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## Usage of Media Products by Teachers: Pedagogical Potential, Expertise and Implementation

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### Abstract

The purpose of the article is to reveal the pedagogical potential of media products, the existing practice of its implementation by teachers and the procedures of pedagogical expertise. To achieve the goal, the following methods were used: generalization of Russian and foreign studies, a survey of teachers, pedagogical analysis of feature films, classification of tasks and functions that media products can perform in the teacher's activity, design of criteria for selecting media products by the teacher, procedures for their pedagogical expertise. According to the results of the study, the following conclusions were made. The pedagogical potential of media products is revealed in the complex of tasks solved by the teacher with their help (didactic, educational, self-developing) and the functions performed by them in relation to the teacher and to the students. For the full use of the pedagogical potential of media products, the teacher needs to conduct his or her pedagogical expertise. Such an examination includes, firstly, the selection of media products based on the following criteria. Secondly, the choice of the method of their pedagogical application. Thirdly, the analysis of the content of the media product from the standpoint of solving the educational, didactic or self-developing task the teacher faces.

**Keywords:** media products, teacher, pedagogical potential, realization, assessment, video, media.

### 1. Introduction

Modern teachers quite often turn to media products as a didactic and educational tool. Another aspect is to obtain methodological information. As an example, the use of educational videos at their lessons, the illustration of educational material with video clips from movies, cartoons, watching and discussing movies, educational cartoons, the organization of interactive educational games, quests using media products, the creation of media products by students in small groups or individually, the use of videos by a teacher in preparation for lessons and educational events, describing various pedagogical forms, methods, techniques, technologies, representing fragments of lessons, educational activities, the experience of colleagues, etc.

At the same time, teachers do not always fully use the potential of media products in solving various pedagogical tasks. For example, the illustrative function of media resources is best known to educators and is often used, while heuristic and analytical functions are rarely used. In the selection of media products, teachers, as a rule, are guided by their own experience, the advice of

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colleagues, the list of Internet sources. Such application has a high risk of destructive influence on the effectiveness of pedagogical activity and professional development of the teacher. For example, the fascination with methodological videos can reduce the teacher's interest in reading scientific pedagogical and psychological literature, simplify or distort the understanding of pedagogical reality. The constant use of animation and entertainment videos during lessons enhances the clip – like thinking of modern children, reduces their ability to dive deeply into the study of any question or problem, the ability to comprehend meaning, contributes to the refusal to perform tasks without an element of entertainment that requires strong-willed efforts. A number of modern films give ready-made answers to the problems, do not leave opportunities for reflection and formation of your own position, have a manipulative effect, impose certain values and behavioral models, which complicates the development of critical thinking, the formation of students' worldview.

In this regard, it is relevant to clarify the pedagogical potential of media products and the conditions for its full implementation by the teacher.

The prerequisite for such clarification is our completed research. The educational potential of cinematography is most fully revealed in pedagogical research (Baranov, Penzin, 2005; Penzin, 1987; Zhmyrova, Monastyrsky, 2012). In Soviet pedagogy in the 20–30 years of the twentieth century, such a direction as film pedagogy was formed and continues to develop (Kolokolnikova, 2021; Kondaurova, Zhubanova, 2021). Within the framework of this direction, various pedagogical forms, methods, technologies of using media products in education are being developed: visualization of educational information with the help of comics (Koleva, 2020), technology of video cases (Plotnikova, 2019), school film club (Dorofeeva, 2021), film meetings (Kislyakov et al., 2021), film game (Krasnikova, Karachevtceva, 2019), film therapy (Bystritsky, 2007), artistic method (Sitnikova, 2020), the festival of educational cinema as a way of broadcasting pedagogical experience (Shcherbakov et al., 2021). In the studies carried out, separate directions of the teacher's use of media products for solving didactic, educational tasks are identified (Baranov, Penzin, 2005; Dorofeeva, 2021; Kondaurova, Zhubanova, 2021; Konkina et al., 2021), tasks related to improving pedagogical skills (Kislyakov et al., 2021; Sitnikova, 2020), the issues of teacher selection of media products, constructive and destructive (in particular, manipulative) influence of media products on students (Fedorov, Levitskaya, 2021) are touched upon. However, a holistic view of the pedagogical potential of media products and the conditions for its productive implementation by a teacher has not developed in pedagogy at present.

