U.Usov, S.Penzin, A.Sharikov, A.Spitchkin, L.Zaznobina and others) have published dozens of programs on film and Media Education.

I can distinguish the following types of the tutorial Media Education programs (basic education, distance education, combined education):

- programs for the future professionals in the field of media: screen-writers, directors, camera-men, film-critics, etc. (L.Zaitseva, K.Isaeva, I.Waisfeld, I.Trutko, M.Vlasov, S.Gerasimov, R.Urenev and others);
- programs for secondary schools (L.Bagenova, Y.Bikhovsky, E.Bondarenko, U.Usov, U.Rabinovich, L.Zaznobina, A.Sharikov, E.Yastrebtseva, etc.);
- programs for universities and colleges, including pedagogical institutes, the institutes of the teachers' training (E.Gorbulina, O.Nechai, S.Penzin, G.Polichko, U.Usov, A.Spitchkin, A.Fedorov A., etc.);
- programs for the complementary education of the audience in centers of the aesthetic and artistic education: in the so-called "houses and the palaces of culture" – sort of "community centers", in film-clubs (I.Grachenkova, R.Guzman,etc.).

According to the types of Media Education's models these programs can include the history and theory of media, creative, practical, games, discussions. As to the typology of the tutorial material of programs, they can be linear or spiral (Fedorov, 2001; Penzin, 1987; Sharikov, 1990; Usov, 1993).

Specific initiatives and projects

An important Media Education initiative was the creation of the first Russian web-site (English version) for media educators: www.mediaeducation.boom.ru (the main author of this site is Alexander Fedorov). This web-site informs the educators about the history, theory, methods and projects of Russian media & film education. Another example of a recent Media Education project is a summer school in Uglich (1998-2001) and Children Festivals of Visual Arts in the children summer camp "Orlyonok", media education conference in Taganrog (2001).

Possibilities for future research

I suppose that in Russia today it is impossible to hold a large-scale experimental research including teachers from different cities and towns without a financial support. However if the study has some budget in future, I think it will be possible to find out the true picture of Media Education in this country. To my mind, the research should include teachers of different subjects living in different regions of Russia. It should also include practioners and researchers from the Russian Academy of Education, the Russian Association for Film & Media Education and a representative from the Ministry of Education. The future research should also contain the analysis of the available school programs, books, and doctors' thesis devoted to Media Education.

Future development of Media Education

I think that modern Russia needs the concrete strategies of development of the Media Education projects. This strategy must concentrate their intentions not only on the technical media equipment of Russian schools, but also on the new methodologies, of consuming digital images and information. Russian education needs a productive cooperation with the Ministry of Education, the Association for Media Education, Educational web-sites' & CD-ROM producers.

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Media Education as a part of mother tongue teaching in Slovenian secondary schools

Karmen Erjavec
Zala Volčič

This study in Slovenia has focused on the issue of how Slovene schools are responding to the technological and informational challenges of the global world. In the first part, a general societal framework will be presented, with the emphasis on existing projects of Media Education in Slovenia. The second part traces the aims of the study. The research questions and methodology are introduced. The third part deals with the teachers' responses and provides a general summary of the ten structured interviews. In the fourth part, the ten lessons observed are analysed. The fourth part further explores the selected case studies - two structured interviews with teachers and the lessons which were observed. The conclusions offer a critique of the existing model of Media Education and propose some solutions regarding the contributions of official educational structures in Slovenia.

General framework

The social context of Media Education in Slovenia

At the end of the 1980s, changes in the political, economic and cultural spheres challenged Slovene citizens' perception of reality and invited them to become active participants in a democratic project of creating social life. Political, economic and social conditions for the existence of democracy in Slovenia are, however, rather unstable. Civil society is not clearly distinguishable from the state. Political parties do not successfully represent a bridge between the state and civil society. The market is becoming the only common denominator of pluralism and democratic transition. Widespread changes are occurring in all spheres of Slovene life.

In Slovenia, political equality is increasing in the sense that all citizens are given the opportunity to vote for those who would represent their interests. At the same time, social inequality is deepening, both because of the re-structuring of property relations and because of new social problems (unemployment). How will all these changes affect the possibility and the will of the people to participate in public matters? Slovenia is neither politically, nor economically stable, and does not have a history of nourishing a vital public sphere. Modern democracy is evidenced not only by a legal state, but also by civil society, which was so eagerly conceptualised by new legal and political theory. In such a case, how can political democracy ensure development in the direction of a stable, democratic state?

Slovene media are undergoing a two-fold transformation in the direction of both (re)nationalisation and commercialisation. A political élite has been trying to use the media for their own purposes. The media and the political élite are oriented towards the maximisation of profit because a capitalist market economy is seen as the only way to legitimise political changes. The neo-liberal rhetoric of media deregulation is championed on the grounds that the media are paralleled by party- political pluralism and parliamentary democracy, and that the democratic requirements for more communication channels and media can be met only under market conditions. Media debates have reflected the key controversies of the general project of the democratisation of the Slovene society.

Media Education in Slovenia

In the 1990s, there has been a boom in the Media Education field in Slovenia. The Media Education project was developed by the Media Education Curriculum Research Group composed of three communications scholars. They claimed that *"the main goal of Media Education in Slovenia is to educate an autonomous, competent, socially responsible and active citizen, who knows how to select quality information and responsibly communicate in the media and other societal forms of communication"* (Košir, Erjavec, Volčič, 1998). Media Education ('vzgoja za medije') has three main components (Erjavec, Volčič, 1998, pp. 15-17):

> *"*1. Creating awareness of the micro-processes of media communication: analysis, evaluation and communication skills. In this part of Media Education, students develop skills for analysing and producing media messages, explicitly extending the traditional skills of literacy to include 'critical reading' and 'writing' for the mass media. This conceptualisation includes the main characteristics

of the mass media (print, broadcasting, computer (the Internet)) and their products: media type, genre, codes, narrative, values, aesthetic component, production; and the characteristics of the audience (use, pleasure, choices, active reading skills, and demographical values). On the first level of Media Education, students should discover a relationship between media texts and audiences. This level involves an examination of the techniques, technologies and institutions involved in media production, the ability to critically analyse media messages, and the recognition of the roles that audiences play in extracting meaning from messages. Students should be able to understand how the mass media work, how they construct meaning, how they are organised, and how to use them wisely and creatively.

2. Creating awareness of the macro-processes of media communication: an analysis of political, economic, social and cultural contexts of the media environment and building an appreciation of the importance of monitoring the world. Creating awareness that the media dominate our political and cultural lives and that almost all information beyond direct experience is mediated. Media Education has a potential for encouraging students to assess critically the relation of the media towards politics and the economy in the public sphere, and to analyse the effects of the media on the social structure and on cultural reproduction. This phase of Media Education involves gaining knowledge about the ways in which media institutions are shaped by historical, political, economic and social forces. Students are informed about the ways in which the media shape attitudes and values, political and social institutions, and how they can decode and resist persuasion and propaganda techniques used in the media. They develop critical awareness of the techniques of marketing, public relations, sponsorship and a host of techniques, which saturate the media. Media Education informs the students about the function of the media in democracy, why it matters that citizens gain information and exposure to diverse opinion, and that people need to participate in decision-making in their community and state. Therefore, on the second level, students discover a relationship between the media, citizens and society. Learning about the social aspect of the media encourages the students to participate in the media-saturated world they live in.

3. Participating in the media and other forms of communication in society: this phase of Media Education involves active participation in 1) the efforts to mobilise the ability of the students to identify the issues of concern, and 2) their eagerness to understand, explain, and participate in a democratic system."

During the transformation of the education system in Slovenia the authors of this study have been trying to integrate it to all educational levels. At the first level, the authors have implemented Media Education in some kindergartens in an experimental way. The main aim is to develop an understanding of differences between fiction and non-fiction, advertisements and news, realistic and fantastic modes amongst pre-school children (five year olds).

Media Education is an important part of the primary school curriculum in both quality and quantity. It is mandatory in all Slovene language courses throughout compulsory schooling and it is also a part of the civic education and ethics courses in Grades seven and eight. Most importantly, Media Education is developed and implemented as an optional course in the last three years of primary school.

Media Education has been also integrated into the secondary school curriculum as a compulsory part of specific, independent and obligatory courses, such as Slovene language, Sociology, Psychology and Art History. In Sociology classes students learn about media institutions, and the political, economic, social and cultural contexts of the media environment, media construction of reality, media persuasion and propaganda techniques. In Slovene language classes, students are

informed about the characteristics of media texts. According to the *National Curriculum for Slovene Language for Secondary Schools* (1997, pp. 10-12), the aims of Media Education are to:

a examine different media text and style forms;

b develop skills of analysing the grammar of media language;

c understand the basic characteristics of essential journalistic genres.

Psychology students learn also about media effects on audiences, especially about media violence and stereotypes.

Regarding the expertise for teachers, the Department of Communication in the Faculty of Social Sciences at Ljubljana University offers a wide range of Mass Communication programmes. The Media

Education Curriculum Research Group has also developed Media Education studies: students are educated for teaching an optional Media Education course in primary schools. They are preparing monthly seminars for teachers of different courses, which include Media Education. Every year around 200 teachers have completed such courses. For small countries like Slovenia, this is a relatively high number. The Slovene Ministry of Education and the schools themselves finances the seminars.

However, in the University, not all teachers at primary and secondary levels have the opportunity to follow a course of Media Education as a part of their initial training. We believe that pre-service training in Media Education should be offered to all teachers as a basic competency, related to their general pedagogic skills and specialist disciplines. There is a lack of support for the integration of Media Education into initial education for all teachers. Training is offered only to interested practising Media teachers. This training includes both the concepts and understandings involved in Media and the pedagogical skills required to teach it effectively. In Slovenia, Media teachers are not organised into any type of association, which would provide a back up to individual initiatives. The University of Ljubljana's Faculty of Social Sciences acts as a network that provides a link between teachers, parents and media professionals. There are also several other resources available for teachers and the Faculty of Social Sciences offers information, textbooks (Erjavec & Volčič, 1999a), radio (Erjavec & Volčič, 2001) and television and Internet (Erjavec & Volčič, 2000a), and supporting audio-visual material (two videos on the production of news in the print and TV media (Erjavec & Volčič, 1999c)), researcher institute, workshops, summer schools. There have been several Media Education texts for teachers written by the Media Education Curriculum Research Group since 1996 (Košir & Ranfl, 1996, Erjavec & Volčič, 1999b, Erjavec & Volčič, 2000b). Also, the Media Education project at the Faculty of Social Sciences evaluates the quality of existing Media Education programmes according to their impact and according to success/failure indicators. The analysis showed that the computer literacy project, which is a part of the Media Education programme, has received more support from the Ministry of Education and Sport and the government, because it falls in line with some general political and economic principles valued by Slovenian society. It is widely considered to be the 'magic road' that will lead the country towards being part of the technologically developed Western World. However, a close analysis has shown that the concept of the computer literacy project needs further elaboration. While focusing exclusively on equipping classrooms and providing teachers and pupils with technical skills, it neglects the elements of information literacy. The concept has been accepted uncritically, with the goal of helping the pupils become skilled workers.

In Slovenia, there has been no previous research on Media Education. One reason for this is that Media Education was only integrated into the school system in the mid 1990s and there was no interest in Media Education in Slovenia before that. Another reason is the lack of financial and institutional support for pedagogical research from the educational authorities.

Specific Media Education development projects in Slovenia

This part will briefly introduce different existing Media Education projects in Slovenia that are organised on different social levels.

One of the specific children's media projects that has operated from the local to the national level is The Children's Parliament. It presents a unique model in Europe. The Association of the Friends of the Youth (ZPMS) is a non-governmental Slovene organisation, dealing with educational, cultural and social issues for children, teachers and parents in Slovene society. There are a lot of practical projects going on. In 1998/99 ZPMS's main object was educating the children on the topic of media. The main objective was to teach them the basics of 'media issues', and to equip them with the necessary knowledge to discuss the topics in school as well as in local, regional and national parliaments. The main achievement of this project was the popularisation of Media Education among teachers and pupils. The participants in the primary school system became familiar with the main ideas and goals of Media Education.

The Slovene committee of the United Nations International Children's Emergency Fund, together with the Media Education project at the Faculty of Social Sciences, organised the Children's Broadcasting Day with the goal of getting as many youngsters involved as possible to participate in the media. On this specific day, awards are given away to the most creative and youth friendly radio-station; to the most media equipped school; and to the most imaginative radio and television programme for children in Slovenia. In this way, UNICEF encourages children's participation in the media through financially sponsoring the project.

Specific cases of Media Education have been developed by different local organisations, which deal with Media Education. For example, Parent's School is a kind of informal school, organised by active parents with the co-operation of primary schools and community organisations. The types of activities

that are involved are discussion-groups, lectures, and seminars. On a voluntary basis, parents and teachers (and also local political representatives) address problems and try to resolve them through the process of public opinion formation. Some of the main problems at core of public debate are: media violence; media stereotypes; excessive media consumption; and the lack of active alternatives for spare time.

Adult education in Media Education is offered by the Andragogical Centre, which is a part of Ljubljana University. The centre's main focus is functional illiteracy, in which Media Education covers specific issues. More than two hundred adults are educated here yearly and participate in Media Studies classes. A significant component of effective, long-standing Media Education is involving parents families and individuals in Media Education programmes. Media Education is seen as part of life-long learning.

Aims of the research: Media Education within Slovene language teaching

The purpose of this research is to present the media understanding, purposes and practices of Slovene language teachers in secondary schools. It aims to uncover strategies and practices in the classrooms, while dealing with Media themes. It also identifies the main problems of teachers and the role that the formal institutions are supposed to play. Also, our focus, because of the ethnographic work, is in many ways humanistic. By seeking a relationship with research participants, the researchers are already assuming that we can learn something from our subjects that their stories are worth listening to. In that way, this kind of recognition of the worth of teachers is directly related to the critical theoretical tradition of desiring social change.

Method

There were ten participatory observations of classes carried out in December 1999 in different parts of Slovenia. From the original pool of two hundred participants, ten teachers were selected on the basis of their diversity and representation of the general Slovene teacher population. So, in parallel with the classroom observations, ten structured interviews were conducted with the same teachers. The responses were recorded and later transcribed. Each interview was conducted, recorded and transcribed and analysed carefully, according to the general framework of the Euromedia Project research design. The sample was chosen from the Slovenian Ministry of Education database following the urban-rural ratio, number of students in different regions in Slovenia, and age of teachers. It is representative of the population of Slovene language teachers.

Since qualitative interviews are so time-consuming to conduct and analyse, only a limited number of people can be interviewed. Thus, participants should be carefully selected for their special expertise or experience, and it is important to identify and seek the participation of the people who will be the most informative and helpful rather than interviewing only those people who are the easiest to access. It is also important to keep in mind that the criteria for selecting potential interviewees may change as the study proceeds.

Teacher's responses (structured interviews)

Background

All of the selected teachers came from a Slovene language background and had qualified from the Faculty of Arts, Department of Slovene language at Ljubljana University. They were mostly interested in grammatical structures of Slovene language, some of them also a literature (two of them). Five teachers had taught in schools for more than twenty years, three of them for more than ten years, while the rest were recently qualified. Most of them had been teaching media for only a few years, from 1995 onwards. The reason why they had become interested in media topics was usually the recent transformation of secondary school system in Slovene curriculum (which involved the implementation of new topics in obligatory courses) and societal demands for this kind of knowledge. The teachers could be divided into two main groups, according to their approach toward Media Education: 'protectionists' and 'critical users'. These categories also corresponded respectively with older and younger teacher groups, as represented by these quotations:

> "Children are bombarded with television images all the time...therefore, they don't need more of it in the classroom, in school...which is the last barrier of high culture ... what the teachers are here for is to equip them with traditional values and skills, such as reading Cankar, Prešeren and Shakespeare". (Jože Pikalo)

> "Our children have to be educated and prepared to enter the media environment. Only through critical analysis and understanding of media, will children be able to survive." (Slava Bišček)

As their most successful lesson, most of them mentioned the use of popular television material (soap operas, talk shows, interviews, and music videos) for analysing grammar structures.

