



A Quantitative Analysis of Hungarian Media Education

Csilla HERZOG

Department of Communication and Media Studies
Eszterházy Károly College, Eger, Hungary
herzog@ektf.hu

Réka RACSKO

Institute of Media informatics
Eszterházy Károly College, Eger, Hungary
racsko@ektf.hu

Abstract. The present essay focuses on the ability of media instruction in elementary and secondary schools to enhance general, everyday media literacy brought on by the interaction of various socialisation factors. The exploration of the topic instruction of Motion Picture Culture and Media Studies took place between February 16 and March 2, 2009. The research was based on two qualitative methods: a structured oral interview with media instructors (N=111), and a fully recorded observation journal (N=105) facilitating a more thorough look at respective efforts in the classroom.

Keywords: media instruction, qualitative procedures, Motion Picture Culture and Media Studies

Introduction

By the beginning of the 21st century, the always accessible technology interwoven in the fabric of our lives has profoundly changed the way we communicate, work and obtain information. Consequently, the sphere of valuable competences, skills and knowledge has changed, too (Molnár 2011). Due to this information society, information- and communication-related competencies now belong to the fundamental elements of literacy, since “even the successful transmission of writing, reading and calculation skills is not sufficient if it cannot adjust to the world of new media” (Z. Karvalics 1997, 694).

Media studies are prioritised in and outside Europe as well, since the appropriate understanding and application of media, the utilising of the potential positive impacts of mass communication devices, ignoring negative contents both in the future and in

the present are considered as basic *culture skills* (László 2010). In this environment, the media-related skills of media receivers, the various media, and primarily people's conscious attitude to the Internet transmitted contents are relevant issues.

Media literacy primarily relates to the critical treatment of information obtained from mass media, while in a broader sense, it denotes IT knowledge (Koltay 2001). However, it also means all the skills and abilities of the individual related to accessing, comprehending and evaluating information as well as his/her attitude to the various forms of communication. In a culture overcrowded with contents and genres of an everchanging format (e.g. picture or movie images, audio and audiovisuals), media literacy enables the individual to create his/her own printed, electronic, digital messages and multimedia products, due to some specific media comprehension skills.

The present study outcomes contribute to a larger research project that aims at studying the media literacy of students of the age group 14–18 (N=2,956). In the empirical study, two samples were applied. In the first one, the students (N=1,961) who had been provided motion picture and media studies within the curriculum were involved, while to the second sample belonged those students (N=995) who had not received such education. Therefore, we consider it relevant, since *the most important question of our research was how much primary and secondary school media education can contribute to media literacy* that has developed under various socialising conditions, and that has been applied in the everyday. This fact necessitated a study of the present state of media education methods in Hungary. In the following, the major trends in media education are to be introduced.

Major trends in media education

Media education in the 1970s was marked by a mostly aesthetic and analytical approach to films. In schools, the artistic merits of the movies were analysed for they were considered as the holders of highbrow culture and cultural heritage. From the 1980s, however, there has been a radical change in the international practice of media education. The new trend in media education has been focused on the impact of the social role and operation. Therefore, the professionals' attention as well as classroom activities have been centered around popular culture media texts, for instance, those of soap operas, commercials and news.

By the Millennium, two different directions in media education have been born (Jakab 2001). The social-democratic model basically aims at fostering voice-giving, identity building and obtaining a freedom of speech for the needy and socially challenged social groups. This intention is counterparted by the creation of equal opportunities, helping those left behind and providing opportunities to practice

the freedom of speech. It aims at coping with social and healthcare issues, such as the cult of violence, drugs or AIDS. This model is not particularly related to classroom media education or even to schools as such. It is more like a movement with activists, independent institutions, foundations, religious denominations and associations. This model mostly applies to Third World countries, India, Indonesia, Senegal or Latin America, but Italy also belongs here for media education is taken as an effective means of health education there. In Argentina, film and media studies function as facilitators of democratic social transformation. In that case, its aim is to develop citizens with the ability to understand the messages of the mass media, citizens who can utilise their media-related education in achieving their individual goals, and can better participate in local community activities.

The receptive critical model aims at developing autonomous persons who can critically understand various media texts. Its precondition is that students must learn the agents of communication (creators of the message and/or its transmitters), mass communication technologies, the various types and genres of media (media, texts and styles), the language of the media, the problem of presentation and the audience. The national curriculum expresses the intention to enable the students to properly read and use media texts as well as to select from motion picture texts. This is related to the very function of motion pictures to present representatives of the minorities, other cultures and their customs. Besides the Anglo-Saxon countries (England, Scotland and the United States), this model primarily applies to the Scandinavian countries and Europe, Slovenia, Austria, Switzerland, Poland and the Flamand section of Belgium, in particular, with their curricula that teach students for the proper understanding, reading and use of media, while stressing the relevance of the effective selection of motion picture texts (Hartai 1999). Media education is incorporated into the traditional school subject following the lesson numbers and requirements of the traditional subjects.