The purpose of this article is to reveal the pedagogical potential of media products, the existing practice of its implementation by teachers and the conditions for productive implementation.

## 2. Materials and methods

To achieve this goal, we applied the following methods:

- generalization of domestic and foreign studies on the pedagogical potential of media products;
- a survey of teachers on certain areas of use of media products;
- pedagogical analysis of the content of feature films, their possibilities in solving actual pedagogical tasks;
- classification of goals, objectives and functions of media products in relation to the teacher and students;
- designing procedures for the teacher to examine the pedagogical potential of media products.

## 3. Discussion

Summarizing the available research we can conclude that the pedagogical potential of media products lies in the possibility of a teacher solving three groups of tasks with their help: educational; didactic; self-developing (related to professional and personal formation, development, adaptation, improvement of pedagogical skills).

The capacity of media products, in particular, cinematography as a means of education have been known for a long time and were actively used, in particular, in Soviet pedagogy (Penzin, 1987). Within the framework of film pedagogy, patterns are revealed, forms and methods of educating children and youth with screen arts are developed (Scolari et al., 2020). Film pedagogy served as the basis for the development of new research areas – media education (Fedorov,

Levitskaya, 2019; Kolokolnikova, 2021; Kondrashova, 2014; Maksimova, 2006), media upbringing (Maksimova, 2007), digital didactics (Blinov et al., 2021; Boelens et al., 2017; Mizanbekov et al., 2019). Scientific research has revealed the capacities of cinema art in aesthetic education (Penzin, 1987), in the formation of spiritual and moral values in children and youth (Zheltova, 2021), in the development of tolerance (Zhmyrova, Monastyrsky, 2012). Cinema also plays a significant role in the educational policy of modern Russia. In particular, in paragraph 5 of the List of Instructions of the President of the Russian Federation following the meeting of the Council for Culture and Art of October 27, 2020, the Ministry of Education of the Russian Federation is instructed to "jointly with the Ministry of Culture to consider the issue of studying the heritage of Russian cinema in the framework of the implementation of basic general education programs" (tass.ru/obschestvo/10542505). Currently, the range of media products has expanded significantly and is not limited to films. The issue of media education is viewed at a broader angle to assist the formation of media literacy and screen culture of students (Hämäläinen et al., 2017). If in Soviet Russia the content of films was controlled by the state. The orders to create educational cinema and animation was purposefully set from above. At present a wave of media products of various genres and type of content hits children. Media content may often have an anti-educational effect, showing examples of aggression, cruelty, cynicism. In such conditions, it is important for a teacher not only to recommend his or her students the high-culture media products for viewing, but also to organize joint discussions of films and videos popular among young people. An effective form of work can be a school film club (media club). To achieve an educational effect, it is important to work with each student's personal understanding of the film, with personal meanings extracted after watching it.

The didactic capacity of media products consists of, first of all, the visualization of educational information (DeWaard, 2020; Pettersson, 2018). In addition, they give the teacher the opportunity to use the didactic achievements of colleagues at the lessons (video tutorials, open online courses, videos with a presentation of author's techniques). They can serve as a source material for students to perform various exercises, tasks, projects. In the case of correct selection media products by the teacher (orientated to the zone of the closest development of students, matching the level of difficulty to the student's capabilities, research and (or) creative orientation) and the use of its diverse functions (illustrative, motivational, heuristic, analytical, axiological and others), media products can act as a means to develop thinking (Bermejo-Berros, 2021), creative abilities of students, increase educational motivation (Gülbahar et al., 2017). The involvement of schoolchildren in the joint creation of didactic media products with the teacher has a high potential: educational films, videos, animations, video cases, games (Jafarova, Mikhailova, 2017).