Teachers' school contexts and available support

Basically, all the teachers followed the curriculum, in which one fifth of all the content is devoted to Media Education. However, the group of 'critical users' teachers tended to focus more on media themes when covering different subjects inside the Slovene language. Two thirds of the teachers were currently involved in supervising school-newspapers, and they all clearly expressed this specific work as an incredible 'Media Education success'.

On the question of what proportion of (14-16 year old) pupils have recent experience of Media Education, one can answer that all Slovene pupils have it, because Media Education is a part of the obligatory Slovene language course. Most expertise and seminars for teachers come from the Ministry of Education. Private, commercial, business corporations are not yet involved in any expertise or financial sources in secondary schools, which are open only to formal, governmental institutions. Media Education, as we have said, is also part of several different courses, such as Sociology, History, Art, etc. But pupils are also involved in different forms of newspaper work, school radio programmes, WWW home-page design, and local media participation. Four of the teachers were part of an educational training process organised by the Faculty of Social Sciences, which is the only institution that offers Media seminars.

The teachers found themselves in different situations in school; most of them claimed that there was no willingness on the side of the school to encourage and prosper Media Education knowledge and other 'new' approaches. In Slovenia, there is only one syllabus, which is standardised and has to be carried out in every secondary school.

Long term aims

The 'critical users' group agreed that the long term aims of Media Education are to develop socially, media-functional citizens, who will be able to critically analyse and select quality information, which is so crucial for democratic participation:

> "Children have to be able to distinguish between *Esmeralda* (a popular soap opera on Slovene commercial television (and public affairs news. Is *Esmeralda* really going to rule our lives? There is nothing wrong with purely watching soap operas, but children have to understand the genre, its production and the context." (Karina Cunder)

All of the teachers claimed that their pupils enjoy and are challenged by the media topics. They also claimed that their personal views do not affect their teaching, but later, in the participatory observation, it was obvious that most of the teachers included highly personal statements and judgements about the quality of media texts (film critiques, commercials) in their teaching. They also all agreed that commercials were the most popular topic in the classroom that pupils were very much engaged when analysing the commercials. The concepts of television genres, film, and public/private were also addressed frequently.

Some of the teachers exposed the problem of teaching about popular media texts in the classroom. 'Protectionists' mainly focused on protecting pupils from negative media effects, and also pointed to the danger of "television images becoming a norm".

The teachers were reluctant in answering the question on the future of Media Education. Some of them argued that it has to be given an urgent priority, but some argued that there is already too emphasis on much mass culture texts in Slovene language courses.

Teaching methods, curriculum content and resources

It was quite obvious that the older generation of teachers were using exposition as a main teaching method. Younger teachers were starting to adopt new teaching methods, such as group work, discussions, and work-shops.

Most of the teachers claimed that girls were more interested in poetry, reading books, newspapers, and magazines, while boys were more familiar with new technologies. Other research has shown that, 81 per cent of boys have their own computer at home (Erjavec & Volčič, 2000b).

Teachers usually adopted an expository style in the classroom, and followed specialised textbooks, produced for Slovene language courses and recognised by the Ministry of Education. All of them then adjusted their lectures with their own worksheets and ideas. They did not follow textbooks produced specially for Media Education. They felt that media topics always encouraged the interest of children in topics of Slovene language, but their knowledge of media did not influence other aspects of teaching because they were required to keep within the Slovene language curriculum.

Lesson -focus

Teachers strictly followed the syllabus and even though they were aware of the researchers visiting to observe them, most of them did not change the topic of their classes. Some of them decided, however, on topics that they felt most comfortable with.

Lessons observed

Table 1: Aims of lessons observed

1. The analysis of newspaper advertising 1.1. To understand the language of advertising 1.2. To see advertising as a specific media form 1.3. To raise awareness of the linguistic 'mistakes' used in the language of advertising 1.4. To understand the effect of foreign languages, especially English, on the Slovene language
2. The genre of interview 2.1. To get to know the structure of the interview 2.2. To study the language of interviews 2.3. To examine face-to-face communication
3. Understanding communication 3.1. To define a recipient and a sender of a message 3.2. To improve the conditions of communication 3.3. To get familiar with different forms of communication: from face-to-face to mass communication. 3.4. To reinforce understanding of the importance of communication
4. Reading a report 4.1. To answer what is a genre and to differentiate between informative and interpretive genres 4.2. To study the basic newspaper genres 4.3. To practise writing in a report genre, with the emphasis on grammatical structures 4.4. To work to a deadline
5. Analysing photographs 5.1. To differentiate between verbal and non-verbal communication 5.2. To analyse subjective interpretation of media texts 5.3. To look at the ways photographs function beyond the meanings of language 5.4. To gain understanding of the notions of persuasion and propaganda
6. Spoken-written communication 6.1. To encourage pupils to practise spoken and written communication, while trying to achieve the same goal 6.2. To examine the differences between forms of communication - visiting a press conference, and writing a report afterwards 6.3 To relate pupils' actual understanding of the role of spoken and written communication to the hidden agenda lying behind
7. TV genres 7.1. To understand the characteristics of television 7.2. To analyse the characteristics of genres 7.3. To test the role of genres 7.4. To be able to reflect on specific genres
8. Film 8.1. To discover the characteristics of film production and film communication 8.2. To examine film language 8.3. To be able to read and analyse a film critique 8.4. To be able to write a film critique grammatically 8.5. To reflect on the question: why do I want to see this movie?
9. The dichotomy private/public 9.1. To examine, through a graphic in a newspaper, the question of the private rights of public officials and famous élites. 9.2. To discuss how far the media can go in covering private lives
10. TV journalist 10.1. To examine the work of a TV journalist 10.2. To develop skills in analysing television news 10.3. To get familiar with the characteristics of television language

Table 2: Key concepts central to lessons

Key concepts central to lessons	Frequency
Language	10
Genre	4
Image analysis	3
Audiences	2
Representation	3
Narratives	3
Public/private communication	1

The above table foregrounds the notions and the meanings that teachers used while teaching about media. There were seven key areas that the teachers declared. It is not surprising that the analysis of the language and genre is the most important aspect in teaching the media in Slovenia. It is precisely because Slovenia is a small, relatively new nation-state, that it still seeks to legitimise its own existence, and the language is the most important element and constituent of its nationhood. The teachers stressed the importance of pure Slovene language, because this focus on language echoes the formal, institutional stand of Ministry of Education in wanting to preserve the Slovene culture. The new Slovene generations have to recognise the importance of national culture. What is encourage is the sense of belonging to the nation-state; the Slovene nation, as every nation, regards itself in terms of its singularity, as a unified and coherent whole, and the Slovene language plays an important part here.

Technology was used in four cases of the research, as a tool of presentation of media texts but not as a topic to be studied. Television, VCR and Internet were most frequently used technological tools. In all of the ten cases, the content of the class was language-focused, in seven cases text and genre were addressed. The syllabus encourages group work in a classroom, but usually the methods employed were teacher exposition, followed by group activities, with questions and answers.

General characteristics of teaching Media Education

Generally, the secondary school system in Slovenia is nationally standardised and there are no any essential differences in their policies. They are mainly public, which means that technologically they are equally well (or badly) equipped. They are well aware of our media-saturated society, but do not recognise and identify the strategies of their responses to the challenges. The practice of Media Education in Slovenia is mostly dependent on the work of individual teachers themselves.

The Ministry of Education as the highest national political authority does encourage (financially and organisationally) engagement with new media technologies through different school projects: for example, though computer literacy seminars. Generally speaking, the official policy of the Ministry of Education favours and gives priority mainly to technological literacy but does not recognise the importance of ideological themes in the Media curriculum.

The Slovene language teachers, when they said that they were doing Media Education, were mainly analysing different media texts, while assessing grammatical structures and rules within Slovene language. The emphasis was on analysing Slovene language structures, even though the texts were media ones. As a result, the ideological-political-social context was being neglected. There were three main aims apparent in the Media Education classes we observed and in teachers' declared aims. The first one was to examine different media text and style forms, the second was to develop skills of analysing grammar of media language, the last was understand basic characteristics of essential journalistic genres. The main emphasis in Media Education was on language.

The younger group of teachers (up to forty years old), followed media/technological developments and the challenges of media environment. They integrated Media Education into their classroom practices even more than they were obliged to by the curriculum. We have called them 'critical users' because they recognised that one has to understand how the media operate in order to become critical citizens.

The older group of teachers (over forty years old), whom we called 'protectionists' of high culture, saw the media and new technologies as a threat to national culture and identity. They called for a focus on basic practices in the classroom, such as reading books, writing letters and analysing classical Slovene poetry. One could easily argue that these teachers spoke the language of technophobia.

They saw media as standardised, repetitive and superficial, celebrating trivial, false pleasures. They claimed that the media lack intellectual challenge and do not require the effort of any thinking. They saw audiences and pupils as part of a mass of passive consumers who accept produced commodities in order to achieve false satisfactions. There have been some studies indicating that the older generation of Slovene teachers are less inclined to use technology in the classrooms (Erjavec & Volčič, 2000b).

Selected case studies

The two selected in-depth interviews were selected because they represent members of the Slovene teachers' community, and they would both be considered as 'typical' teachers and well-articulated, critical, helpful.

The case studies to be presented were of Sonja and Helena. Sonja (thirty two years old) teaches in a Ljubljana Gymnasium. In the lesson observed, she and her class examined the genre of the interview. The class consisted of fifteen girls and ten boys, in the first year of secondary school (age: fifteen years).

Helena (forty seven years old) teaches in a Gymnasium in Kranj. Her class, which was the first-year class of secondary school, consisted of seventeen girls and thirteen boys (age: fifteen years).

Interview 1: Sonja

Sonja has taught Slovene language for twelve years in the same secondary school in Ljubljana. She became interested in Media Education five years ago, because of the needs of her pupils, and in her words

> "Children would come to school and talk about programmes they have been watching on the television yesterday. They would constantly discuss media programmes even during the class. I could not join in their conversation and I remember one time we were talking about adjectives, spelling and their characteristics in Slovene language. One of the pupils said the example of distinction: poor/rich... and he added - rich as family Walsh from Beverly Hills. I had no clue at that time that family Walsh was... but the conversation in the class about Beverly Hills just started. Some pupils started to argue that Beverly Hills presents a real America, some argued that America as a society is not rich... well, my frustration was I could not join in and that time I decided I would take a closer look at media issues, and these days, I am more comfortable to argue with them about media themes."

Sonja claims that the aims of Media Education are basically to prepare pupils for life in a media society. The important goal is to try to raise awareness of the television world and its mythical characteristics. Regarding methods, she had lots of problems with new technology but she asked for help in the classroom and actually pupils themselves taught her how to use a VCR and a camera. As a favourite lesson, she remembered classes devoted to the analysis of commercials, where pupils were analysing texts, life-styles, language and their own consumption habits. They were also involved in the production of their own commercials, where they were supposed to produce them against smoking or they had to advertise healthy food.

According to Sonja, her personal views do not affect how she teaches in the classroom. She claims she wants to be as objective as possible, however, she says that pupils themselves demand her personal statement on specific issues:

> "My pupils would always ask me what I think about television programmes, what I believe a quality programme is, what I think about commercials, what I declare as negative effects of the media... I think this is a serious problem, and I do not know the answer on the question, because, after all, it is a huge responsibility for teachers to give opinions in the class on media topics. But we are asked and expected to. This is a real dilemma for me personally."

As said, Sonja frequently uses television, a VCR, and Internet in the class. School policy is not really encouraging her and she described it as "more or less negative attitude toward Media Education. They think pupils get enough of television at home..." She sees the future for Media Education as being supported by the computer industry. "The school does not favour the development of media literacy, of technological literacy. There is no money there. Also, the Ministry of Education does not really financially support these projects. I see the solution in the industry - maybe Microsoft will offer to equip our classrooms... " In the future, she wants to be able to lecture on more media-related topics and to incorporate more social-cultural context in her Media Education lessons. The problem, she says, is

that Media Education teachers have to emphasise the grammatical structures of the Slovene language:

> "We are obsessed with Slovene language as a common denominator of Slovene identity. I believe it is right we cherish our language, teach children the Slovene words but we should be able to go hand-in-hand with progress and try to understand that what our children need to know is not the same as it was twenty five years ago and we should adjust our school curriculum to this demand!"

Sonja's lesson observed

Sonja started with a short overview of the previous class on genres, and continued with presenting the interview genre. She focused on main the characteristics of the interview, on its structure and its role in journalism (ten minutes). She pointed out that the interview is a method of a journalistic work and a journalistic genre.

> "There are thematic and personal interviews. I want you to become familiar with both of them. First, we will watch a video, presenting a personal interview, later, we will practice ourselves a thematically interview - the theme will be Media violence."

She explained in detail the characteristics of the interview genre. The class had seen a short video (five minutes) of the interview in which the most popular young Slovene journalist interviewed a famous Slovene sportsman. The pupils had become familiar with the interview in practice.

A simulation of the interview followed for the next thirty minutes. The class had chosen one pupil to conduct an interview. Pupils were divided into two groups. Each group was supposed to discuss the issue of violence on the television. The first group argued that violence affected young children, the second group that violence does not affect its viewers at all. After ten minutes of discussion, the groups chose representatives - each group one. The three pupils then simulated the interview on the topic of television violence: two were interviewed as experts, one did the interviewing. The first expert from the first group claimed in his/her arguments that there are no media effects, the second that there are many empirical data that prove that there are media effects. All the interviews were recorded.

The simulated interviews were diverse and the discussion on media violence that was encouraged through the simulated interviews that followed in the class was vivid, creative and alive. It proved again that media violence is a topic that makes the participants argue. Pupils primarily emphasised that the concerns about violence have continued to this day.

Then they talked about the fact that there exist so many television 'facts', such as that before the average American child leaves elementary school, researchers estimate that he/she will have witnessed more than 8,000 murders on television or children aged two to five average twenty five hours per week watching television. But one of the girls in the discussion said that:

> "Yes, the statistics are frightening. But we don't know what television violence really is or what it should include. Should it include the news? Shakespeare's plays? Cartoons? While we all admit that we know right away violence, when we see it, it is very difficult to define it... So, the problem is trying to decide what kind of violence to object to - how could one tell a history about Nazis in World War II, for example, without trying to document or show in some fashion the unspeakable violence they practised? But isn't showing that inhumanity just a way of exposing it for what it was - and therefore an anti-violent statement?"

Sonja pointed out that there are indeed reasons to attribute violence to the media, as they would see in future classes, but the links are weaker than common sense or headlines would have one believe. She pointed out that:

> "Violence on the screen inspires and expedites some aggression in some children. After watching violent programmes, many children become hostile, push each other around, stop co-operating, become more fearful, and become desensitised."

Pupils, who 'defended' violence on the television argued that its effects cannot be proven conclusively. They point out that, for example, Brutus never saw a violent TV show. One of the pupils said that, for example, the case of the five-year old Beavis and Butthead fan that started a fire and killed his two-year-old sister may have been starting fires long before these characters were made.

In the last minutes of the lesson, Sonja once again made key points about the genre of the interview. In the concluding part, she also made the point that the genre of interview can encourage different 'hot', controversial topics to be discussed not only in the interview, but also in the public sphere itself. Next time, she concluded, each of them would conduct his/her own interview.

Interview 2: Helena

Helena has taught Slovene language for twenty four years in the secondary school in Kranj. She is convinced that the mass media have a strong negative effect on today's youth, especially on their capacity to use language in a creative and rational way.

> "In everyday contact with the students, I myself notice that the children give too much attention and their time to mass media, especially television. The Slovene surveys shows, if I am correct, that the Slovene kids watch four to five hours of television per day. According to myself, and also according to some psychologists, that is too much. The Slovene kids like to watch American television - soap operas and movies. Those have a seriously dangerous impact on kids' taste, and language. Television's language is simple and one-dimensional. Television also does not encourage the children to critically think or question the world around them. The youth today does not read anymore..."

Helena sees the aim of Media Education in teaching and informing the children about different alternative sources of information - not only television, but also books. The children should not be too dependent on television and the forms of consumerism that are propagated by the commercial media. They should embrace the Slovene language as a Mother Tongue and they should cherish it.

