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### **Axiological aspects of audiovisual education in the context of dominant practice of receiving among middle school and high school students in Poland.**

In the first and the second chapter I focused on presenting problems respecting contemporary audiovisual education in Polish schools and cultural institutions. These problems arise not only from the changes occurring in the society but also (or rather first of all) from new way of contemporary texts of audiovisual culture's reception between the middle school and high school students. This thesis was supported by my years of teaching practice with students and an evaluation conducted by me during workshops with teachers. To support this thesis even more I present results of the survey conducted in 2011 among different types of schools and environment backgrounds. The analysis of the data gathered as well as presentation of dominant practice of young recipient, called 'the digital student' constitutes the content of the first chapter.

In opposite to 'digital learning' I present the school, which despite continuous improvement of its facilities still remains 'analog'. This condition is caused by lack of media literacy competences among the majority of teachers and insufficient matching between core curriculum and the reality of contemporary, mediatized world. Thus it becomes clear that even if the media concerned issues appear in core curriculum of various subjects, in general they are still treated in the traditional context (say nothing of the various species occurring in the world wide web).

In this chapter I carry out an analysis of core curriculum taking into account media related issues contained therein. At the same time, I pointed ways to implement these media related devices in teaching practice. To complement the characteristics of audiovisual education in Polish school's appearance I present good practices performed by selected film educators. The second chapter closes with a demand and outline of the new model of audiovisual education.

Therefore those two chapters create point of support and the characteristics of two contemporary students' habitats – media and school.

In the third chapter I try to answer the question : Is the contemporary youth of moral emptiness as some teachers and parents claim? However, it occurs that contrary to this vision there is no attitude of nihilism, just moral relativism coming from participation in the postmodern world. This world by presupposition says the crisis of grand narratives, ideologies and values. The young still (as it was observed in the previous generations) appreciate the most the affiliative-allocentral values based on close knitt relations with the others.

In this chapter I also try to present the role of media in shaping the value system of young people. Not only did I focus on threats which might appear during contact with media coverage, but opportunities as well. The chapter ends with the analysis of contemporary Polish movies (Galerianki, Swinki, Sala samobójców, Bejbi blues,

Obietnica) as the image of polish youth created by film artists. I try to verify the legitimacy of creating such an image in the context of my previous chapters.

In the fourth chapter I point that the movie is an excellent tool for teaching practice – for both teaching the values and appropriate evaluation of contemporary culture texts.

In addition to this I try to present the significant role of communication between the student and the teacher trying to support positive hierarchy of values .

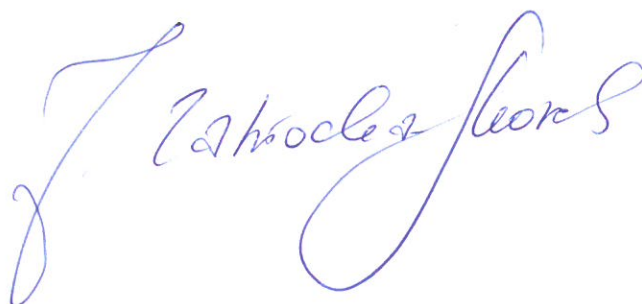
The appropriate way of communication is for me the basis of axiological education – therefore I perceived rejection of violence-based communication, putting in a position equivalent to the student as way to build authority, allowing the student to follow the teacher - mentor.

In this chapter also pay attention to the need to integrate texts of pop culture in the process of teaching.

Significant part of this chapter consists of the analysis of core curriculum taking into account these subjects which present axiological point of view. For every one of those subjects I chose the appropriate movie titles (accordingly to recipients' age) which may be presented to the students for introducing and discussing specific issues . I believe that this part of my thesis might come of use for teachers and film educators.

The fifth chapter is entirely devoted to Interdisciplinary Programme of Media Education „Kinoszkoła” conducted by me and my husband, film expert PhD Marcin Skorek. The programme within last few years was successfully implemented in dozens of culture centres in Poland (its third edition was attended by 93 000 students).

The essential element of this programme is created by me a series of preventive and social lectures 'Filmowe Drogowskazy' (eng. Film Signposts) as an expression of my interest in the subject axiological audiovisual education. The overall idea of this programme is to equip teachers with the tools to enable the use of film in teaching and educational practice.

A handwritten signature in blue ink, reading "J. Skorek". The signature is stylized with large, flowing loops and a long horizontal stroke at the end.