Media products have high capabilities in solving the tasks of professional formation, professional and personal growth of a teacher, and improving pedagogical skills (Vuojärvi et al., 2021). The role of cinema art in the formation of a teacher's ideological position, the general culture of his personality, building his or her positive attitude to the teaching profession (Sitnikova, 2020), communicative skills (Kolokolnikova, Mosintsev, 2021), improving psychological competence (Bystritsky, 2007), preparing them to work in inclusive classrooms (Ertanova, Mikhailova, 2011), forming professional competencies in the development of advanced training programs, horizontal training and exchange of pedagogical experience (Kislyakov et al., 2021), popularizing the scientific psychological and pedagogical knowledge among teachers (Ilyasov, Selivanova, 2018).

Each of the three above-mentioned groups is specified in a set of tasks:

*Didactic tasks:*

- visualization of educational material, illustration of theoretical knowledge with bright, memorable images;
- increasing the educational motivation of students, interest in the material being studied;
- development of thinking, creative abilities of students through the implementation of educational tasks, research cases and involvement of students in the creation of media products.

*Educational tasks:*

- development of the emotional sphere, the ability to experience diverse emotions and feelings;
- development of a sense of beauty, the ability to understand art;
- spiritual and moral education, the development of tolerance, the ability to empathize;

– assimilation by students of social and moral norms and values, behavioral models based on them on the example of the heroes of films and videos.

*Self-developing tasks:*

- mastering the values and lifestyle of the teacher by the educator;
- adaptation of a novice teacher to the teaching profession; whereas a mature teacher to changes in social and pedagogical reality, the social status of a teacher;
- overcoming professional difficulties;
- improving the general, pedagogical, inclusive culture;
- improving psychological competence;
- analysis of one’s own actions through comparison with the heroes of films;
- sharing the pedagogical experience of colleagues.

For the full realization of the pedagogical potential of media products, it is important that the teacher uses diverse functions of media products in solving these tasks, which it can perform both in relation to students and the teacher himself or herself. In scientific research, certain functions of cinema art in education are revealed: illustrative (Arora et al., 2021; Konkina, Shavrygina, 2017), axiological (Zheltova, 2021), therapeutic (Bystritsky, 2007), including prevention of emotional burnout of teachers (Timoshenko, 2021), rehabilitation and correctional (Karpova et al., 2011), energy (Prikot, 2021), entertainment (Kondaurova, Zhubanova, 2021). A. S. Robotova designates hermeneutical and heuristic functions, noting that in an artistic and figurative reflection, pedagogical ideas appear to the teacher as developing and updating, help acquire new meanings, attaining a non-dogmatic character (Robotova, 2008). We have generalized and supplemented these functions, systematized them with respect to the teacher and students (Table 1).

**Table 1.** Functions of media products

Functions of media products	Function Details	
	Teachers	Students
Illustrative	Illustration of scientific pedagogical and psychological knowledge in vivid, memorable images	Illustration of educational information in vivid, memorable images, visualization of content
Motivational	Increase in professional motivation by presenting positive results of the activities of teachers – heroes of films, videos	Increase in educational motivation by including elements of entertainment, referring to familiar media products
Axiological	Affirmation of humanistic values of pedagogical activity. Formation of a value attitude to pedagogical activity.	Formation of an emotional and value attitude to educational information
Hermeneutical	Detection of personal meanings of pedagogical activity. Understanding of pedagogical phenomena and facts, motives of students' behavior. Extraction of personal meanings of scientific pedagogical and psychological knowledge.	Extraction of personal meanings of educational information. Understanding the cultural meanings of educational information. Mastering the skills of cultural interpretation of educational text
Therapeutic	Prevention of emotional burnout	Overcoming psychological problems that reduce educational motivation
Correctional	Prevention, detection and correction of pedagogical errors, misconceptions, correction of individual style of pedagogical activity, pedagogical interaction, pedagogical communication with students	Psychological and pedagogical correction of students' personality
Adaptation	Professional adaptation to pedagogical activity.	Adaptation to new conditions of educational activity.