Mostly, she devotes class time to exposition and to the analysis of media texts. As a favourite lesson she remembers classes devoted to modern literature:

> “Once, they visited a famous Slovene writer, who talked and discussed with the class the role of the written word in creating Slovene culture. He had an enormous impact on the students. He motivated them and he encouraged the students to write more essays and poems. The students started to be aware that literature is not something old-fashioned and they devoted a couple of the next classes to comparing literature with television shows.”

Helena is seriously concerned with the use of the Slovene language by the Slovene public and in her classrooms. She sees her mission as propagating the ‘correct’ use of Slovene among youth and drawing attention to the negative effects of the media.

Helena is also convinced that the school does not look after the reading habits of the students. "We should be offering more books in our libraries, more events on the reading culture..." She does not see the potential of computer literacy and she argues that "while the students might use computers, they are still going to be illiterate in the Slovene language.

> "The Ministry of Education is not aware of the importance of keeping the role of Slovene language as a central element in educating Slovene youth. "I am really afraid that in ten or fifteen years, we will all speak only English".

Helena’s lesson observed

Helena defined the purpose of the class at the beginning as being different way of interpreting the meanings of the texts. In the first fifteen minutes, she was lecturing on the definitions of "Who is the communicator? Who is the interpreter? What is a text?".

In the next fifteen minutes, the class discussed how we cannot understand people absolutely, but we can understand what listeners or viewers express to us. They did some exercises as well: Helena read from Homer and the students had to interpret the poem themselves, writing down the most important arguments.

In the second exercise, Helena read a short article from a newspaper, and the students had to discuss who was communicating with whom and with what purpose. In the concluding part, Helena once again made key points about the main elements of the communication process (communicator, text, interpreter) and different ways of interpreting the meanings of the texts.

Conclusions: A critique of the existing model of Media teaching in Slovenia

The first strand of our critique is of the élitist approach to Media Education, which claims that media culture can be understood and criticised from the position of high culture, from the position of the tastes and aesthetics of high cultural élites. The élitism of ‘protectionists’ prevents an understanding of media culture as offering a wide range of diverse cultural products. The second strand attacks the notion used by critics about authenticity. What does ‘authentic’ mean? If we go further, we believe the ‘protectionists’ form of Media Education, by focusing on grammar in general, fails to embrace issues of social, political and economic change. It limits itself to the sphere of linguistics and posits itself as a

cultural arbiter and judge of the taste and 'correct' language. That kind of Media Education transfers attention from causal, originating explanations of media culture to structural linguistic explanations. Also, at the level of language, teachers mainly study words or phrases from the media, not larger structures of discourse in society. This could be seen as a concern with individual word, and not larger political, economic, cultural structures. It seems, according to our sample, that Media Education in Slovene language courses is sometimes apolitical. It does not take into account the material processes of production and it neglects historical and political phenomena, while reducing everything to formal language matters.

When Media Education focuses on structures in language and grammar, it eliminates questions of social control power, aesthetics and culture. These are reduced to strictly language categories. Media Education has no apparent theoretical framework for a critical assessment of the role of the media in Slovene and global societies. Without asking the broader, contextual question 'Why?' Media Education teachers in Slovenia do not address the question of how to understand a wider picture of mass communication. The questions regarding the balance between the role of technology, economics, and social-cultural structures are left out. After all, the mass media are social institutions, working in a society, with their own distinctive sets of norms and practices but with the scope of their activities subject to definition by the wider society. Media are dependent on society, on political and economic forces. Currently, Media Education does not recognise the importance of historical reflection in understanding social reality and media texts, and further, does not recognise that the relationship between the media and societies is reciprocal. A country creates a national media system, and this media system in turn modifies that society. Since every nation is different and media systems vary from nation to nation, the interaction between a given society and its media is unique. So, in every country, social factors interact in unique ways: to create a national media system that is used, to perform a variety of functions, which eventually participate in reshaping the interaction of media and societies.

The main reason why Media Education in Slovenia currently focuses mainly on grammatical structures is a total lack of any initial Media Education programmes for future primary and secondary school teachers. It depends on the individual teacher as to what media themes will be included in their lessons. As a solution to this problem, an obligatory one semester-long course should be offered to all teachers. Also, formal institutions such as the Ministry of Education, should continually offer more seminars, projects, and expertise for them.

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Abstract

During the transformation of the education system in the 1990s, Slovenia has been integrating Media Education into all educational levels. In secondary schools, Media Education is a compulsory part of specific, independent and obligatory courses, such as Slovene language, Sociology, Psychology and Art History. Slovene language teachers are mainly analysing different media languages and genres. Through this analysis, the researchers of this study argue that the ideological-political-social context is

often neglected and left out of Media Education. The researchers recognise two main groups of Mother Tongue teachers: the 'critical users', who do follow media/technological developments and recognise that one has to understand the realities of how the media operate in order to become critical citizens; and the 'protectionists' of high culture, who see the media and new technologies as a threat to national culture and identity. They see the audience, and students, as part of a mass of passive consumers who accept produced commodities in order to achieve false satisfaction, as in the Frankfurt School analysis of the media.

About the Authors

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Teaching Media in Catalan (Teaching Media in Spain)

Ricard Huerta Ph.D., Universitat de València

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N.B.:

This research is a part of the "Euromedia Project" in which the following countries participate: Belgium, England, Germany, Finland, Greece, Hungary, Ireland, Norway, Russia, Slovenia, Spain and Switzerland. The "Euromedia Project" is co-ordinated and directed by Dr. Andrew Hart, researcher and director of the "Media Education Centre", Research and Graduate School of Education, University of Southampton, England.

Participants

(Secondary School teachers who have participated in the interviews)

Ramón Climent López	IES Doctor Simarro	Xátiva
Eva Dénia Moreno	IES Jordi de Sant Jordi	Valencia
Carme Doménech Pujol	IES Faustí Barberá	Alaquàs
Rosa Escrivà Sendra	IES Ferrer i Guàrdia	Benimaclet
Jordi Miralles Alepuz	IES Pere Boïl	Manises
Carme López Pavia	IES La Misericòrdia	Valencia
Enrique Pascual Orellana	CEU Sant Pau	Montcada
Conxa Revert Gassó	IES La Misericòrdia	Valencia
Carles Solís Logan	IES La Misericòrdia	Valencia
Juanjo Villanueva Oñate	IES La Misericòrdia	Valencia

Criteria for teacher selection

In order to design the present research, we selected a group of secondary education teachers, who represent the characteristic features of this education stage. At first sight, there is a balance between male and female participants, the same balance as in secondary teachers in general.

Regarding the schools where they teach, most of them are public, although some representative samples from the private sector have been included. The survey also included schools from localities away from the city of Valencia. The richness found in the variety of schools spread throughout the Valencian Region demonstrates that the capital city is sometimes alienated from some social and cultural contexts.

Except for one case, all the teachers interviewed teach language, since work on media teaching was first initiated in this subject field. Our respondents teach Catalan, thereby we will provide a detailed description of the situation of this language from the point of view of the media which use it.

The characteristics and peculiarities of this singular situation (which in a way can be compared with French in the Canadian territories of Quebec) will be presented at the same time as the findings of this research.

1. Introduction

The present study aims to investigate the model and characteristics of the introduction of Media Studies (Mass Communication Media) in the compulsory secondary education. We have chosen the second phase of ESO (Compulsory Secondary Education), which comprises students aged between 14 and 16. The legal context will be the Education Reform based on the LOGSE (Educational System General Organic Law), which is common to all regions in Spain, however it grants full independence to some autonomous communities in educational issues (as it happens in the Valencian Region). This means that except for the minimum general requirements stated by the LOGSE (approximately 60%), each autonomous community has full authority to define the specific application of the objectives stated by the law. However, it must be taken into consideration that the application of the law has been gradual since the 1990s. Consequently, this implies that although some schools started the reform at the beginning of the 1990s, some others started during the 1999-2000 academic year, that is, seven or eight years after the Reform was initiated.

Our project focuses its research on the methods and proposals used to include Media teaching in secondary schools in the Valencian Region. This preference for media is not generalised, however it arises the interest of an important part of teachers involved in teaching Catalan and teaching media, especially through the Catalan departments of each school. The Euromedia Project suggests the selection of participants, preferably among Mother Tongue (L1) teachers, thus we have selected Teachers of Catalan. It should be noted that Catalan and Spanish are the official languages of the Valencian Region. Throughout this research project we will use, without distinction, Catalan or Valencian language (since the latter is the dialect of Catalan spoken in the Valencian Region).

The present research is built on the “Models of Media Education Project” (1992-95) by Dr. Andrew Hart, which examined the range of approaches to Media teaching in secondary schools in the South and South West of England. In further research projects Dr. Hart’s team has designed studies which extend their scope to other English speaking countries such as Canada and Australia. It must be emphasized the tremendous rate at which these countries are introducing media teaching and the firm establishment of Information and Communication Technology (ICT) within education. “Teaching Media in English” (Hart and Hicks, 1999) is one of the most recent research works produced by the Media Education Centre, which will also be a direct referent of our research.

2. Project Rationale

This project aims to investigate the different attitudes of teachers as well as students to Media, especially in reference to its implantation within the secondary education curriculum. Media is defined here as all the mass communication media, the study of their characteristic codes and their treatment within the official compulsory education studies.

The primary question to be addressed in our research is the following:

What are language teachers doing when teaching Media at the second phase of secondary education?

This first question gives rise to the following underlying questions:

- what type of language teachers are they? (their training, interests and experiences)
- how do they see themselves in relation to schools and curricula?
- what do they say and think about Media as a discipline?
- how do they define their own approach to Media?
- what do they actually do when they teach Media?

Media teaching within the language curriculum in the Valencian Region is still unimportant for a significant number of teachers, with similar results as those obtained in the research conducted in England. Most teachers we attempted to interview refused at first, claiming that they practically never used Media in class. Although it must be noted that most secondary language teachers have never received proper training on Media during their university studies, it is also true that Teachers Centres (before called CEP and nowadays CEFIRE – Training and Education Resource Centres) have increased their offer of courses and activities for teacher continuing education, devoting special attention to Information and Communication Technology. In any case, it must be emphasized that there is still a great number of teachers who have not approached Media for their use in their language lessons.

One remarkable aspect to consider in the present research is the high interest ICT (Information and Communication Technology) has arisen among teachers. The success reached by the introduction of personal computers in schools (however slow) has led many teachers to start using computers, the Internet, educational software and interactive CD-ROMs. This fact demonstrates that the need for basic material is the first stage to overcome, since teachers are receptive to innovations within this field. This first stage greatly depends on the interest the departments involved have in equipping schools with computers and specialized support staff. We must accept the important role of ICT in everything related to communication and information processes, and therefore, in everything related to Media teaching.

In fact, the progressive introduction of computing in schools supported by the Government focuses on Mathematics and Information technology courses, therefore specialising the offer. For this reason, it should be emphasized the potential role New Technologies might have in language teaching, and consequently Media teaching, because ICT have already demonstrated their tendency to influence Media processes.

Teachers at Catalan departments of Secondary schools in the Valencia Region apply Media teaching to their lessons when adapted programs include specific aspects devoted to Media. Our research interviews demonstrate the high degree of interest shown by these teachers regarding the introduction in their media lessons of newspapers, cinema, radio or television. However, in many other cases it was obvious (as it was reported in the studies carried out in England) the lack of interaction and dialog on media or the impossibility to involve students in the social production of media texts.

Another aspect to consider in our research is that the situation of Catalan language teaching at the secondary school level in the Valencian region is determined by the following special characteristics:

1. Catalan (or Valencian, as it is colloquially called in our region) is the Mother tongue of a great majority of the Valencian Region population. However, the inclusion of Catalan teaching into the official secondary education curriculum took place just a couple of decades ago. Previously, it was subjected to persecution especially remarkable during Franco's dictatorship. With the advent of democracy in Spain, and later the acquisition of the degree of autonomy, each region could start teaching their own languages, Galician in Galicia, Basque in the Basque Country, and Catalan in Catalonia, Valencian Region and Balearic Islands.
2. Most teachers are young, on average between 30 and 40 years old, because Catalan started to be taught at university level barely two decades ago. Most teachers of Catalan finished their university studies of Philology during the 80-90's.
3. Catalan is the Mother tongue of the majority of the region's population, but the immigration of Spanish-speakers to the city of Valencia and to the industrial suburbs has led to a decrease in the use of Catalan in the city during the last forty years. All this within a situation of Catalan-Spanish diglossia, a social and cultural reality of historic nature.
4. The fact of sharing the degree of official language with Spanish (from the implantation of the Valencian use and teaching law in 1983) has provided Catalan with a status it never had before, allowing an increase in the social interest for the protected language thanks to the Government position towards it.

5. In the Valencian Region mass communications media in Catalan are in clear minority in comparison with media in Spanish. From all the general television stations available, only four broadcast in Catalan, and all of them are public: TV3, Canal 33, Canal 9 and Punt 2. There are also local television stations which broadcast part of their programmes in Catalan, as well as local connections from National TV channels (TVE 1, TVE 2 and Antena 3) which devote a segment of their timetable to programmes in Catalan.
6. In similar terms, the majority of radio stations in Catalan are dependent on public institutions: Catalunya Ràdio, Catalunya Informació, Catalunya Cultura and Radio 9, although private institutions and local administrations have increased their participation lately. Local initiatives are also relevant in radio broadcast in Catalan.
7. The press written in Catalan is starting to consolidate. From only one newspaper in 1976 (Avui), to more than ten newspapers nowadays, highlighting the success of the Catalan edition of "El Periódico". In the Valencian Region there are no newspapers in Catalan, but it should be emphasized the efforts of the weekly magazine "El Temps", with sixteen years of experience in the market. Nevertheless, some newspapers in Spanish contain supplements or sections in Catalan (El País, Levante, La Vanguardia).

This background information about Media in Catalan was essential in order to introduce an important aspect of our research, i.e., the troubles found by secondary school teachers to access updated media material in Catalan. This situation implies that teachers must make extra efforts in order to adapt this scarce media context to their teaching practice. Regarding the other media, there exists little cinema in Catalan, in fact cinemas show very few films in Catalan. In this sense, just recently the Catalan Government got involved in a lawsuit with film distributors in an attempt to force film companies to dub films into Catalan. At the end, multinational film companies, which refused to dub films, won the case. This means that the only possibility is to have films dubbed into Catalan on television.

Our research provides a comprehensive vision of the Valencian school environment in reference to the introduction of media in the classroom, taking into consideration the position of the government, teachers' attitudes, pupils' involvement, the situation of media in Catalan, as well as the resources of schools to dynamize these activities.

3. The New Media Environment

Outside schools, there have been radical changes in the social and cultural practices that characterise young people's media interaction. We are at the beginning of the multimedia era, in the sense of a new, increasingly developing and involving media environment which is experienced as an interconnected whole. Media culture has massively expanded over the last decades. There is a wide range of new media: cable and satellite TV, home computers, video recorders and camcorders, new 'on-line' interactive services, video discs and other consumer-oriented interactive software. (Livingstone and Bovill, 1999: p. 6) There is also a growing interpenetration of media, as genres, themes and contents flow from one to another with increasing ease as a result of the movement from analogue to digital coding and the consolidation of communications conglomerates.

Technological developments have led to significant changes in the ways in which young people interact with the media. Various new models have led to the increasing availability of specialist and streamed services that no longer fit the traditional models of broadcasting. Technological developments have facilitated increasingly creative interactions with media artefacts. These practices include 'scratch' video, the use of 'dub' and mixing techniques in live and recorded music and the reworking of still images through digital manipulation. At the same time, computer technology has increased the opportunities for relatively sophisticated production in sound and still and moving images. Increasingly, these are distributed through the Internet, thereby changing the relationships between young people and commercial media industries. Indeed, Internet allows a continual, interactive flow of cultural productions, information, and experiences of all kinds, and innovations towards the emerging array of 'new media'.

Many young people no longer experience media texts as complete entities. Rather, they do not seem capable of relating to and enjoying a series of fragments and of 'parallel processing' many media events simultaneously. Traditional research has focused on audiences as passive objects, but more recent ethnographic approaches see audiences as informed subjects who respond actively to media texts. Quantitative studies have shown how different media genres relate to diverse taste publics, how the social dynamics of domestic contexts relate to media usage and how new communication technologies are being integrated into domestic settings.

