

## The Development of an Integrated Approach in the System of Aesthetic Education and Upbringing in the Second Half of the Twentieth Century

**Zhubandyk G.S.**

master of pedagogical sciences ,

Zhubandyk.gulsezim@mail.ru

**Annotation.** The second half of the twentieth century in the history of domestic pedagogy is associated with the formation of a new systematic approach to the educational process, an important component of which was aesthetic education and upbringing of the younger generation. Since the 60s of the twentieth century, the study of the arts has occupied a fairly strong place in the activities of educational and cultural institutions.

**Keywords.** Media education, integration of media knowledge, ability to work with information, modern information environment.

Political changes in the country, interest in the problems of aesthetic education and the rapid development of media arts based on media forms (press, radio, cinema, sound recording) in the 60s of the twentieth century led to transformation processes associated with a shift in the emphasis of media education from practical-utilitarian and ideological to aesthetic

In - by the 60s, aesthetic education through works of media culture (mainly cinematic art) was associated with the use of two key terms:

- audiovisual literacy - a system of abilities and skills in the analysis and synthesis of spatio-temporal reality, allowing one to perceive information recorded in the form of audio-visual signals (this term was first introduced by Yu.N. Usov);

- audiovisual education – targeted pedagogical guidance of the interests and needs of schoolchildren in the field of screen arts.

Later, in the 70s, the term film education (“education with screen culture”) appeared, which meant targeted preparation for the perception of screen arts. However, in the 70s - 80s, in the works of domestic teachers, film education became an increasingly widespread concept - the process of education and personal development by means and on the material of film art with the aim of developing a culture of communication with the screen, creative, communication abilities, interpretation, analysis and evaluation skills film text, teaching various forms of self-expression using film technology.

Film education was an important area of aesthetic education for schoolchildren. The works of O.A. were devoted to the problem of introducing the younger generation to screen arts. Baranova, S.I. Ivanova, I.S. Levshina, Yu.M. Rabinovich, S.N. Penzina, etc. However, the scientific and pedagogical justification for the relevance of studying cinematography presented in numerous studies was not always reflected in practical activities in aesthetic education. This largely predetermined the insufficiently serious attitude of the teaching community towards the implementation of the aesthetic development of the younger generation by means and on the material of media culture: many activities (clubs, extracurricular activities, etc.) were of a rather formal nature, the importance of systematization and continuity in the process of aesthetic education of schoolchildren and youth was not taken into account, etc.

Among the teachers in those years there were supporters of both the educational and educational potential of media education, highlighting the aesthetic development of the individual as one of the important tasks. For example, according to I.S. Levshina, "the introduction of a film education system into schools (targeted preparation for the perception of screen arts, that is, cinema and television) is an objective requirement of modern social and scientific-technical progress and one of the tasks of the long-term development of the Soviet comprehensive school." [Levshina, 1975, p. 8]. The goal of this process was "maximum use of the educational capabilities of feature films in the social formation and education of schoolchildren" [Levshina, 1975, p. 18].

S.I. Ivanova also advocated the integration of film studies and school curriculum subjects. In her opinion, "the inclusion of the foundations of the culture of film perception in the classroom system (in combination with extracurricular forms of work) is expedient, the only real way to systematically, purposefully prepare students for a full perception of the film" [Ivanova, 1978, p. 24].

The most striking trends in the integration of film education with school curriculum subjects began to appear in domestic media pedagogy in the 60s and 70s of the twentieth century. Many media educators are enthusiasts - Yu.N. Usov, Yu.M. Rabinovich, A. Bernshtein, G.A. Polichko, S.A. Gerasimov and others saw undoubted prospects for the inclusion of film educational methods and technologies in the study of school disciplines, recognizing them as an important means of aesthetic and moral development of the child.

Film education, according to Professor Yu.N. Usov, is called upon to "develop aesthetic feelings in schoolchildren as a result of cognitive and creative activities that improve audiovisual thinking, perceptual skills in mastering the sound-visual image as the main means of expressing the author's consciousness, understanding social reality; aesthetic taste, which absorbs such components as artistic education in the field of screen arts, historical culture, audiovisual literacy, moral culture, social orientations of the individual;

artistic and creative abilities of the student (imagination, intuition, thinking, personal needs for self-actualization) based on the development of a complex of knowledge, abilities, skills in the practice of analysis and aesthetic evaluation of film, understanding of such concepts as screen reality, the audiovisual nature of the art of cinema, television, the essence perception of the spatial-temporal, sound-visual form of film storytelling, artistic structure and ideological and moral concept of works of cinema and television" [Usov, 1989, p. 6-7].

O.A. Baranov and S.N. Penzin invariably emphasized the close relationship between the moral and aesthetic education of the younger generation through media culture. Moral and aesthetic education is considered by the latter as "socioculturally conditioned, integrative process of purposeful interaction, on the one hand, between educators and pupils, on the other hand, pupils and media, which, based on the formation and development in a growing person of the ability to perceive and appreciate the beautiful in life, contributes to the active creativity of the schoolchild and the formation of his needs to improve the world around him, taking into account humanistic ideals, enduring human values and norms of moral behavior" [Baranov, 2002, p. 22].