	Adaptation to new conditions of pedagogical activity.	Adaptation to learning difficulties.
Heuristic	Finding new ways and means of pedagogical influence	Extraction of new meanings from educational information, educational texts
Energy	Energy transformation of the teacher's consciousness	Energy transformation of students' consciousness

#### 4. Results

To identify the pedagogical potential of media products, we conducted a pedagogical analysis of the content of domestic and foreign films used at school.

The analysis showed that many films feature images of teachers: both positive (Nestor Petrovich in the film *Big School–Break*, who managed to cope with a "difficult" group by humanistic methods, Brad in the film *Front of the Class*, who managed to become a master teacher despite Tourette's syndrome, Ron Clark in the film *The Story of Ron Clark*, who managed to turn a "difficult" lagging class into a successful one, into a leader in passing the final test), and negative (Dr. Bykov (TV series *Interns*) – the image of a sadistic teacher; the former racketeer Thomas (the TV series *Physical Education Teacher*) is a random person who got a job as a physical education teacher for a bribe; the director of a prestigious American school Frank (the film *Bad Education*) is a plunderer of school funds. There are also ambiguous characters that encourage reflection: Elena Sergeevna in the film *Dear Elena Sergeevna*, Alla Nikolaevna in the film *Schoolmarm* and others.

A wide range of films help the teacher to better understand the characteristics of a particular child and find an individual style to interact with him/her. For example, students with dyslexia and the ways to interact with them are presented in the films *Night School*, *Taare Zameen Par*. Features of the behavior of children with autism spectrum disorders are illustrated in such films as *Rain Man*, *My Name Is Khan*, *Adam*, *Temple Grandin*, *Nell*, *House of Cards*, *Life*, *Animated*, *Infinitely Polar Bear*. The features of gifted and talented children are shown in the films *Gifted*, *A Beautiful Mind*, *The Jester*, *When I Will Become a Giant*, *Certificate of Maturity*, *Schedule for the Day After Tomorrow*, *Little Man Tate*, *Vitus*, *Searching for Bobby Fischer*, *The Queen's Gambit*, *Taare Zameen Par*, *Billy Elliot*, *Akeelah and the Bee*, *The Young and Prodigious T.S. Spivet*.

A number of films vividly highlight current problems that need to be prevented or solved by the teacher. For example, the problems of the influence of the market economy on education are humorously presented in the short film *Alternative Math*. The problem of bullying, bullying of a student by peers was first shown in the film *Scarecrow*.

Many films problematize pedagogical reality, bringing the teacher into a dialogue with the film director, encouraging the value-based understanding of the film, encouraging acceptance of humanistic ideals and values of education. So, the film *Gifted* (2007, M. Webb) prompts you to think: what is more important in the education of a gifted child – communication with peers and a full-fledged childhood or the exploitation of giftedness and the pursuit of success? The plot of the film speaks in favor of the first – humanistic value.

Individual films perform a heuristic function, helping the teacher to find and apply new methods of establishing discipline in "difficult" student groups. Thus, the heroes of the film *Freedom Writers* are high school students from the criminal district of Los Angeles, most of whom have deviant behaviors and do not want to study. The main character of the film, a young teacher Miss Gruwell, manages to "awaken" and show the audience the good in these students – the desire for a decent future, for knowledge, for further education. The film *Les Choristes* shows that the "action – reaction" technique, promoted by the director of a boarding school for "difficult" teenagers, does not work, while involving the same teenagers in an interesting joint business (in this case, singing, which music teacher, Clement Mathieu, loves) is effective and allows a talented student Pierre Morange to enter the conservatory.