Studies of young people's usage of television and a range of other media have begun to outline a developmental model of new forms of literacy in terms of narrative, discursive and modal competencies. These competencies are more than skills. They are social practices that develop by means of spontaneous acquisition and by 'scientific' or more systematic learning experiences. Optimists see schools' ability to use these developments as a basic precondition for building a society able to take full advantage of the movement from an industrial to an information age. They point to the potential for creating a more open society, a more informed and participating citizenry, a more fluid and innovative culture, and a more flexible and appropriately skilled workforce.

Studies and research, as well as economic and social interests, have led most western governments to introduce institutional programmes to equip schools with computer facilities. Within the framework of Catalan teaching, an interesting example is the agreement between the Regional Government of Catalonia, La Caixa Foundation, IBM and the Open University of Catalonia. These organizations have promoted the creation of the Virtual educational community EDUCALIA, a network aimed at connecting via Internet teachers, parents and students from primary cycles. EDUCALIA is a project designed to improve the quality of teaching and learning with new technologies. Among many other services, www.educalia.org offers a very intuitive mailbox that allows students, parents and teachers to send and receive e-mail messages.

As the experience of computing in schools has shown, however, introducing new technologies only does not ensure that they will be used either fully or flexibly. A number of British commentators have pointed to economic and organisational realities: high running costs and lack of appropriate training for teachers. There is no positive correlation between the spread of information and communication technologies and the growth of understanding about them. Indeed, the correlation may be an inverse one. Even where there is a genuine determination to update school curricula, the pace of technological change continues to outstrip educational responses.

But there is also a cultural reality that is shaping the ways new technologies are used in schools and how pupils relate to them. The new media are being introduced into a situation where there is a complex network of established connections and discontinuities between schooling and the mass media environment. These relations can create openings and opportunities for flexible innovation in teaching and learning around new media. But they can also erect symbolic barriers.

4. Review of Recent Media Education Research

Research on media teaching in Spain is quite recent, as it is the inclusion of the subject in the curriculum. Due to the novelty of the topic and the regional distribution (each autonomous community has full competence on education), research groups have been formed around the organizations created in every region, also called "Teachers and communicators association". Some of the most representative are:

"Entrelínines" (Education and communication network. Valencian Region)

"Mitjans" (Education and communication network. Catalonia)

"Teleduca" (Education and communication professionals association. Catalonia)

"Apuma" (Association of teachers users of mass media. Madrid)

"Comunicar" (Andalusia Education and mass media association. Andalusia)

"Heko" (Heziketa eta Komunikazioa. Basque Country)

"Cometa" (Television educational media association. Aragon)

"Ma-vié" (audiovisual media- School integration. Canary Island)

"Pé de Imaxe" (Image pedagogy congress. Galicia)

Specific activities and research teams have also been created around printed and electronic publications in order to give courses or prepare congresses and meetings. Some important publishing companies have started series on this topic, such as "Educational Communication and New Technologies" by Praxis. The increasing interest in the topic is evident in the special monographic of the December 2000 issue of the journal *Cuadernos de Pedagogía* entitled "Schools and media", taking into consideration that this journal is one of the most important referents in teaching of our country. This special issue focuses mainly on television, with some references to the press and radio, since a new special issue on Information technology media is expected in the future.

One of the classic references in publications on media studies is “Curso de lectura de la imagen” by the UNED (Distance University), and one of the most important researchers on the topic is Prof. Joan Ferrés, the author of some essential reference manuals, who has also directed the series “How to watch television. Educational material for children and teenagers (Consell de l’Audiovisual de Catalunya), which comprise educational books and videos designed for classwork. On the other hand, universities and some research centres related to media are also working on similar aspects.

In 1992, the research project “Models of Media Education”, applied to the English situation, showed significant findings on the interests and methods teachers of English used to teach Media. It was a starting point to clarify some aspects never studied before, by identifying the dominant models as well as the methodology applied in secondary schools at Key Stage 4 (ages 14-16). The detailed analysis of the project examined the wide range of approaches to Media teaching used in the classroom. In one of the models examined it was obvious that classroom strategies and practices were possible after incorporating new technological developments and ideological debates. After this research project, information was analysed using two distinct sets of data. In this way, the study of Media teachers’ classroom methods start from in-depth interviews, and from systematic observation of a lesson. This research allows to:

- acknowledge different understandings, purposes and practices of Media teachers in a range of priorities
- enable comparative analysis of different approaches to Media teaching according to lesson models
- encourage discussion of appropriate models for different locations and purposes
- facilitate discussion of appropriate methodologies for classroom research
- provide a basis for the continuing development of Media as a discipline and for further research in Media

The project also showed how Media teachers had been supported through guidance provided by advisory institutions like the British Film Institute (BFI). This support allowed teachers to develop of their classwork, in close collaboration with university education departments. The role of the government was also essential when designing the National Curriculum, especially the curriculum for English. The process of including media in the Official Curriculum for English in the United Kingdom was not easy. Teachers of English had very different expectations regarding the curriculum which incorporated Media studies in secondary education with Key Stage 4 (ages 14-16). Despite the fears and uncertainty, not only from teachers but also from other groups such as parents, head teachers and school governors, Media studies were incorporated into the routine school work. At first, it was rare, however, for Media to be firmly included in school policies.

In most of the English cases analysed it could be observed:

- A lack of interaction and dialogue (teacher-pupil or pupil-pupil) about media
- An important lack of attention for young people's own media experience and knowledge
- A lack of opportunities for active pupil involvement in the social production of texts
- A limited approach to media processes and technologies as well as media institutions.

Currently, the environment in British schools has changed both in terms of curriculum and the spread of multimedia resources. Studies on the current situation address both the issues of Media inclusion in the new curriculum and the new media environment generated.

Throughout our study to investigate Media teaching in the Valencian Region (and therefore in the rest of Spain) we have found some issues that appeared in the studies carried out in the United Kingdom during the 1990s. It should be also emphasized the lack of conditions in Spain regarding specific aspects directly related to teachers’ performance, such as the lack of a research tradition on Film Studies or in Media Studies. Contributions from university research are essential since this is the only way to protect this type of studies, especially in the training of future language teachers.

5. Curriculum Context; Media in the second phase of Compulsory Secondary Education (ESO)

The introduction of the LOGSE meant the renovation of the educational structures, but although this new law implied important changes (extension of compulsory education up to 16, a second phase of

secondary education, or for instance, the inclusion of Media studies), throughout the application of this law some deeply rooted issues, difficult to overcome, have remained.

For this reason, the dominance of the written text hinders any initial attempt of audiovisual teaching, or a customary use of media in the classroom. On the other hand, this transformation of structures faces a scarce funding to allow a coherent application of its principles. This lack of resources leads to a poor updating of teachers, a negligible reference to media within the compulsory subjects (two units out of thirty within the language syllabus), and a establishment of certain optional courses which are only initiated according to the teachers availability or willingness to teach them.

Nevertheless, within this discouraging scene for Spain, in the Valencian Region an important number of young teachers of Catalan, who have started teaching during the last 15 years, have been quite receptive to the introduction of media in the classroom because they have had the opportunity to attend refresher courses offered by the teachers centres. In addition, there has been an evolution in the concept of important fields for teacher training. Just a few years ago the "Education and audiovisual media" issue was fashionable, with a technological component predominance, nowadays it is more appreciated the concept of "Audiovisual Communication and media" which emphasizes the language of the media and minimizes the technological factor. Consequently, it should be pointed out that training in technology quickly becomes outdated due to the great amount of innovations that constantly appear on the market.

Some opinions have stated the need to review the experience from several decades in the subject matters of Language and Literature in order to check the results and avoid making the same mistakes (Ferrés, 2000b, page 23). All this in order to reflect on teaching within a framework of media culture, especially because media exercise a great influence on public opinion, and this circumstance makes media essential to protect any democratic society.

During the 2000-2001 academic year, the current national education authorities (the Ministry of Education) with the conservative Party leading in absolute majority, have planned a secondary education reform which will put emphasis on theory and priority subject matters (Language and Mathematics). This decision has been greatly criticized by different education bodies (teachers, students and Local governments) because they think it is to revert to the prevailing approach from thirty years ago, which emphasized theoretical aspects and minimized practice and students critical thinking. As the conservative government takes for granted the acceptance of this new reform, we may infer that teaching students to critically approach media will not be a priority in this regressive adjustment.

Consequently, language teachers will continue teaching 10% of their syllabi with more direct references to media, but as it happened in previous years, only the media-aware teachers will stress media aspects. It should be remarked that the secondary phase at study (14-16 years) is still one of the most troubled aspects of compulsory education, for several reasons:

Students not interested in continuing their studies undermine the other students' motivation to access baccalaureate and university studies. This conflict becomes more pronounced due to the wrong implantation of vocational training, especially aimed at professional work.

Teachers, with a progressive loss of social and professional status accept massive failure of educational results as irreparable.

Parents, teachers and students associations establish opposition clusters difficult to reconcile.

The administration does not allocate the necessary funding to face the needs of new schools, or to update obsolete equipment, and above all within the increasing differences between public and private schools, it favours the latter.

In this dispiriting panorama, teachers' interest to introduce media in the classroom (especially when it is not required by the administration) is almost a miracle, since it is based on individual teacher criteria.

6. Key Findings: Interviews and Lessons

The ten interviews and lesson observations took place during the first months of the year 2000. Despite some of the teachers initially contacted refused to participate, the participant teachers readily accepted from the beginning. These teachers have a great amount of personal initiative and throughout the research showed willingness to use media. They are worried and know little about the technological aspects, with which they are not familiar and in some instances technical difficulties

created authentic problems in the classroom. Language teachers know that the technical part is not the most important in teaching media language, however they are aware of their limitations and sometimes avoid practicing with media. In addition to the limitations in equipment, the other problem is the frequency of its use by many other teachers which leads to breakdowns. The reasons for not using media equipment include the fear to loose control of the class because of not being able to operate the equipment, or simply because media equipment is not repaired after its malfunction.

A common complaint from the interviewed teachers comes from their almost nonexistent initial training on technical aspects. Philology studies (mainly Linguistics and Literature) have not introduced media courses until recently. The establishment of audiovisual communication studies gave rise to the creation of communication related departments in many universities, and from this point on, to new courses on specific media issues.

One of our objectives during the lesson observations was to verify the degree of preparation for media and language essentials. In most cases, lessons aimed at language aspects, and from these initial explanations on language issues arouse media topics. In some extreme occasions, media were only an eye-catching and attractive means to reach conclusions on a language issue. In other occasions, students' questions led to debates on media. Some teachers argue that their subject matter is Literature, and media is only taught when the syllabus requires it. The majority of the teachers states their concerns on written communication, above oral expression. One teacher claims the literary aspects of the press, especially in texts written by authors who also contribute to newspapers with articles or opinion columns. In general, teachers make an effort to explain genre and their differentiating features.

A generalized lack of motivation within these teenager students is patent. Only the skilful teacher or the curiosity on a specific topic can get these youngsters out of their state of apathy. In an extreme case, the distance between the teacher and his students was so long, that the possibility of participation was reduced to short answers to questions asked to specific students. On the other extreme of this situation, in one of the schools far away from the city, students show a higher degree of interest, and class participation.

Teacher M has published classroom material based on Film Studies for his optional course "Valencian language: language and image". He tells us that his interests started in 1992 when he participated in the design of an educational project in which cinema was dealt with. Although he is really involved in this direct study of media, he argues that the average time devoted to media throughout the academic year is between 15 and 20%. In his case, the problem with video cameras for their own productions lies in the fact that they are always broken or, in some cases, stolen. Some time ago he made short films and organized students for extra-curricular meetings, but his present school has limited resources. He also points out the difficulty of editing with students.

Teacher L says she has always used newspaper articles and videos in her lessons to explain mainly language issues. She is aware that her students only read "Marca" (sports newspaper, with the highest circulation in Spain) and considers negative to bring such a newspaper to class. She thinks students usually read this material and sees no need to explain it in class. She prefers to introduce students to other types of press, to which they are not accustomed. During her lessons she gives more importance to group participation, in fact she encourages teamwork after initial preparation. Although she considers media a good resource to make lessons more dynamic, she states that she does not use them as much as she would like, because syllabus requirements make her dramatically reduce some activities which could perfectly include media. She only devotes 10% of the total to media work.

Teacher P is a singular case in our research. He is a Physics and Chemistry teacher, but for the last 30 years he has been teaching media courses to secondary school students during extra-curricular time. His courses are greatly accepted, because they are optional, and his lessons have evolved from cinema, television to advertisements in written press and, recently, the Internet. He states that all these registers are only different ways to deal with the image. In order to explain film language he uses Billy Wilder "Some like it Hot", which he considers inexhaustible, although he has watched it more that two hundred times he always discovers something new. He says that the first lessons are devoted to the language of the image, analysing shots and sequences. He considers he should have written a textbook with his experience in this field. He has introduced media to an optional course entitled "Technology", where he devotes all the time to media studies.

The language aspect teacher G likes teaching the most using media is dialectology. She thinks that the text in newspapers, radio programmes or television are perfect to be contrasted in class. In her opinion, phonetic, syntactic or lexical aspects can be dealt with using examples from newspapers

articles. Her main concern is that students have a low level of written expression and comprehension, that is why she devotes a great deal of her time to involve students by means of teamwork. With twelve years of experience, she has the most teaching experience from all the participants. She has only used the press and television during the last four years. Usually she decides the material to use in her lessons, although in one occasion she used the books published by Jordi Miralles in order to explain some film aspects. At the moment they are working in her department to find a solution for media teaching orientation. She devotes one of the three terms of the year to explain mass media related to language issues. She thinks that with the debates and the analysis of the film narration can review concepts not well clarified before, when literary narration was explained.

All interviewed teachers agreed on pointing out the disillusionment among teachers. After the lesson observations we can confirm that this lack of motivation is only an extension of the perceived disillusionment among pupils, who behave in class as victims of a conspiracy against them. This disillusionment leads to a sense of unease in class, and therefore teachers become one more victim of the group. Secondary education, and more specifically the phase comprising 14-16 years, has become the most problematic period in the Spanish educational system, and from this situation all the groups involved are affected, principally teachers and students. In any case, the total of teachers interviewed have a positive attitude towards the result of their work, which they know it will be somehow useful for their pupils though not decisive.

Lessons last between 45 and 55 minutes, in accordance with each school timetable. In only one instance two lessons have been put together totalling 90 minutes. Teachers of third year of ESO (14-15 year-old students) teach language while in fourth year they teach Catalan language and literature. The average number of students per class is 26, although in some cases there are 14 students (an optional course) and some others 35 (private school). The gender difference is not relevant, it is evenly balanced between boys and girls, with the exception of one case with a much higher number of girls. Behaviour in terms of gender difference is only seen in teenagers' comments, teachers avoid any sexist discrimination.

Teacher V has the most problematic class of all. It is a group of 23 students in which most of them are repeating the year (some are older than 16). The level of motivation is almost negligible. The school decided to offer a supposedly attractive subject matter entitled "Journalism writing and design", because of the teacher's experience in a magazine on ecology for some years. Despite the efforts made by teacher V to prepare the lessons, students passiveness was incredible. It is amazing that they did not even react to my presence as an observer in the classroom. Teacher V explains an easy activity, but the students' response is exceptionally slow. After the lesson, teacher V tells me that, at first, this lesson was taught in the computer laboratory, to see if that motivated students to edit their own work, but that was not a good tactic either. It is obvious that this type of lesson with students repeating year are not easy to motivate with "Press" nor with any other type of activity which implies a minimum effort from the teenagers. Teacher V claims that he had always included the press in his lessons as a tool to understand their close reality, but this year the worst expectations have been exceeded. His approach to media teaching was originated during his experience in the edition of a magazine, but he has never been interested in further training or short courses on this field.

