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MEDIA EDUCATION MODEL ON THE TV MATERIAL OF THE PERIOD OF PERESTROIKA IN USSR¹

During perestroika, the boundaries of understanding the potential of the media begin to expand. During perestroika the USSR began to use television programs as a material for media education classes. In our article, we studied the point of view of G. Ya. Vlaskina and O. F. Nechay, and based on the obtained data we presented a generalized media educational model on the material of television for schoolchildren.

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Модель медиаобразования на телематериале периода перестройки в СССР

В ходе перестройки начинают расширяться границы понимания потенциала масс-медиа. В качестве материала для медиаобразовательных занятий в период перестройки в СССР стали использовать телевизионные передачи. В своей статье мы изучили точку зрения Г. Я. Власкиной и О. Ф. Нечай и на основе полученных данных представили обобщенную медиаобразовательную модель на материале телевидения для школьников.

A distinctive feature of media education during perestroika in the USSR was the expansion of understanding of mediatext in pedagogical work with young students. It should be noted that since the 1920s of the 20th century, the Soviet educational system has used the full potential of the mass media (cinematography, press, grammar, radio, photography), with the help of which the tasks of education, political literacy, education, upbringing of schoolchildren were solved. Since the post-war period, film education has become more widespread in the country, as evidenced by the numerous experiences of media teachers — O. A. Baranov, I. V. Weisfeld, E. N. Goryukhina, I. S. Levshina, S. M. Odintsova, S. N. Penzin, G. A. Polichko, Yu.

Other mass media were used to the smallest extent and mainly as means to achieve a practical goal — to master the skills of using technical means (camera, film camera, printing press, etc.). Only during perestroika did media teachers reconsider

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their views on potential educational and training opportunities contained in various media texts. Among them are A. V. Spichkina, A. V. Sharikova, G. Ya.

In this article, we will consider the media education model on the material of television synthesized by us in the course of studying the works of G. Y. Vlaskina and O. F. Nechai. It should be noted that the views of media teachers on the nature of television come from TV programs aired during perestroika. The target characteristics of television, its tasks, functions and potential in the upbringing and education of the younger generation are also related to that.

Methodological basis of media education on the material of television

Among the domestic and foreign works on the problems of communication the media teachers singled out E. G. Bagirov's monograph «Essays on the theory of television», V. Y. Borev and A. V. Kovalenko's «Culture and mass communication», K. Shannon, G. Lassuella and others. These works are systematized on the basis of generalization of results of numerous researches of other authors; not only the review of earlier offered concepts is given, but also additions which are capable to expand available models and categorical apparatus of the theory of communication are presented.

Э. Г. Багиров considered television in his book, V. Yu. Borev and A. V. Kovalenko studied all mass communication in its interrelation with culture and presented an understanding of the communication process. The authors proposed their own models:

– E. G. Bagirov understands the theoretical model of television communication as «the scheme of television activity». In general, the author of «Essays on the theory of television» develops the sociological theory of media, since the QMS activities are included in social processes, being an integral part of them.

– V. Yu. Borev and A. V. Kovalenko develop a culturological approach to studying the communicative process. In particular, they proposed the following system of relations: communication channel — the theory of technical means of communication; sign system — semiotics; communicative relations — receptive aesthetics; understanding — hermeneutics.

Media teachers G. Ya. Vlaskina [1], O. F. Nechai [2] pointed out that, for all the fairness and expediency of involving different scientific disciplines in the study of communication problems, one should not link this or that area of theoretical research with only one communicative element. Thus, from the point of view of technical means of communication, not only the channel, but the whole communicative process can be considered. And from the point of view of semiotics one should analyze not only the text (message) itself, but also the communicator's

role in the process of its coding (creation) and the communicator's role in the decoding (perception) process.

The idea of media education on television material

Justifying the expediency of using television programs in media education, O. F. Nechai noted that «the new aesthetics of the technogenic era is embodied in a concrete, cultural policy, it is inseparable from the practice of the mass media, carrying the audience some or other spiritual values and social concepts. That is why these values and notions are the starting point for a theoretical analysis of TV's creative potential» [2, p. 98].