A wide range of films can contribute to the formation of an inclusive culture among teachers: *Corrections Class* (2014, I.I. Tverdovsky), *Wonder* (2017, S. Chboski), *Taare Zameen Par* (2007, Aamir Khan), *Gifted* (2017, M. Webb), *Night School* (2018, Malcolm D. Lee), *Freedom Writers* (2007, Richard La Gravenes), *Moonrise Kingdom* (2012, W. Anderson), *Front of the Class* (2008, Peter Werner), *Les Choristes* (2004, K. Barratier). Thus, the positive image of a wheelchair student Lena Chekhova is presented in the film *Corrections Class*. After a long period of home schooling,

the girl enrolls to a correctional class, whose students have become embittered, much as a result of incorrect strategies of their upbringing at school. Despite the lack of ramps and the boorish attitude of teachers and peers, Lena was not embittered. On the contrary, she helps her peers, finds her love.

Thus, the authors of a number of feature films address the problems of the modern school and the school of the past and offer not only new facts, situations and images, but also a typology of pedagogical phenomena reflecting a particular fragment of pedagogical reality in its variability, dialectic, conflict, which is their pedagogical potential.

To study how fully and effectively the pedagogical potential of media products is used by teachers, we conducted a survey. 41 teachers of the Gymnasium "Business School" of Sochi and secondary school No. 10 took part in the survey. Of those surveyed, 63 % are aged 25–45 years, 37 % are over 45 years old. 95 % of respondents are teachers with more than 10 years of experience, 5 % – with 5–10 years of experience. 48 % are classroom masters, 52 % are not. Among the respondents are teachers of a foreign language, primary school, Russian language and literature, social studies, mathematics and other subjects.

A survey of teachers showed that only a quarter of them actively use media products.

24 % of respondents noted: "Watching a feature film or reading an art book, I often discover a way of pedagogical actions (an idea), which I then apply in my pedagogical activity." 24 % of teachers often use films to facilitate students' understanding of educational material.

In working with gifted children, only 15.4 % of teachers turn to pedagogical understanding of literary works and films about gifted children. At the same time, teachers prefer Soviet films of the 1950s–80s. The most popular films are *Scarecrow* (76.9 % of respondents watched it), *Schedule for the Day After Tomorrow* (35.9 %), *Certificate of Maturity* (28.2 %), *When I Will Become a Giant* (25.6 %). At the same time, foreign films that raise topical issues of the teacher's work with gifted children, such as *Searching for Bobby Fischer* (USA, 1998), *Gifted* (USA, 2017), *Taare Zameen Par* (India, 2007), *The Young and Prodigious T.S. Spivet* (France, Australia, Canada, 2013); *Billy Elliot* (Great Britain, France, 2000), *Little Man Tate* (USA, 1991), *Vitus* (Switzerland, 2006), are unknown for most teachers.

For the full use of the pedagogical potential of media products, the teacher needs to carry out his\her pedagogical expertise. Such expertise includes, firstly, the selection of media products based on the following criteria:

- high cultural level – director's work, musical score, visuals, etc.;
- semantic saturation – the ability to extract a variety of personal meanings of the actions of the teacher and students, their problematization. For example, in the film *Gifted* the problem is posed: "what is more correct for a teacher to work with a gifted child: to listen to his heart or to preserve their reputation?", "which education is more useful for a gifted child – inclusive or exclusive (in a special school)?", etc.;
- developmental orientation – focus on the zone of the closest development of students, on the personal and professional growth of the teacher;
- affirmation of humanistic norms and values in building relationships between teachers and students;
- adequacy of solved pedagogical tasks (didactic, educational, self-developing).

Secondly, the teacher's examination of the pedagogical potential of media products includes the choice of the method of their pedagogical application:

– The use of a media product as an additional means of implementing traditional pedagogical practice. For example, illustration of educational material on history with excerpts from historical films (Marcus et al., 2018). This model is most often implemented in solving didactic problems. The most common practice is when a training video, multimedia presentation illustrate the content of a traditional lesson.