Most teachers consider that students must be participative in order to deal with everyday aspects as critically and pluralistically as possible. In most cases they have gone through a stage in which they have been actively involved in extra-curricular activities related to media (workshops on radio, video production, school magazines, guided visits to cinemas), but these stages do not usually last more than three years, because of students' lack of interest, or the extra effort of activities outside the school timetable turns into a personal conflict. Some of them reach the conclusion that the application of the LOGSE law is a failure, with a completely negative perception of how things are developing.

6.1. Key concepts (or Signpost concepts)

This section deals with the results as a whole, in terms of key concepts or (SignPost) as defined by C. Bazalgette in her Signpost Questions. According to this, the key concepts on which lessons have focused, and therefore have appeared explicitly during the explanations are LANGUAGES (the meaning of the text) and CATEGORIES (What type of text is it?). Other implicit aspects or supplementary to the explanations are REPRESENTATIONS (How does it present its subject? what code?) and AUDIENCES (Who receives the message and what sense do they make of it? Recipients). Consequently, concepts related to TECHNOLOGIES (How is it produced? The channel) and AGENCIES (Who is communicating with whom? The sender) are the least important. The use of an easy to understand language, even simple, is generalised in all cases, and new terms and

concepts carefully explained. Students already knew the media terminology in most cases, in fact they used it or its colloquial version to designate technical terms afterwards.

These findings show that teachers' priority interests aim at language issues, which they have already told us. Teachers fell less confident during the explanations of Technologies. Surprisingly Agencies receive little attention, what illustrates the little degree of involvement of teachers to relate media to a specific social, political or cultural spectrum. This supposed neutrality, specially in the case of Catalan language in the Valencian Region, is added to the problems mentioned before to find diverse examples of conflicting opinions, due to the lack of standardization in mass media in Catalan.

6.2. Resources, contents and teaching methods used.

The principal resource is the textbook, which sets the rhythm of the lesson in most cases. Another typical resource is the tape-recorder, because audiocassettes are used to introduce songs, taped radio programmes, etc. Teachers bring the tape-recorder into the classroom. The television and video-recorder are usually in the classroom, but teachers must have requested them previously, and move it from the storage room to the classroom. Some interviewed teachers have complained about this fact, because moving the equipment from one place to another increases the possibilities of accidental damage. In only one case there was a classroom equipped with video equipment. In most of the cases where video is used, teaching material comes from commercially produced resources, and selected excerpts frequently used to support a textbook (the material published by Castellnou is widely known among teachers)

Equipment is almost exclusively used by teachers, although we have been told that in some occasions they request help from students, even when the equipment is not working. During teacher A's lesson this was frequently done, because fragments were not excessively long and students could follow the comments with interest. In the lessons where newspapers are used, it is clearly shown that students do not usually read newspapers, except for sports newspapers. Some teachers are determined to use sports press or gossip magazines if this helps the educational task of students.

As for press excerpts, we have observed different approaches. On one hand, it is customary to photocopy the same article for everybody, and the teacher coordinates the lesson. On the other, students choose the article in class, or bring it from their homes. When using newspaper excerpts, the first step is to define the type of press, in few occasions there is a reference to the photographs or pictures that go with the text.

Regarding the contents of the material used, in three cases where video is used they chose film fragments, specifically to explain the narrative aspects of language. Fiction is preferred, and the examples are extracted from classic films or rated for all audiences. In these cases there is always a literary background to the lesson. Television commercials are also used, because they are closed narrations and short, and therefore suitable for the class period. This option is accompanied by an explanation on rhetoric resources.

When the material used is the press (three cases), the initial prevailing contents are the news and current events in general, which lead to further analysis of other genre (opinion, reports,...) and to encourage debate in class. The approach to this debate is by comparison of the different points of view from the newspapers at study. In general, the literary analysis of texts prevails, whether they are fiction or journalistic style. This situation is determined by the specific training of teachers.

The methods used by teachers usually focus on achieving the active participation of students. Although the starting point is always an initial explanation to organize the lesson plan, the option of student participation is also offered. Participation is usually requested at the group or individual level. However, it is frequent to find a combination of both. Groups are formed by four students, though in some cases they were distributed in pairs (due to the class furniture, or as teacher R reported, in groups of five. For teacher E it is essential to focus pupils' questions on the linguistic aspects of the texts. On the other hand teacher P prefers lecturing. Teachers guide the choice of tasks in order to adapt them to their lesson approach. It is not usual to let students choose their tasks, as a consequence of the textbook structure, although afterwards students can choose among the options presented in class, either activities or debate topics. All teachers agree that students participate more actively during group tasks. Students' participation increases when media are used. In fact, students' participation determine in most cases the level of the explanations.

Language aspects prevail in all lessons observed (in terms of Literature or Linguistics) , while Media issues remained in he background. Even excessively in some instances, since media are used as the instrument to teach language, not the objective. Even when teenagers identify themselves with the

language in advertisement and cinema, in the end the purpose of Media is to explain linguistic issues, thus wasting the opportunity to teach media phenomena. Meaning and literature is what counts, not the consequences of its reading or the possibility to analyse its causes.

Teacher D strives to explain the complex amount of languages in cinema (images, words, noises, music, texts...) and emphasizes their simultaneous combination. After this introduction, the examples are analysed, black and white and colour fragments compared, and constant references to previous lessons are made. Students were familiar with the methodology of referring to previous debates. For teacher D, the problem is to finish these lessons soon, because of the time allotted for her syllabus does not allow her a more in depth approach.

7. Media Teachers Talking

As it was mentioned before, the average teaching experience of the participants was between 15 and 20 years. Only one case with 12 years of experience, while in other case it was a 30 year experience. A great deal of them are interested in literature, although they have to combine it with language teaching at this level. All of them agree on the students' low level of oral and written expression, especially in secondary education. Their involvement in media teaching has different origins (collaborations in magazines, design of teaching material, cinema studies...). They are professionals who found themselves in the Spanish secondary education "labyrinth" . teacher E says "The LOGSE has been much theory and little practice: there are no funds". Although they consider Media as a possibility to motivate students, their opinion on mass media is in fact quite negative, and moreover, some of them insist on providing students with the appropriate methods to defend themselves from media. Teacher E says "I hope they develop a critical spirit and vision from Media Studies".

There exists insufficient contact among teachers in order to share experiences. They only have departmental or school meetings, but as a specialized collective they receive little information from other schools, which in Media teaching is essential. Most of them participated in Media activities outside the curriculum for Catalan (radio programmes, magazines, video production) but they never have enough continuity.

Most of them, as language teachers, want their students to achieve a correct expression, oral as well as written, to learn how to read and understand what they read, and to be able to produce their own texts. However, they are also aware of the importance of Media and its role in our society. As they are aware of the limitations within their schools. For teacher R "The media classroom should have a tape recorder, TV and VCR, computer and daily newspapers", but thinks this is not possible, because these tools are shared by different departments and must be requested in advanced. She complains that the teacher of religion is always using the video: "I don't really know why, do they watch Ben Hur or what?". During the book fair week, her school organises a radio programme, the edition of a magazine or the production of a video. She adds: "I would bring to class sports press or gossip magazines, because what we are interested in is the distinctive features of these types of texts, even if we criticize them later". In the future she may analyse a television series, especially now that she is in charge of an optional course on the discourse of the image. In reference to her work she says that "sometimes I select the same piece of news from different newspapers. This highlights that everything on the press is not uniform, quite the contrary, it depends on the point of view. I try to transmit a positive image of the media, without overlooking the fact that, at this age, students believe exactly what the newspapers say. I try to make them aware of their tendency to trust everything written. I let them know about this type of critical analysis."

Teacher M, who has designed a great amount of material for the course entitled "Valencian: Language and image", gives for granted that "we apply the same patterns and structures used to analyse oral communication to study audiovisual communication". He devotes each term to a different type of text (narrative, expositive, argumentative,...) so that he can introduce examples from every code or representation, from Literature into Media. Teacher M trusts in the degree of introduction of Media teaching, because " it is like a sponge, you don't realize but Media teaching is slowly permeating". He says that the Catalan department is really involved in the introduction of Media, but with such a low budget it is difficult to acquire the necessary equipment. Teacher M thinks that "the problem with new subject matters is that they are optional, and consequently it depends on the school facilities to be offered." One objective for his students is "that they become free and critical citizens towards external information, being the media's contribution the most important". In this sense, he trusts teachers' role. Regarding the students-teachers relationship and the teaching reality he says: "I think students get to appraise the importance of media in the lessons".

Teacher L says that in her school, and due to the high demand, students could not repeat more than one year courses such as “Language and image”, “Audiovisual communication” “Information Technology” or “Press”. On the other hand, they can repeat French, Latin or Classic cultures. This is partly due to the availability of teachers. She complains that computer labs are practically occupied by teachers of mathematics and information technology. She is convinced that media teaching or teaching using media suffers from lack of materials and space problems. The video room, for example, must be requested in plenty of time. She is also aware of the lack of training of teachers. She strives to give priority to teaching values, one of the aspects which frequently appears in Secondary Education, because her students come from the lower class, and needs to encourage the critical reading of newspapers or news on TV. In this sense, she says: “students should be aware of the danger of the television programmes they watch, I recommend them not to spend so many hours watching television”. She foresees an imminent change which will affect present customs and models. “I have seen the way language is taught in a French school and they use media much more often than here. There, they have a computer room to learn languages, with few students per class”.

Teacher P criticises strongly the application of the new law. He actively collaborates with the teacher and communicators association “EntreLínies”. He thinks that students must be encouraged to make films: “that involves writing a literary script, a technical script, filming, and above all, post-production, and editing. However, all this must be done outside the class, because during the class there is no time”. At the same time he complains about the lack of contact between teachers, he says that “education is too compartmentalized, it is not important to teach a specific subject matter, but to educate, and media are essential in order to educate”. Regarding his students, he thinks that “they must be critical, they must be free to choose and to take coherent decisions”. He adds, “students will always feel much more interested in a video, a film or a television program fragment, than in a textbook. Textbooks are just a pain, they are badly made and conceived, there is no useful textbook”. He finds media teachers are necessary in Secondary schools.

According to teacher G, her students did not receive any training on media before, because her school has just entered the ESO, and consequently previous approaches to media were practically non-existent. She acknowledges the contribution of media teaching, but she admits she was terrified when she started teaching because she did not have a good command of the subject, which was perceived by students. Nowadays, she is more comfortable teaching media classes, since she feels more confident. In her school, only the Catalan department approaches media aspects, although the teacher of Music collaborates in the editing of audiovisuals, providing advice especially at the technical stage. She did not receive training at the university. Her students have good expectations on media classes “They think they will enjoy watching films, but when they realize they have to work and write, they feel a bit discouraged. She tries to transmit a positive image of media, and states that “if they were interested, I wouldn’t mind using teenager or sports magazines in class”. She devotes much time to film explanations, especially classic directors film discourse. Her main concern is when the video equipment does not work, the first thing she does is to ask students for help.

While teacher C media background had its origins in his experience writing for the press and his participation in radio broadcasts, teacher S received formal training previous to his Philology studies, he studied three years of film studies in Paris. Teacher S regards himself as a photographer, that is why he has always interested in media. He has participated in many photograph exhibitions. He is not interested in teacher training courses, and frequently uses materials edited by institutions from Catalonia because at the Valencian Region there is little teaching material. Although he has experience as a scriptwriter and director of documentaries on African-American culture, the Education authorities have only suggested some teaching models, but nothing on audiovisual issues. Two years ago, he worked intensively on film language with a group of students, at the theoretical as well as the practical levels, and later asked them to take some courses. Due to time constraints and lack of materials “the results greatly differ, they were either excellent, or complete disasters”.

Teacher V would like his students to read newspapers, but he is not succeeding: “I would like them to watch not only films or programmes on television, but also to read newspaper. It may seem incredible, but there is no way to motivate them”. He finds negative that students read only sports or teenager publications, although he sometimes uses sports press texts in his classes in order to motivate students. He also uses examples from advertising, which he considers a genre in itself: “we can analyse advertisements, sports newspapers or teenager magazines. My concept of press in general is positive. I try to approach them to media, all types of media. The next step is to suggest a critical consumption by means of debates. If you can see the advertising mechanisms you are getting closer to the critical approach to these mechanisms”.

8. Conclusions

The inclusion of Media Studies within the second phase of the Spanish Secondary Education Curriculum (14-16 years) starts with the implantation of the LOGSE, a law which updated educational criteria, extending obligatory education up to age 16, and providing each region with sufficient autonomy to adapt the Curriculum to each particular reality. In our research we have studied the situation in the Valencian Region, which represents other regions with two coexisting official languages: Catalan and Spanish in this case. The native language of our region is Catalan, which during Franco's dictatorship was prohibited. It is for this reason, that the official teaching of Catalan at schools was initiated only two decades ago. This situations leads to the fact that most teachers are quite young, and accept more easily the inclusion of innovations such as media teaching.

The situation of Secondary Education in Spain is problematic, since the bodies involved are suffering the lack of application of measures: creation of new specialized schools, update and training of teachers to the new situation, and regulation of vocational training, among others. Although teachers in general think the LOGSE is positive, they agree that funding is scarce. We cannot forget that this law was also designed to progressively adjust educational structures to the European Union. The current conservative government has planned some measures to reform the present law in the spring of 2001, although this will not solve all the problems of Secondary Education.

All teachers interviewed consider the introduction of media in the classroom to be positive, because of the social need generated as well as the good results in student motivation. However, teachers complain about the lack of training in this field and the scarce funding at schools. We have observed that the analysis of the press, television and cinema is well established, while radio and the Internet will need some more time. This avoidance of certain languages has its origin in the lack of knowledge on new technologies, which gets worse when it comes to explain it to students.

In the section of SignPost Questions defined by C. Bazalgette the results show that when dealing with media in the classroom it clearly prevails the presence of Languages (meaning) and Categories (type of message). Implicit aspects are Representations (codes) and Audiences (recipient). In only a few occasions the concept of Technologies (the channels) and Agencies (study of the sender) are dealt with. These preferences are representative of:

- Little attention devoted to the study of the sources of information, the ultimate responsible of mass media communication.
- Fear to deal with technology issues. Teachers mainly have a Literature and Language training background.
- Excessive interest focused on discourse aspects and its models (narrative, expositive, argumentative,...)

Teachers state they have a positive opinion of media, but in practice they transmit their students the need to protect themselves against media. We have investigated the teachers attitudes towards media from three paradigms: Inoculatory, Discriminatory and Critical. The results. From the specific answers to the questionnaire, as well as from our lesson observations lead to the following results:

- 40% of teachers could be framed within the Discriminatory/Popular Arts paradigm.
- 30% within Inoculatory/Protectionist paradigm.
- The remaining 30% is represented by the Critical/Representational/Semiotic paradigm.

Almost all respondents agree that students must develop a critical attitude towards media, but in practice the tendency is to focus on certain linguistic aspects from the texts, with some observations such as newspaper ideology. Maybe this balanced result between the three paradigms is partly due to the fact that teachers of Catalan are usually quite involved in media experiences such as magazines or non-governmental organizations. In this sense, our language teachers would be involved in the social context, like intellectuals.

We can conclude by pointing out the comments made by a teacher who after the interview and the lesson observations remarked: " From now on, I will devote more attention to media and their role in class". Bearing in mind this sentence and the results obtained in our research, we might think about whether the Spanish authorities should seriously start a reflection and an open debate on the role of media within obligatory education.