The inclusion of a visible author and a visible viewer in a TV program is a fundamentally important communicative moment that largely determines the aesthetic properties and artistic image of the program. In folklore, the creator and the listener participated in an aesthetically significant communicative act on equal terms and reciprocally. Television is able to restore this broken communication: the communicator and the communicant are «drawn» into the TV program, enter the screen space together with the river of time flowing into it.

O. F. Nechai paid special attention to television programs, marking them as a unique phenomenon of culture in the XX century. Explaining the concept of «TV program», the media teacher points out that it is necessary to distinguish the system and the process. As a system, a television programme is an integral, constantly increasing set of individual screen works, i.e. a metatex consisting of single texts. As a process, it is a constantly evolving in space and time, a communicator message to the audience, with a beginning, but with no foreseeable end. Thus, the television program is understood as both metatex and metaprocess.

O.F. Nechai's point of view is very interesting because it also reflects the current realities of the information environment: in the broad sense, a «program» is the realization of certain goals with the help of a message conveyed in the act of communication. In other words, its goal is not just to deliver a text to the audience, but to «implement» a certain (given by the authors) «order» about the forms of social behavior and social activities. Today it is possible to say that such notions as «program», «programming» have become part of modern technology and computer science.

Studying the sources of programming leads O. F. Nechai to parallels of communicative and aesthetic programs on TV with folklore as a phenomenon that appeared at the early stages of artistic culture development.

With the advent of professional artistic creativity, a special form of art existence was established — a single, independent work of art, which has a closed structure and is addressed to the audience without direct communication with others.

When addressing the programme as a metatext (set of texts), media teachers shall be guided by the peculiarities of its communicative and aesthetic integrity, specific structural properties and ways of assembly interconnection of elements. A single text here is no longer equal to itself taken out of context. Moreover, the structure of such texts is conditioned by the influence of the whole program.

The integrity of the cultural phenomenon of a program is determined by its social functions, its orientation to solving communicative tasks important for society. While emphasizing the commonality of folklore and television cultural and communicative programmes, it is also important to rely on their differences (in particular, the author's character of media cultural works and the anonymity of folklore works; the difference in their genre nature, etc.).

The main similarities include the fact that television programmes, like folklore, are meta-transmissions with a universal, mass impact, functioning on the scale of society and not only in its individual spheres. Such programs could (in the period of perestroika in the USSR) realize the global task of cultural and communicative integration of all members of society and, at the same time, socialization of each of them through approval of a certain system of moral and aesthetic values and norms of behavior.

The purpose of the media education model on the material of television: culturological education, formation of aesthetic ideals of schoolchildren in the process of media education on the material of television.

Conceptual basis of the media educational model on the material of television: the synthesis of aesthetic and culturological with the elements of the ideological theory of media is the basis.

The tasks of media education

1. Aesthetic education of pupils and students. The aesthetic perception of the television programme was related to the reflection of reality at the present time. This situation contributed to the effect of maximum closeness of the viewer to the events taking place in the world, his aesthetic perception of events. The aesthetic component was inherent to both documentary and art-play programmes on television.

2. Ecological education of schoolchildren and youth using television programs. To solve this problem, media teachers (O. F. Nechay, G. Y. Vlaskina) also draw parallels between television and folklore. In the sense of establishing an emotional balance between man and nature, a television programme to a certain extent assumes functions that used to belong to folklore.

It was in the twentieth century that mankind faced environmental problems with unprecedented severity. Environmental pollution and poisoning raised the question of the conditions for further life of man as part of this environment. Mankind be-

gins to pay special attention to the experience of early stages of its development, in particular, communicative and aesthetic experience of folklore of the peoples of the world. The heritage of folklore not only should not be forgotten, but also multiplied, popularized, to become a part of new human thinking.

Here television as folklore fulfilled responsible social and aesthetic tasks to educate the ecological culture of the individual. The image of nature not as an object of predatory consumption and extermination, but as a living, harmonious environment; the image of man is a part of the folklore worldview, which is fundamentally important for the formation of ecological thinking of telecommunications and television audience. There were separate programs devoted to nature — «In the world of animals», «Plant world»; programs, addressed to amateur gardeners, telling about people, working in agriculture; integral image of ecosphere, Earth biosphere sometimes appeared in programs on space themes and so on.

Audience of the media educational model on TV material: high school students.

Form of organizing media educational classes on TV material: it was supposed to organize extra-curricular classes, for example, optional or circle classes.