– The use of media products as a new pedagogical practice. For example, instead of traditional experience in chemistry or physics, students with the help of a corresponding media product participate in conducting virtual experiments.

– Creation by students under the guidance (with the participation) of a teacher of their own media product, which is then used in the educational process, begins to perform teaching or educating functions. This can be an educational video, your own short film, an advertising video (social advertising), your own video tour, etc.

Thirdly, the examination of the pedagogical potential of a media product includes an analysis of its content from the standpoint of solving the educational, didactic or self–developing task facing the teacher. Questions for such an analysis are compiled taking into account a specific professional or pedagogical situation:

*Situations of mastering the values and lifestyle of a teacher:*

– to determine what values are realized in their actions by teachers – characters of the film? What lifestyle do they follow? Would it be correct to say that the teaching profession has become their way of life? If so, how does it affect relationships with others, other non–professional spheres of life?

– correlate the values of the film’s characters with normative pedagogical, legal, and moral values;

– compare with your own values and lifestyle;

– decide whether it is necessary to change something in your lifestyle, attitude to teaching.

*Situations of adaptation to changes in social and pedagogical reality:*

– determine what changes in the social and pedagogical situation, modern teachers and students are reflected in the film?

– did the teacher – character of the film manage to adapt to such changes? How did he/she do it?

– if the teacher failed, how did it affect the quality of his/her work, communication with children, psychological health?

– to assess to what extent do I accept the changes reflected in the film? If I don’t accept it, then why?

– outline an action plan to accept the changes that have occurred, adapt to them.

*Situations of making a professional choice:*

– to find a film in which the character makes a choice that is currently exciting for the teacher (the choice of an individual style of pedagogical activity, a strategy for interacting with a "difficult" student, one or another pedagogical means);

– to determine the motives and criteria of the pedagogical choice made by the characters of the film;

– to determine what values the teacher relied on when making such a choice?

– evaluate the choice of the character of the film from the standpoint of his/her values, your own values;

– make your own choice.

*Situations of uncertainty of targets and (or) means of pedagogical activity:*

– describe a new pedagogical tool used by the teacher – character of the film;

– assess whether this remedy has worked? Why?

– determine whether this tool is based on any scientific ideas, pedagogical or psychological theories?

– answer the question: will I be able to use this tool in my work with students?

*Situations of assessing the pedagogical expediency of certain actions:*

– to determine the pedagogical purpose of the actions of the teacher – character of the film;

– evaluate the pedagogical productivity of actions (have there been any positive changes in the students, what did they express themselves in?);

– evaluate the actions of the teacher – character of the film from moral (human) and pedagogical positions. Do the assessments overlap?

– to determine whether the pedagogical actions performed by the character of the film were pedagogically expedient?

– to answer the question: would I behave in the same way?

## 5. Conclusion

The analysis of the existing practice of using media products by teachers has shown that a small part of teachers (about a quarter) use their pedagogical potential. At the same time, full range of possible functions of media products is not implemented.

The analysis of pedagogical theory and educational practice made it possible to determine the conditions for the teacher to fully realize the pedagogical potential of media products:

– the implementation of three groups of tasks with the help of media products: didactic, educational, self–developing;

- realization of diverse functions of media products: illustrative, motivational, axiological, hermeneutic, analytical, therapeutic, energetic, correctional, adaptive, heuristic;
- selection of media products based on the following criteria: high cultural level, semantic saturation, developmental orientation, affirmation of humanistic norms and values, adequacy of solved pedagogical tasks;
- the use of various ways of using media products: as an additional means of implementing traditional pedagogical practice, as a new pedagogical practice, as the creation and use of a joint media product with students in the educational process;
- analysis of the content of media products from the standpoint of their capabilities in solving the tasks facing the teacher and compliance with scientific and pedagogical theories.

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