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Media Education in Switzerland – Determining its Position

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Abstract

The Swiss school system is structured in a federal way. Each of the 26 districts (Kantone; in the following: cantons) has its own curriculum. Media Education is always a cross-curricular subject that should be integrated into many traditional subjects. In contrast to Britain, there are no "Media teachers" in Switzerland and "Media Studies" does not exist in the curriculum.
We observed and interviewed 11 teachers in the German speaking part of Switzerland and in addition, we used a standardized survey with 110 teachers and a control group of 110 non-teachers to investigate the everyday usage of media.
In none of the schools represented in the sample, Media Education is a regular subject. Sometimes it is offered as an optional subject. In some cases, however, this offer was dropped as a consequence of economy measures. The curriculum formulates some general aims of Media Education but nothing is said about time tables, methods and tools. Thus teachers are completely free to interpret the curriculum individually. They can mention media in just a few lessons, organize more or less ambitious projects or integrate Media Education into their subject(s) in a systematic way.
The teacher training curricula of all 4 types contained very few elements of Media Education. There have been positive changes during the last years but mainly in the domain of ICT. Teachers particularly interested in Media Education educated themselves mainly via learning by doing, via optional training courses and, rather seldom, via exchanging experiences with colleagues.
As a rule, these teachers are highly committed and sometimes willing to pay for and install devices that are not available in the school in their classrooms themselves.
While in the public opinion the meaning of "media" is more and more restricted to radio, television and the internet, teachers have a broader media concept, including books, newspapers and magazines as an important part. Older teachers are more attached to books and newspapers; the younger ones are more committed to ICT activities. However, there are several exceptions and all of the teachers stress the importance of language learning and written expression. Nonetheless, the personal time budgets for audiovisual and ICT media are higher than those for printed media.
When compared with the two surveys, the sample of 11 Swiss teachers interviewed and observed in classroom presents a clear bias towards commitment in Media Education. The Swiss solution (or lack of official solution) yields several cases of good or even brilliant Media Education paradigms together with a blurred image of what is really done in this domain by the great majority of teachers. As a result of the teachers' complete freedom of interpretation of the meaning of the general objectives formulated in the curricula, students may find almost everything between zero and top performances. What the main trends of Swiss Media Education are, cannot be answered with ethnographic methods nor by surveys of small teacher samples but only by representative samples of students in each of the linguistic regions, albeit the ethnographic method permits very interesting insights.

The Social Context

In order to be able to embed the media education routine in Switzerland in the social context, some basic information and structural data about the country and, especially, its educational system will be presented in the following (cf. www.statistik.admin.ch, www.edk.ch/d/BildungswesenCH, Livingstone, D'Haenens & Hasebrink, 2001). Switzerland consists of four regions in each of which a different language is spoken. About 64 % of the people live in the German speaking part of Switzerland, 19 % in the French speaking part, 8 % in the Italian speaking part, and 0.6 % in the Rhaeto-romanic part. About 9 % must be allotted to other languages. The percentage of foreigners among the residents is about 20 %, which is four times as much as in the European Union. With 61 %, the percentage of urban population is lower than the European average. Switzerland has slightly more than 7 million residents, 50 % of which are gainfully employed. The proportion of unemployment was 2 % in November 2001. Of the women older than 15 years 57.6 % are working; compared to 46.9 % in the EU. 17.5 % of the residents are younger than 15 and 15.2 % are older than 64, which is in line with the European average. On average, 2.4 persons are living in each household. There are 11 births per 1000 residents per year, which corresponds to the European average. Switzerland is among the richest countries of the world. The national income is 334'114 million franc (1999). The gross domestic

product per resident comes to $ 27'902 (compared to $ 22'191 in the EU). The Swiss economy is oriented towards export because the home market is small. Mostly, capital and luxury goods are offered. Financial position and tourism play an important part. With hardly 5 % of the employed, agriculture only has a marginal position these days.

15.6% of all the state's expanses are for the educational system; this is distinctly more than the European average. 12% of the expanses are paid by the state, 53 % by the cantons and 35% by the municipalities (1993). The obligatory school is for free for all pupils and open to everybody. Only from the secondary level II onwards they (or their parents) are expected to share the expenses. The school system mostly consists of public schools, which have a good standard. To some degree, private schools replenish the educational offers; these schools are also under public supervision. 23 % of the adults have a tertiary degree of some kind (university or higher-level training). Since 1993 enormous economy measures occurred in the educational system, which led to cuts in the budget up to 25 %. Everything which does not belong to the core dealing(s) of schools is in danger of being cut. Among these are budgets for media education, too. However, a lot of money for the introduction of information and communication technologies (ICT) is put at the schools' disposal. In autumn 2001, the parliament approved of a budget of 100 million Swiss franc for the further training of teachers in ICT. At the same time, the cantons and municipalities are planning to invest a further 800 to 900 million franc into the infrastructure, educational software and similar things. With 26 cantons, the political system is structured highly federally. Cantons and municipalities have got many possibilities for self determination, which also shows up in the educational system. Each canton has got its own educational legislative. The state issues certain outlines providing a framework for more specific legislation. The cantons are entrusted with the realisation of these outlines. In order to achieve a coherent system, agreements and coordination is aimed at on different levels, for example about the mutual acceptance of diploma. There are no national curricula but a multiplicity of cantonal curricula. Some cantons agreed on a joint development of curricula, for instance in Inner Switzerland. The education and the in-service training of teachers as well as the development of materials for instruction are decentralized to a large degree.

The following characteristics of the situation of media in Switzerland have to be pointed out (cf. Rathgeb, 1998). The press are institutionalised in a liberal way and are thus characterised by a multiplicity of publications. The radio is determined by an influential public supplier (SRG SSR) and a few smaller private commercial suppliers. In Switzerland, people watch TV relatively seldom. Especially the German speaking part of Switzerland is marked by a low degree of TV-consumption. Newspapers daily reach a large part of the population, and the degree of personal equipment with new media is high. Per capita expenses for computers and the internet reach the top of Europe, which, however, up to now is not mirrored by a similar equipment in schools (cf. Süss, 2001). The private households, especially those with children, are in principle characterised by a high degree of saturation with media (cf. Süss, 2001). Here, a relationship of tension opens up between the high degree of saturation and the relatively low esteem of media education in school (cf. Moser, 2000; 2001).

Aims and methods of the study

The Swiss study covers four approaches to answer the research questions "What are Mother Tongue teachers doing when they say they are doing Media Education?" "What Media Education aims are apparent?" "What forms of Media Education are apparent?" These approaches are sketched in the following. The studies "Instruction" and "Curricula/ In-service Training" follow the guidelines of the international "Euromedia"-project while the other two studies "Media in Everyday Live" and "Teacher-Education" are meant as completion. The studies were carried out by advanced students of Communication at the University of Zurich under the management of Daniel Süss. Two students were working in the project in connection to practical experience in the department for Media Education of the Pestalozzianum Zurich.

The study "Instruction"

As a first element, we looked for 11 teachers teaching the mother tongue to 14- to 16-year-old pupils, who were willing to take part in interviews and instruction observations. As the enlisting was restricted to the German speaking part of Switzerland, all of the subjects were teaching Mother Tongue. All of them also teach more than one subject; German thus is only one part of their syllabus. Looking for the subjects, we tried to follow the guidelines for theoretical sampling which claim to question roughly as many women as men and persons of different age groups. Furthermore, the various types of school

(lower and higher levels) should be represented. We were looking for teachers who had recently attended a media education in-service training or whom we knew to be interested in media education.

Interviews according to the guidelines of the "Euromedia"-project were carried out with the teachers; however, some sort of adaptation was necessary which took into account those conditions of the school system and of the position of the field of media education that differ from those in the UK. The interviews were carried out from December 1999 to March 2000. Each teacher was observed in two of his or her lessons. The observation-framework of the "Euromedia"-project was used. Each lesson was watched by two observers simultaneously. The observations were written down on an observation-sheet and later transcribed. Directly after the observed lessons, the observers talked the lessons over with the teachers in order to clarify questions about individual sequences in the respective lessons. The teachers were asked to fill in a questionnaire about their daily routine on which, among all other activities, their own media-consumption was to be put down. This way, we wanted to get an idea of the role of media in their everyday life. The teachers also filled in a questionnaire which was meant to make clear the media education paradigms which they agreed or disagreed with. For this, the draft of the British team was used, which was, however, supplemented by some further indicators in order to be able to also consider paradigms which are of major importance in Switzerland. The data from this study were analysed by means of qualitative content analyses.

The study "Media in Everyday Life"

The second element consisted of a standardized oral examination of 110 teachers from the German part of Switzerland who were teaching at the primary schools and the secondary schools (level 1) and of a control group consisting of 110 non-teachers. A questionnaire was developed which was meant to catch their use of media in everyday life, their attitude towards media, their media-competence and their attitude towards media education. The data were analysed by means of statistical evaluation. The teachers were selected according to a quota-sample of all active teachers in the German part of Switzerland. The students were asked to look for certain people according to quota-features. In addition, they were asked to find a non-teacher comparable to each teacher they had found in age and gender. In connection to the educational background of the subjects, we took care that all members of the control group had at least an average education (secondary school plus apprenticeship) in order to keep them comparable to teachers in this respect as well. Furthermore, no persons working in the media- or the computer-branches were allowed as subjects as these professions would have had a major influence on the object of research.

The study "Teacher Education"

As an explorative study, all lecturers and all students of the department "Kindergarten and Primary School" of an institute for teacher education in the German speaking part of Switzerland were asked to give information on their everyday use of media. We used a shortened version of the questionnaire employed in the case study on "Media in Everyday Life". The interviews were carried out in written form only. The results of this study were discussed by the lecturers of this institute during a media education in-service training and served the critical reflection of the topic of differences between generations versus professional socialisation in/by the media-use of teachers.

The study "Curricula/ In-service Training"

As the curricula in Switzerland are developed in a very decentralised manner, one cannot refer back to a set system in the field of media education. The Swiss Conference of Departments of Education (EDK) in Bern owns a centre for documentation in the educational system. One member of our project-group carried out research in this centre and copied all passages about media education or information- and communication technologies out of the curricula for the primary school and the secondary school (level 1) of the German speaking part of Switzerland. These passages were analysed and compared. In addition, we did some research on the offers for in-service training in the two fields just mentioned in the cantons of the German speaking part of Switzerland and on their percentage in comparison to all offers available. As there is no central collection of course descriptions for in-service training, in all of the cantons, the institutes for the in-service training of teachers were contacted and asked for their course descriptions for the years from 1996 to 2000. Some institutes sent all of the course descriptions; others were only able to provide those of the last one or two years. The course descriptions are not identical with the actual courses as some courses did not take place due to lack of interest. Nevertheless, one can draw some conclusions as to the importance of a field. Due to restricted research capacities, the offers could not be analysed as to their contents but could

only be considered quantitatively. We also did not take into account individual offers which exist throughout the cantons and take place in lose sequences as for example the meetings of the experts group for media education questions of the NW EDK, which are carried out every two years (cf. www.medien-schule.ch).

Media Education in context

Access, Equipment

In the German speaking part of Switzerland, efficient and systematically institutionalised media education does not exist – despite a widely acknowledged consent about the fact that media education is necessary and to be carried out in an integrative way in each subject. Thus, most of the schools of the secondary level I (Sekundarstufe I, comprehensive schools) have their own audio-visual library with books, magazines, CD-Roms, and records – but only few video-tapes; however, because of the copyright regulation from the early 1990ies, each teacher collects video-tape recordings for his or her instruction on the basis of individual judgements and more or less following some plan.

By now, most of the schools have several VCRs with TV-monitors at their disposal, which are distributed among the classrooms. Thus only very rarely do envisions have to take place in special rooms for presentation. Practically every school owns at least one video camera; however, only very rarely do schools have a special room for media with the equipment for video-cutting or a sound-studio.

The Development of Media Education

The history of the "Research Group against Trash and Filth in Picture and Print", which was founded in Zurich in 1928, is typical for the development of media education tendencies in the German speaking part of Switzerland. For a long time, media education in this country was restricted to private, extra-educational efforts which in the beginning were oriented towards preservative pedagogic – like the working group mentioned above, which was closely connected to the Swiss Teacher's Association and which organised itself form 1931 onwards as the "Swiss Youth's Texts Association" (Schweizerisches Jugendschriftenwerk, SJW) and from 1958 as a non-profitable foundation. However, with 2100 titles in over 47 million issues, the SJW by now publishes inexpensive, topical literature for children and adolescents in all four national languages. Also, the SJW has recently begun to aim at approaching the new media (cf. www.sjw.ch).

In the late 1960ies, tendencies *critical of media* came up in the context of the Arts (a subject which was from then on understood as "Visual Communication") and of Mother Tongue lessons, in which then also texts of practical usage (news and advertisements) as well as mass media (in particular films made of books) were taught. At several Gymnasien, media education was even introduced as an optional subject. However, reflections critical of the media as well as media education remained without an overarching concept and thus still depended on the individual teachers.

With the rise of smaller, alternative out-of-school video-scenes in the bigger cities of the 1980ies (cf. Bürer & Nigg, 1990), the concept of *practical work with media* partly became established in the optional subject of Media Education respectively in the practice of a week reserved for project-work in the secondary level 1, during which from then on they liked to re-enact the news, daily soaps and crime stories; schools with a theatre tradition of their own probably did find easier access to the practical work with media.

Only some time after the rise of the TV was systematic media-didactics shaped from the 1980ies onwards. This was due to an official magazine accompanying the school- and educational TV-programs of the public TV and radio stations. This was called "Attention! Broadcasting" ("Achtung! Sendung") and was published by several cooperating cantons, respectively by the inter-cantonal Centre for Instruction-Material (ilz). It was intensively used by teachers; at least it was regularly ordered by a lot of schools. The magazine appeared eight times a year and continuously set standards for media-didactic instruction. As intended in the curricula, in the issues of the magazine media didactics is integrated into the individual subjects without aiming at media-didactic objectives of an integrated media education kind. Under the pressure of the competition of private TV-stations, the public TV and radio consequently resisted further attempts to establish broad school- and educational TV-programs in Switzerland – despite the cooperation with the State Institute for Apprenticeship and Technology inaugurated in 1995.

Nevertheless, in the years to come qualitative changes of the media education practice and concepts towards an integrated *media-, information-, and communication-education (MIC)* will, and will have to, begin to emerge under the growing influence of IT and thanks to the introduction of a Swiss Server for Educational Matters (www.educa.ch).

Curricula

It has been described above that the Swiss school-system is characterised by a federal organisation. Because of this the cantons have got their own structuring of schools with individual curricula and individual education for teachers. The curricula are therefore differently structured and can hardly be compared because of the differences in their compulsory nature and realisation (cf. Süss & Lichtsteiner, 2000).

The usage of the term "Media Education" is also rather indefinite. Surely, there are "media" like books, working sheets, blackboards as well as overhead projectors and perhaps a radio or TV or a computer in each classroom. Media Education, however, is not restricted to the usage of these "instructional media" but rather refers to a purposeful and critical examination of the media and the contents these media transport; this can then help to understand media, to compare them and thus to gain an insight in their function for individuals as well as for the society at large. If interpreted this way, media education cannot be related to a single subject and should, in fact, be taught in every subject; this principle of integration is often presupposed in a more or less explicit way. However, it is seldom realised concretely and firmly.

The curricula for the secondary level 1 contain more hints on educational aims referring to media education. These can on the one hand be seen in the context of an expanded literacy (to use "a broad spectre of kinds of texts and different media" in class; curriculum of the public school of the canton of Zürich p.119); on the other hand they can also refer to concrete and obligatory media education activities (curriculum of the canton of Graubünden, field: languages p.58): *to learn to listen to preserved language of the media (recordings, radio, TV, the language of advertisement) critically and to understand it. To work with media (recording radio-plays, interviews, putting together sound-films in relation to the natural or social sciences).*

Hints on educational aims of media education are integrated into the subject of *Mother Tongue Language*; and/or as part of the subjects of the *Social Sciences* (also called *Man and the Environment, Social Studies* or, generally, *Realienunterricht*) and, seldom, as a subject of its own.

Even if aspects of the media are formulated very differently in the curricula, the following tendency begins to emerge: in the plans for the educational system this field will be ascribed the role of a "key-qualification" in a society marked by information or media although its realisation again, to a high degree, is up to the individual teacher. If one compares the Swiss situation to, for example, the situation in the UK where "Media Studies" can be chosen as a subject for the final exams or where up to a third of the English lessons media-texts are taught (cf. Hart & Hicks, 1999), it becomes clear that in Switzerland there are obviously different priorities as to the "importance" of subjects or topics.

Means of Instruction

Most of the time, "integrative media education" happens by accident and in passing so that many teachers only notice when and how they have in class been acting on a media education basis when they are interviewed. Thus, the integrative media education, which is left to the individual teachers, is hardly apparent. Because of this, when asked about media education activities at their schools, teachers immediately refer to the "compact weeks", during which they like to produce films or radio-plays but also theatre performances – often in groups of interest embracing all levels. The offers for "compact weeks" are usually made by those teachers who also enrich their lessons by media-activities.