The main tasks, the implementation of which is achieved in moral and aesthetic education by means of cinema, are defined by O.A. Baranov and S.N. Penzin as "purposeful education of emotional responsiveness; targeted education of moral and aesthetic perception; sustainability of moral and aesthetic principles; formation of value moral and aesthetic orientations, involvement in the moral and aesthetic process" [Baranov, Penzin, 2005, p. 82].

The inclusion of elements of media education in the educational process was carried out in Russian schools, primarily with academic subjects of the artistic cycle, electives and clubs, where literature, world artistic culture, fine arts, music, etc. were studied in depth, and was based on the positions of inclusion the younger generation to the world of culture.

For younger grades of school, due to undeveloped visual experience, integrated film education with reading lessons was considered the most optimal.

For middle school students, elective and film club classes were considered the most productive, and for high school students, the predominant forms of film education classes were film club and elective classes, which provided a more in-depth and serious study of film art [Rudalev, Usov, 1983, p. 149-169].

An important structural component of the system of aesthetic education of schoolchildren, which organically included the study of the fundamentals of cinema, was a clear distribution of the main stages of introducing schoolchildren of different ages to the art of cinema, at each of which certain tasks were solved:

- 1) 1-3 grades: streamlining spontaneous experience: elementary ideas about the features of cinematography and cinematographic professions using the example of animation;
- 2) 4-5 grades: deepening and developing a fragmented, episode-by-episode perception of the film according to the plot outline, highlighting heroic characters, active situations and conflicts;
- 3) 6-7 grades: formation of evaluation criteria, identification of individual compositional elements in the structure of a film work, establishing connections between them;
- 4) grades 8-10: development and strengthening of skills in holistic analysis of a film, development of an individual aesthetic assessment, affirmation of one's own views on art [Rudalev, Usov, 1983, p. 149-169].

Despite the variety of organizational forms for implementing the aesthetic concept of film/media education for schoolchildren and students (film clubs, electives, integrated lessons, film amateur associations, etc.), their main goal has always remained the aesthetic development of the individual, the formation of a culture of film perception.

The main forms of work with film works during the period under review were the following: comparison of the script and the film, etudes-stories about the events occurring in the film on behalf of one of the characters, your own version of the ending of the film, drafting a script for fragments, review competitions, quizzes, excursions to film studios, release wall newspapers, conference meetings dedicated to masters of cinema, etc.

Despite the visible prospects for aesthetic education through the means of media arts and the undoubted importance of the development of this direction in the education of schoolchildren, sociocultural activities based on media in this period were carried out mainly in extracurricular and extracurricular work, and were concentrated in cinemas, film clubs, cultural institutions, radio stations, television studios, school editorial offices. and university newspapers, etc. Only in some schools was the study of film art linked to the study of academic subjects.

A striking example of this was the pedagogical activity of Yu.M. Rabinovich, whose film educational activities were closely connected with literature lessons for many years. He advocated a comprehensive study of works of screen media culture, which included the study of film history and theory. During integrated lessons, schoolchildren wrote reports on cinema topics, watched and discussed films, prepared oral and written reviews, etc.

M. Rabinovich focused on the need to carry out an artistic analysis of film works, highlighting the latter as an important factor in the development of the viewing culture of the individual, therefore it is necessary to teach “to analyze the film as an artistic whole, to form the viewing culture of schoolchildren, the culture that will determine the aesthetic assessments of films of the future” [Rabinovich, 1991, p. 114].

The problem of analyzing works of cinema, according to Rabinovich, was an important component not only in school, but also in university practice, especially in the training of future teachers. In order to study the basics of analysis of film works, in the second half of the 60s, special courses “Russian Literature and Cinema” and “Soviet Literature and Cinema” were held at the Kurgan Pedagogical Institute under the leadership of Yu.M. Rabinovich, where a series of classes was devoted to the analysis of films.

A significant contribution to the development of the problem of analyzing works of media culture was made by G.A. Polichko. In his scientific research, the analysis of cinematic works was closely linked with the study of literature.

G. Polichko put forward the aesthetic development of schoolchildren as a priority task for integrating the study of literature and cinema. In turn, G. Polichko considered one of the important goals of the aesthetic development of schoolchildren to be the ability to “consider a work as a model of the author’s unique personal view of reality” [Polichko, 1987, p. 6]. G.A. Polichko was one of the first to present a detailed analysis of interdisciplinary connections in teaching literature and cinema lessons, emphasizing the historical, genetic and aesthetic proximity of these arts, as well as the close relationship of literary criticism and film studies as close branches of the general theory of arts [Polichko, 1987, p. 7].

So, among the main trends characterizing the Development of an integrated approach in the system of aesthetic education and upbringing in the second half of the twentieth century, one can highlight the close relationship between the study of the theoretical and practical foundations of cinematography and the process of aesthetic education, upbringing and personal development, the main objectives of which are the study of theoretical and historical aspects of media arts, development of media perception, thinking; expanding the scope of cultural and artistic needs; moral and aesthetic development of personality, increasing its cultural level.

## Literature