Methodology of media education. Among the methodological methods, O. F. Nechay and G. Ya. Vlaskin offered various types of analysis of TV programs and their structural units. An example of this is the analysis of the screensaver for programs. It is important to pay attention of schoolchildren to the fact that from static screensavers become more and more dynamic, from naive and straightforward — associative and metaphorical. Often they turn out to be as if an independent «attraction» of the program, the expression of its artistic image (screen saver-game, screensaver, advertising, etc.): in the program «The obvious — the incredible» image was embodied in an animated screen saver, symbolizing the process of development of life on Earth, the program «Time» — schematically depicted the globe and the USSR.

Media teachers noted that the study of the screen saver is an important link in the analysis of the program, as it is an element of television design that aesthetically enriches the television program. O. F. Nechay predicted that «so far we are talking about the design of individual programs. But this stage should naturally be replaced by the stage of an artistically integral plastic solution of large program zones. For example, the «corporate style» of a television channel is possible — with a designer's elaboration of broadcasting calendar cycles meeting the life rhythm of people's labor and rest» [2, p. 102].

Among the methods used by media teachers, we can highlight the formulation of problematic issues for the audience. For example: «What are the principles of unification of texts within the programme?», «What are the ways of interaction of texts

within the programme?», «What are the similarities and differences between texts within the programme?».

In the course of conducting a media education session with schoolchildren using problematic questions, as well as studying the program of TV programs, it is important that students remember that the TV program reproduces the day, week, month, year cycle of human activity. Then, by analogy, they will see that this life activity is reflected on the screen. Thus, the viewer was set up for morning exercises (physical and psychological) daily «120 minutes». Then, alternating, there were documentary and art-game programs, first of all, for children. The evening block included films, the «Time» program, art, art and publicity programs and news. At the end of the week, the informational and musical programs «The View» and «Before and After Midnight» completed the past day and started new programs. Of course, the central place in the evening block, gathering the most mass audience, was occupied by the program «Time», which presented the television image of the past day, current news and a brief commentary on them. The structure of the program «Time» is noticeably similar to the integral broadcasting system: the stability of some elements with the variability of others, flexibility and freedom of assembly joints.

Thus, during the media education session during the preparation of answers to problematic questions the pupils came to the conclusion that the TV program (as a meta-text) represents a kind of screen model of the planet's life in 24 hours. If necessary, such a model is selective, it accommodates only the main, most significant one. Among the main conclusions of the lesson it can be noted that, in general, the broadcast television program and its elements are characterized by a process of homogenization — there is a synthesis, combining different genres, types of messages, forms of material presentation. Individual, independent programs are in the field of interaction, echoing, for example, when the same topics are embodied in the journalistic and artistic genres, in documentary and game form.

To solve the problems of the media education model on the material of television, classes aimed at revealing the aesthetic elements of the television program are important. Schoolchildren were offered tasks in which they identified the aesthetic structure of the TV program, its elements that play the role of links between individual texts. Screensavers painted and made by video; landscape sketches and photo stories; individual musical and plastic numbers (clips) used in broadcasts as spectacular rebounds, etc., could be offered for analysis. Schoolchildren should answer the question: «What is the role of these screensavers?». As a general conclusion, we can say that such «intermediate» teletexts participate in the construction of the program as a space-time unity, give it a certain rhythm, form a context for larger program units, set the audience to the perception of television messages of this or that type.

Conclusions: The relevance of using television in media education is justified by media teachers during perestroika time in the USSR. O. F. Nechay notes that the television program (in the communicative and aesthetic aspect) has many similarities with the primitive syncretic culture of humanity — with folklore, among which the main one is the «introduction» of cultural programs to the widest audience. Therefore, television during perestroika played a socially-integrating role in society.

Thus, the media teachers' appeal to television as a means of media education was justified by the fact that during perestroika in the USSR, television program was understood as a fundamentally new cultural text (meta-text) with its own structure, communicative and aesthetic properties. TV program is one of the most significant communicative and aesthetic phenomena of the XX century.

1. Vlaskina G. Ya. Aesthetic education of high school students by means of television and radio: abstract dissertation. M., 1985. 205 p. [Вернуться к статье](#)
2. Nechay O. F. On television communication and aesthetics. Moscow : Iskusstvo, 1990. 119 p. [Вернуться к статье](#)