At the secondary level 1, there is practically no such subject as "Media" or "Media Studies". Only at the Gymnasium is media education sometimes offered as an optional subject – for the teacher involved in this it was, however, not possible to refer to any obligatory curriculum. Schools which offer Media Studies or Media Education as optional subjects have only come to know curricula aimed at their offers since the reform of the Gymnasium which is currently realised (MAR).

Education of and In-service Training for Teachers

Reworking the curricula, "integrative media education" is demanded for more and more cantons. However, since the general education of teachers is also structured differently in each canton, there is no common systematic education in media education for teachers. So far, there also is no national study of current media education offers in the general education of teachers. Hitherto, the canton of Bern trained its prospective teachers for the secondary level 1 in a two-year education consisting of 60 hours of obligatory lectures and 120 hours of optional lessons in media education. In the canton of Aargau, students (of teaching at the secondary level 1 and the Realschule) get a 3-year education at the so-called Didaktikum. There they have to attend 100 obligatory but only about 60 optional lessons in the field of working with media. Other cantons are content with one or two weeks of studies on the topic of media education and refer to the fact that each individual departmental didactics develops media education aims on its own. In the near future, the use and reflection of media in class will continue to depend on the special interests of teachers. The conversion of the former institutions for the education of teachers into Universities for Educational Studies may be a chance for a new conception for media education education, which will be related to the new information- and communication technologies.

As a part of this research project, the offers of courses in media education of the Swiss-German in-service training programs were examined in more detail. Even if teachers of one canton are more and more allowed to attend in-service training of another canton, there is still no ongoing cooperation between the in-service centres of the cantons. The fact that there are different rules for the voluntary attendance of these courses in each canton also speaks for itself. While some cantons demand a certain obligatory amount of in service training, the programs for in-service training in other cantons, apart from small exceptions, trust the "individual interest". It is thus well possible that for years teachers do not voluntarily attend any such course but only courses which they are told to attend.

Nevertheless, in-service training (independent of the actual number of obligatory courses) is generally understood as a compulsory part of the teaching-profession.

- In the cantons that were examined the percentage of courses on media education is hardly higher than 2 % of all courses offered.
- The field of IT is represented to a significantly greater degree: from 2 % to nearly 15 %, trend: increasing; many courses on IT are offered twice or even multiple times. Increasingly, the courses on IT and those on media education are listed together in the course descriptions.
- While the field of IT is constantly growing, offers in the field of media education stagnate.

Theoretical Concepts and Means of Instruction

Thanks to the federal variety and the autonomy of individual schools, which has in recent years been increasingly acknowledged by politicians, there is now large freedom in the choice of teaching methods which allows committed teachers to develop and try out their own media education models. A common theoretical concept of media education, which goes beyond the "broadened understanding of the notion of 'text'" (cf. Ammann, Moser & Vaissière, 1999), could not be established in the German speaking part of Switzerland; also, there are hardly any competing movements to be noted in the practice at schools.

In line with the "Experts Group for media education questions of the NWEDK", which demands the cooperation of media education and IT, several cantons have begun to connect IT-education to media education aims. Thus, the canton of Aargau, for instance, trains the head teachers of in-service trainings for IT and for media education in one and the same project-group.

A direction for the future development of the media education training may begin to emerge in the field of CBT and WBT, especially taking into account the promotion of individual learning as well as independent learning based on group work.

Associations, Media-Centres and Support

There are beginnings of an media education association in that the educational departments of seven North-Western Swiss cantons dispatch one representative each for their "Experts group for media education questions". On the basis of their inner-cantonal connections to teachers who are interested in media education, these representatives try to create helpful tools for instruction and to organise national conferences on current media education questions. On the academic level, the Swiss Society

for Communication- and Media-Studies (SGKM) repeatedly works on questions related to media education.

Several cantons have got their own service-centres for media education where one can get advice on the use of media and borrow media; teachers from other cantons can also profit from these centres.

Of all the cantons of the German speaking part of Switzerland, only the Pestalozzianum Zurich owns a small research centre for media education – a specialised department which is well known for some basic studies and new material for instruction on media education (Doelker, 1994) and which will soon be integrated into the University for Educational Studies, Zurich. Apart from lectureships at the Institute of Communication (IPMZ) at the University of Zurich and at teacher training departments at some Universities, there is only one professorship for Media Education in Switzerland; this is at the University of Zurich and is filled by Christian Doelker. He has nonetheless had a lot of influence on media education n Switzerland and abroad (cf., for instance, Doelker, 1979; 1983; 1989; 1997).

Nowadays, media education support is offered to interested teachers by specialised magazines such as “medien praktisch” and “Computer im Unterricht” as well as the online-magazine “MedienPädagogik” (www.medienpaed.com), which is edited among others by Swiss specialists and which is mainly concerned with the theoretical discussion in order to better explain the conditions for media education activities.

These days, great hopes for the future of media education rest on the institutes for teacher-education, which are being transformed into Universities for Educational Studies. The cantonal and inter-cantonal experts groups have handed them many theses and ideas for the integration of media education and IT training.

However, there remains a difference between the media education research groups and the by the state and the cantons comparatively massively sponsored IT-advice centres, which is not easy to bridge. Thus, for example, the SFIB (Swiss Institute for Information-Technologies in the educational system) is regularly able to organise annual conferences on the instruction o the National Institute for Apprenticeship and Technology (BBT), the Swiss Conference of cantonal Departments for Education (EDK), the Swiss Centre for Special Education (SZH) and the National Institue for Education and Science (BBW). Also, the SFIB is able to involve competent specialists from within Switzerland and from abroad in its work. Regular annual conferences with a high number of participants among the teachers are also organised by the Federal Institute of Technology, Zurich (ETH). However, until now media education aims were hardly considered during these conferences. There is no lobby for media education.

Resources and Material for Instruction

In Switzerland, there may neither be any inter-cantonal and obligatory material for instruction for any subject nor is there material for the separate field of media education. Thus, the Guidelines for Media Education for all Types of School, which was developed by Arnold Fröhlich and his colleagues for the canton Basel-Land and which is used in other cantons as well, is even more significant (Fröhlich, 1994). But especially the relevant collections by the cantonal media-centres, which also lend their aiding materials to teachers from other cantons, are valuable for Swiss teachers interested in media education.

A noticeable set of media education handouts has been developed by the NWEDK experts group for media education questions.

Apart from media education guiding material for instruction which is supported by the state, there are media educationally relevant activities by companies again and again. Thus, for example, because of its 100-years-anniversary, in 1999 the Swiss Press Association called into action a project for the fostering of reading called “Great through Reading” (“Lesen macht gross”). The association also gave by way of the regional newspapers 5000 issues of a learning-project on newspapers to primary schools; the immense success induced the Swiss Press Association to develop a new collection of material for the secondary schools and the Gymnasien in 2001.

Companies such as Panasonic and Sony are among those who make analogous video equipment available, either for free or at a low price, to interested teachers from cantons without a media-centre, who use them for project-weeks. Up to now, studios for the analogous cutting of video recordings had to be put together on the basis of VCRs belonging to the school – the main standard is VHS, at schools of higher level S-VHS; however, the latter often own comfortable cutting-studios on their own.

By now, in schools the digital video cutting on the basis of the computer program “iMovie” by Apple is spreading. The reason for this is the fact that this program is supplied for free together with the extremely inexpensive I-Mac, which has by now already been installed in many classrooms. Furthermore, the program is easy to use and thus good for students.

Specific Initiatives and Projects

At the moment, there are no major media education initiatives to be noted – apart from inner-cantonal attempts at future colleges. The economy and the state have submitted a set of investments in IT, which were successful for advertisement as well as for education.

The “Swisscom”, for example, will be offering a free, wide access to the Internet for the first 500 to 1000 public schools in connection to the campaign “Schools into the Net”. The group this is aimed at includes all cantonal public schools, schools for apprenticeship, and grammar schools. One long-term goal, that is one to be achieved in the next five years, is to integrate all Swiss schools into the campaign. This way, in the long run the Swiss economy as well as Swisscom shall profit from well-educated graduates. The campaign appears to be successful with all schools except for the Gymnasien.

As has already been mentioned, in autumn 2001 the SFIB, the Swiss Centre for Information-Technologies in the Educational System, after long years of preparation, has opened the starting version of the Swiss Server for Educational Matters, which is meant to become a national “meeting point” and working platform. The offer supports new ways of teaching and independent learning with the new media. All teachers from Swiss Schools as well as all prospective teachers can become members. This Educational Server allows free access to all instruments necessary for communication, coordination and internet-specific dealings. In contrast to most major projects this educational initiative wants to include all types and levels of schools.

In the current political discussion of educational matters online-learning is naturally an important aspect for the future Universities for Educational Studies. In every part of the country, online-courses are offered for online-teachers (www.vcampusluzern.ch/index.asp). In cooperation between universities, ETH, Universities for Educational Sciences and the SFIB a platform for New Ways of Learning has been installed, which is particularly committed to a new media didactics.

Similarly, the Virtual Campus Switzerland (www.virtualcampus.ch) supports the online-learning at colleges; still, mainly lecturers and colleges interested in technical matters are involved in the numerous financially well-equipped projects.

Results of the Study “Lessons and Instruction”

In Switzerland, 14–16 year-old students may attend quite different types of secondary schools, depending on the canton they live in. Some cantons, especially in the French and the Italian speaking part of Switzerland, have comprehensive schools, sometimes with 2 or 3 separate curricula during the last year. In several cantons of the German speaking part of Switzerland there are up to 4 separate types of secondary schools (Sekundarstufe I, level 1; 13 –16 year-old pupils):

1. Children with limited intelligence and/or heavy behavioural disturbances attend the *Oberschule*.
2. Students with normal yet still limited potentials for the work at school attend the Realschule (in the canton of Aargau this is called the Sekundarschule). Many of them have got parents with a low income, single parents, broken home situations, or are brought up in homes. This type of school only guarantees limited access to apprenticeships. Working in these classes demands a lot of socio-education skills of the teachers. As at the primary schools, most of the teachers teach all subjects.
3. The Sekundarschule (in Aargau: Bezirksschule) prepares for all types of apprenticeship, to "professional maturity" (apprenticeship with a higher school rate and access to specialised universities) and to the Gymnasium (the move to the Gymnasium takes place after 2 years of Sekundarschule). Teachers at this type of school either teach languages, history, music, and arts or mathematics and the sciences (at the Bezirksschule 3 subjects per teacher).
4. The Gymnasium: in some cantons it has a two-year section for students coming directly from the primary school but most students come from the Sekundarschule. The Gymnasium is comparable to Grammar Schools and prepares for university studies. Teachers are specialised in one or two disciplines. In our sample, they all teach German.

The sample includes teachers of the cantons of Aargau, Zurich, and St. Gallen and consists of the following:

- 3 male und 3 female teachers working at school-type 2 (in the cantons of Zurich and St. Gallen this is called *Realschule*, in the canton of Aargau S*ekundarschule)*
- 1 female teacher at school-type 3 (S*ekundarschule Zurich)*
- 4 male teachers at school-type 4 (Gymnasium)

Common characteristics

1. In none of the schools represented in the sample, Media Education is a regular subject. Sometimes it is offered as an optional subject. In some cases, however, this offer was dropped as a consequence of economy measures in the educational system.
2. Until recently, the teacher training curricula for all 4 types of schools contained very few elements of Media Education. There have been positive changes during the last years; mainly, however, in the domain of ICT. Teachers especially interested in Media Education trained themselves mainly via learning by doing, in optional training courses and, rather seldom, by exchanging experiences with colleagues.
3. As a rule, these teachers are highly committed und sometimes willing to pay for devices that are not available in the school and install these in their classrooms.
4. While in the public opinion the meaning of "media" is more and more restricted to radio, television and the internet, teachers have a broader media concept, including books and newspaper as an important aspect. Older teachers are more attached to books and newspapers; the younger ones are more committed to ICT activities. However, there are numeral exceptions. All of the teachers want to preserve books and a cultivation of linguistic expression.

School-type dependent characteristics

1. At the Realschule teachers must take into account the students' low learning rate and their scarce interest in theoretical considerations. In instruction observations of and interviews with successful teachers whose classes were working for 1 to 1½ hours with high interest and commitment, did not show disciplinary problems but were marked by a low noise level, and where the conversations between students centred on project tasks, these teachers were found to use technological tools cautiously and with careful preparation while still stressing the importance of verbalisation. It may be useful to know that in the German part of Switzerland the colloquial language is one of several dialects which differ greatly from Standard German. Thus for many children – especially for those coming from lower classes – the official German language is a difficult and unpopular foreign language. What makes the situation even more difficult is the fact that the students of the Realschule are used to associate media not with learning but exclusively with fun and distraction. Whenever media are used, they tend to change to conversations and activities which have nothing to do with the objectives of the particular lesson. The successful media-projects showed a great deal of general socio-education components.

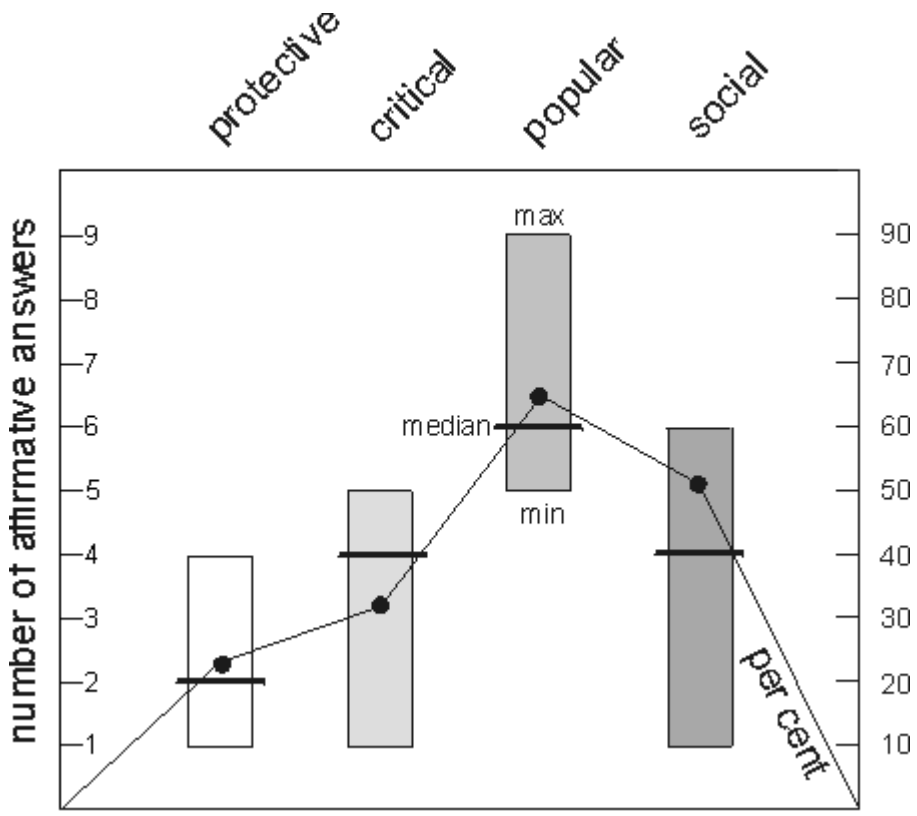
Let us consider an example: At the beginning of the lesson, the teacher (18 years of professional experience) handed his students sheets with a narrative and questions and instructions for activities. For 45 minutes the pupils trained reading and understanding in alternating phases of didactic teaching, silent, individual work and group work. The numerous unknown words were explained. Then the pupils worked on transforming a passage of the story into a short role-play for another 45 minutes. They used a sheet with a very simple schema prepared by the teacher. In the last 5 minutes, one of the groups recorded a role-play while the others were listening. In a preceding lesson the teacher had introduced the notion of script and given some explanations as to its function and structure. The pupils also had had a short training with the stereo microphone 2 weeks earlier. But they seemed to have forgotten how to handle it. In the following days, the remaining groups would then record their role-plays. Later on the notion of script was to be explained in detail: they were to talk about why a script is needed, what its function was, why one writes a script, and so on. The media-education aim is the following: Via actively working with media, the students shall learn how media are produced and hence learn to be able to use them with care and judge them critically. Students also shall experience media as interesting tools for learning not only as fun. Moreover, with his project the teacher follows an important goal of social education. The text tells the story of children who were brought up in a home and show behavioural disturbances that can be explained by their biographies. Several children

in the class have lived through similar problems. The teacher wants to discuss this problem and help to reduce aggressions he noticed amongst his students.

2. The Sekundarschule is only represented by one female teacher. Still it seems possible to retrieve the characteristics of this type of school: The students have better linguistic and intellectual abilities. As a general objective, the teacher wanted her students to work with as much media as possible, to read many texts, not to restrict themselves to one source, and to discern and articulate clearly the differences between the media. The following sketch of the project can serve as an example: Over a few weeks, the book The Outsider is read. Parallel to this, the respective movie is shown. Several different activities connected to both are organised. The final work consists of a comparison of the medium book to the medium film on the basis of what has been worked on before (critical-semiotic paradigm).
3. At the Gymnasium the pupils' abilities allow for much more ambitious aims up to the complete integration of media-education and the subject of German, as demonstrated by one of the interviewed teachers. This teacher organises a good deal of his lessons as workshops. He clearly delineates the objectives through oral and written instructions. Students must then assume responsibility for choosing a main focus. The teacher demands the use of as much different media as possible. As a rule, the students are expected to find out by themselves how to handle these media. They must write a Learning Diary requesting and fostering reflection. The teacher has got a high media competence, attends courses to further increase this competence, and he succeeded, on his own initiative and partially at his expense, in equipping his classroom with a sophisticated media environment and obtaining a room for scenic work and rehearsals. Books, newspapers, magazines, audiovisual media and computers for research and graphic design are often used by students, whose creativity and autonomy are systematically trained.
4. Those teachers (of this level) oriented towards media-education are convinced that the use of media in class presupposes a change of paradigm in knowledge transmission with a change of the teacher's role and with the students being autonomous, responsible and creative agents of the educational processes. Knowledge, while remaining highly important, should be acquired in an autonomous way so that learners can learn to adapt to changing environments. Still, many of the teachers complain about a lack of interest and / or support of their colleagues and feel like representing the mentality of the pioneers of the reform-education movement. Younger teachers have a preference for ICT; older teachers who did repeatedly familiarize themselves with new medias during their career prefer an extended media concept including theatre, literature, film, music and ICT tools as equally valid means of expression that reflect and complement each other forming a toolkit for the creative shaping and critical understanding of reality. A high degree of reflection und self-reflection can be discerned, which the teachers try to develop in their students, too.

Media Education paradigms

FIGURE 1: Media Education orientation of the interviewed teachers



Because of preceding studies we increased the number of paradigms to four:

1. Preservation/Protection-Paradigm
2. Critical-Semiotic Paradigm
3. Popular Culture Paradigm

} as put down in the "Euromedia" guidelines

4. Social Paradigm: Students shall be able to judge media in their social function. It is one aim to sensitise them for the political and economic contexts of media. Media Education should contribute to form politically mature citizens.

The enlarged and differentiated questionnaire for the evaluation of the teachers' education attitude now contains 18 items. However, in no case could we find an exclusive preference for one paradigm; all subjects marked several types of answers with varying percentages, the Preservation-Paradigm having the lowest score. If one considers only the positive answers ("I agree" and "I entirely agree"), one can draw the above diagram. The Popular Culture Paradigm has the highest score, and only the Preservation/Protection-Paradigm totalises a noticeable negative score (32%).

Results of the Study "Media in Everyday Live"

We interviewed 110 teachers and 110 non-teachers (conrol group). The discussion of the statistical findings (* $p < .05$, ** $p < 0.01$) showed the following main results:

The TV-time-budget is inversely related to the level of education** whereas the book-time -budget augments with the level of education*. We did not find any significant trends related to age. When calculated for the whole sample, the contrast of men to women is significant for the time-budgets for computer and the Internet* (higher for men) and for books* (lower for men). In both of the subgroups, there is the same trend but significance ceases to exist for computer and Internet (non-teachers p=

,053) because of statistical reasons while the significance remains for the book-time-budget. There are stronger contrasts between teachers and non-teachers: teachers own less mobile phones*, watch less TV**, read more books** and use the computer and the internet less often*. The contrast in the time-budgets for books is mainly due to *female teachers* and vanishes when the results are exclusively calculated for male teachers vs. male non-teachers. Teachers seem to use media in a more conscious way than the members of the control group: they more often agree with the statement that their professional training and practice influences their manner of using media**. They are more active with media centred on verbalisation: for example, they write more letters to newspapers**. On the other hand, they are more sparing with the use of technological media. They less often declare to use video cameras* and to have attended media courses*. Teachers more often than the members of the control group mention cognitive reasons for using magazines** and books** and seldom mention emotional-hedonistic reasons for the use of computer and Internet* (e.g. less games!) and radio*. However, in both of the groups, reasons for using the computer are mainly cognitive in kind. In both groups, the time-budgets for audiovisual are significantly higher than for printed media with the radio being at the top of the list. Not surprisingly, there is a weak but significant correlation between the time-budgets for print-media and books. Also, there is another – even weaker but still significant – correlation between radio and TV.

The following trends are thus firmly established in our sample:

1. Teachers have a good personal media equipment though they own less mobile phones.
2. Female teachers read much more books not only than the members of the control group but also than their male colleagues.
3. Teachers – men and women – watch significantly less television than the control group.
4. Women in general spend less time in front of the computer; however, this contrast is lower between teachers than between the members of the control group. In general, teachers are using the computer not as often as non-teachers.
5. Teachers use computers mainly for word processing and CBL; the internet is mainly used at home, mainly for getting information and for emailing, with rather short surfing times.
6. Teachers use media in a more conscious way; their way of using them is centred on their professional activities and has cognitive rather than hedonistic reasons.
7. Most of the people interviewed are convinced that print media are essential but in their personal time-budgets audiovisual media and ICT are much more important.
8. Nevertheless, for teachers language remains the most important means of action, and they are more sparing with their use of technological media than the members of the control group.

Lecturers and Students in a Teacher Training College

Similar findings were the result of a research on the basis of the same questionnaires, which was carried out at the German speaking department of the teacher training college in Freiburg (bilingual canton). The answers of 43 lecturers (25 men and 17 women, average of age: 42) and 140 students (112 women, 28 men, average of age: 19) could be taken into account.

The following significant differences between lecturers and students were found:

- Lecturers (not surprisingly) own more specialised magazines*,
- They read newspapers more regularly **,
- They read more books**.

In contrast to the trend in the sample teachers/non-teachers, however, the prospective teachers use computers and the Internet significantly more frequently. There are also gender-specific differences in that female students less often use computers** and the Internet*. The prospective teachers use computers and the Internet also for fun and relax (chats, games, music, etc.) whereas the lecturers use them just for “serious” purposes. In this respect the college students show the same media usage habits as younger people.

Conclusions

When compared with the two surveys, the sample of the 11 Swiss teachers, who were interviewed and observed in classroom, presents a clear bias: these teachers are more committed to media education than the average. The Swiss solution or non-solution allows teachers to come up with several ideas to realise good or even brilliant media educational paradigms in their professional practice while the picture of what is really done in this domain by the majority of teachers remains blurred. As a result of the fact that the media education aims are only put down in the curricula in a very general formulation, pupils from 14 to 16 may meet almost every paradigm from zero to top performances. The question whether the average media education that Swiss students from 14 to 16 are confronted with reaches an acceptable level and the question of what the main paradigms are, cannot be answered on the basis of ethnographic methods carried out on small samples of teachers. Rather, one would need to interview representative samples of students and teachers in each of the linguistic regions. Albeit, the ethnographic method permits very interesting insights and points to a direction for further research. One important question is, whether the connection of media education and IT training will succeed or not in the new Universities of Educational Studies.

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Research Instruments: LESSON OBSERVATION FORM

School	**Date**		
Teacher	**Year**		
Duration of lesson	**Nos.**	**Girls**	**Boys**

Aims/objectives

To what extent they were Media-based or English based

To what extent they were made explicit for the pupils by the teacher at the beginning

To what extent they were reinforced or repeated at the end

To what extent they related to previous learning

To what extent the were to be consolidated or develo ed in future lessons

Key Concepts

Which key concepts were specifically the focus of the lesson

Which key concepts were supplementary to or implicit in the lesson

Whether the key concept was new to or familiar to the pupils

What terminology was used to express the concept

To what degree the pupils specifically made reference to the concepts

Resources

Technological; Commercial; School-produced

To what extent the resources were used by the teacher or the pupils

To what extent teachers/ pupils were familiar with or comfortable with technological resources

Sufficiency and quality of resources in relation to the number of pupils

Logistical issues in gaining access to or putting away resources

Content

Media addressed

Texts and genre addressed

Purpose and audience of texts

Particular focus

Method

The role of the teacher in terms of learning management, organisation of pupils

The significance of question and answer

The significance of teacher explanation

The significance of teacher modelling of activities or task

Tasks

The length of time spent working independently, in pairs, in larger groups

Freedom to choose roles -or allocated roles

Freedom to choose task or to adapt task -or allocated task

Effectiveness of collaborative or independent learning

Number and ace of activities

NOTES

The main focus of the *Aims/Objectives* section is to note the degree to which aims are rooted in other experiences. In particular, it would be instructive to know the relationship of the aims to the past and future learning of a given group of pupils.

Key Concepts: these Concepts are taken from the commonly used set of *Signpost Questions* produced by the BPI (Bazalgette, 1989, p.18). What matters, apart from the particular concept addressed, is the degree to which these concepts are familiar, made explicit, understood and used. The prompts address these points.

Resources: other than the general issues about quality and sufficiency, the prompts draw the researcher's attention to the availability and use of technological resources (appropriately, the first prompt). Given the increased availability of Media technology and information technology in schools the degree to which Media Education is rooted in understanding and use of such technology is fundamental.

Content: these prompts describe content in ways which are familiar to all teachers of English and in terms which allow for overlap between Media Education and English. That is, they focus mainly upon texts chosen, and the focus of learning within those texts.

Method*:* these prompts place an emphasis upon the role of the_teacher and the degree to which she manages or intervenes in the learning.

Tasks: these prompts place an emphasis upon the role of the pupils and the degree to which they work independently of the teacher and in collaboration with each other.

Research Instruments: QUESTIONS FOR STRUCTURED INTERVIEWS

Background

What is your main teaching subject?

In what areas of English teaching are you most interested?

For how long ha\"e you been a teacher?

For how long have you been teaching Media?

Can you describe the process by which you became interested in or involved in Media Education?

How would you detine your approach to Media Education?

Can you describe your most successful lesson ever?

School Context and A vailable Support

What percentage of your current teaching time is given to Media work at Key Stage 4?

Does this include any Media work outside English?

What proportion of KS4 pupils have recent experience of Media Education? (i.e.. within this current school year/ or last school year if early in September)?

Are you able to draw on the expertise of other staff or outside agencies?

- What other Media work is done in the school but outside the English curriculum?
- What form of Media INSET have you been involved in? How recent was the INSET?
- To what extent does English department [and/or school] planning support or prescribe Media work? .Which GCSE syllabus did you choose?
- To what extent did the Board's treatment of Media Education influence the department's choice? .What has been the impact of the new syllabus upon Media teaching?
- How do you distinguish between your Media teaching and your teaching about non-fiction texts? .Did your OFSTED inspection refer to Media teaching? If so, what observations were made?

Long-term Aims

- What are your long-term Media aims for your pupils?
- How do you think pupils respond to Media work and to your approaches to it?
- Is your teaching influenced by your own views about the media or society?
- What would you say are the most important 'key concepts' in Media Education
- Are there any concepts with which you personally find difficult?
- How do you see Media Education developing over the next ten years?

Methods, Curriculum Content and Resources

- Can you describe in general terms your approach to Media work in the classroom?
- With which areas of Media work do you feel most comfortable, do you feel you teach well?
- Are there any topics or concepts you tend to avoid?
- To what extent do you feel that media technologies are an important element in Media Education?
- To what extent do you use these technologies and feel comfortable using them?
- Do you find any difference in the response of girls or boys to different aspects of Media Education, particularly to the use of technology?
- Which [commercially-produced] resources do you find most useful?
- How far do you find it necessary to produce your own resource material?
- Has your work in Media Education influenced how you approach other aspects of English teaching?

Lesson Focus

- Can you describe the lesson I am going to observe?
- How does it connect with previous or anticipated lessons?
- How does it fit in \\1th the remainder of the English curriculum?
- What are your learning objectives for this lesson, or this series of lessons? What do you wish the pupils to be able to do or understand better by the end of the lesson, and/or by the end of this series of lessons?
- Why do you consider these objectives important?

NOTES

Background

The question: "How would you define your approach to Media Education?" allows the teacher to define such a position in broad terms, though the experience of the questionnaire might help to focus that definition.

The five-point questionnaire which invites teacher response to a series of statements. It attempts to establish the main Media paradigm within which the teacher might be working, using the following schema:

- .Inoculatory/Protectionist or Cultural Heritage;
- .Discriminatory/Popular Arts or Personal Growth;
- .Critical/Representational/Semiotic or Cultural Analysis.

	Please tick as appropriate: ++: **strongly agree** --: **strongly disagree** ?: **no clear response**	++	+	?	-	- -
1	Media Education should help pupils to judge what represents quality in the media.					
2	Children don't need Media Education as a form of defence against the media: children aren't easily fooled.					
3	Studying film treatment of literary texts is one of the most effective forms of Media Education.					
4	In practical work, understanding of the process is farm more important than the quality of the work.					
5	The teacher of Media within English should pay more attention to language and text, and less attention to media institutions.					

Statements 2 and 3 relate to the Inoculatory / Protectionist paradigm.

Statements 1 and 4 relate to the Discriminatory /Popular Arts paradigm.

Statement 5 relates to the Critica1/Representational/Semiotic paradigm.

School Context and Available Support:

Questions have been included to consider the impact of the new General Certificate in Education (GCSE) syllabuses for English. The constraints of these new syllabuses seem to be encouraging teachers to address Media within very prescribed blocks of time and units of work. It is possible, for example, that Media Education has become more prominent in the English curriculum but less frequently occurring.

Whilst Examination Boards differ in the way in which they manage the compulsory Media element, they also differ in the way in which they assess pupil understanding of non-fiction texts. From the

syllabuses, it seems that different boards interpret this element in different ways and that some boards do not make a clear distinction between study of media texts and study of non-fiction texts. One of the questions explores the teacher's interpretation of the Board's understanding of this issue.

Another significant contextual influence is likely to be the advent of the Office for Standards in Education (OFSTED) inspection. Since 1993, all secondary schools have had at least one OFSTED inspection: despite the existence of very specific inspection criteria, it seems likely that the degree to which Media Education is an issue for inspection will differ according to the interests and background of the Inspector and to the preoccupations and priorities of the school. Consequently, one question asks whether or not Media Education is encouraged or prescribed by departmental documentation.: Since OFSTED began inspecting schools, every department of English has developed a set of policy and curriculum documents which outline in more or less detail the degree to which particular curriculum elements are taught. Another OFSTED influence has been to encourage schools to have clear development plans, included in which are details about the relationship between curriculum priorities and professional development. Therefore, anticipating the possibility of constraints upon courses which are unrelated to school development plans, one question asks teachers about their involvement in Media In-service Education and training (INSET).

Long-term Aims

This section tries to distinguish between aims and the particular learning objectives of the lesson to be observed (described under *Focus).* It includes a question on the teacher's intellectual grasp of, and security in 'Key Concepts' for Media teaching

Methods, Curriculum Content and Resources:

The questions in this section all relate to the use of new [and old] technologies which have recently become more available and, possibly, more used. In particular, the teacher is asked about the attitude of the different genders to Media Education in general and to the use of technology in particular.

Lesson Focus

Learning objectives are more clearly focused than *aims*. Teachers can comment upon short and long-term objectives arising directly out of the lesson observed.

Andrew Hart, University of Southampton, 1999.

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