In the next section, some relevant features of the Hungarian media education are to be introduced, which, in comparison with some international media education models, is closer to the receptive critical model, and relies on the paradigms of mass culture and representation, while its content emphasises the film and motion picture studies (Jakab 2001).

The situation of media studies in Hungary

The traditional concept of culture in Hungarian public education rejects the inclusion of mass culture and media in the school system, consequently the majority of teachers cannot identify with the task of teaching any of their elements. In Hungary, there is some form of media and film studies since the 1960s, under such titles as film education, film aesthetics and film culture.

Between 1995 and December, 2011, the theoretical and content-related regulation of motion picture and media studies has been insured by the National Curriculum (NAT), the Framework Curriculum, the local school curricula and the curricula of the specific study circles as the basic documents that regulate all teaching and educational processes as well as by the final exam system, the outcome feedback element of the regulatory system. The first two are of central nature, as settled by the two-level curricular regulations, while the third one is a local level written document. Since 2007, the national level education programs contain the element of media competencies and knowledge required at the level of public education, the comparative measuring of the learners' knowledge and the need to create a transfer opportunity between the various schools and study circles (Szíjártó 2008).

The new educational law (NAT) that came into force in 1995 has resulted in a major change in public education. Arts have become one of the chief education areas, including singing and music, dance, drama, film and media studies (Ballér 2003). The schools can provide film and media studies as a separate subject or in an integrated form, too, as part of other arts subjects, as a part of complex social studies subject, part of visual arts or even that of informatics. NAT ensures a fairly flexible framework for this purpose. The Framework Curriculum (28/2000 of 21.09) that came out in 2000 as a resolution of the Ministry of Education, entitles film and media studies of grades 8, 11 and 12 as a new independent subject, a module or partial subject (Jakab 2002).

The new form of media studies as a subject entails some special features. As compared to the traditional ones, it consisted of fewer lessons (37 at grade 8, 37 at grades 11 and 12 altogether). Furthermore, the title of the subject, film and media studies, also indicates some integration, a combination of elements from more knowledge areas. The other special feature is that owing to the nature of media education, this subject turned out to be a practical-oriented form of developing skills. In most schools, in the course of a one class per week session, the following forms of media education have been provided: separate subject, integrated in another one, optional program, as an independent track in vocational schools (technical, economic, arts, etc.), in the form of an extra curricular program (e.g. photo, video or multimedia study circle), school bulletin and news, intranet TV or film society (Jakab 2002). The choice of format in a particular institution has been influenced by several methodological factors. The educational policy related documents enabled the consideration of local demands and opportunities, as stated in the educational programs of the institutions.

According to the NAT (202/2007 of 31.07 Govn. Resolution), media education is such a system of skills and personal abilities developing tools, that is essential for the citizens in the age of information revolution and modern market economy in order to be able to obtain and select information. The aim of media education is to improve youngsters' media-related knowledge, critical skills, consciousness

and to generate media competencies to comprehend media texts, motion pictures and audio messages, too. The resolution mentions those cognitive, social and personal competencies that media education is expected to develop. These are the following: the observation skills of media texts, the ability to obtain information from mass communication devices, medial communication ability, comprehension, analytical skills, cognitive competencies, problem solving, self knowledge, cooperativeness, selection and tolerance.

According to the 2007 curriculum, film and media studies as a school subject functions as a protection of national culture and identity, besides, as a statement in favour of providing mass culture education, since media texts are the products of a society that, like other products, have more possible valid interpretations. According to the mass culture and representation paradigm, popular category media texts, like commercials, soap operas and reality shows, are also parts of a national culture since they can convey cultural patterns, too. During media classes, with the help of various media research methods, like content, genre, narrative and semiotical analyses, we can study these contents, thus facilitating the students' conscious and critical use of the media as well as their better comprehension of media texts.

Since 2004, students can have their final (so-called project) exams of media studies, too. Between 2008 and September, 2011, in Hungary, 4617 students passed their final exams at intermediate level, while 187 passed advanced media final exams.

The quantitative research of Hungarian higher education and the general characteristics of the sample

We elaborated the first background study in May, 2006, and we applied oral interviewing, more specifically, structural (fixed and standardised) interviews. The order of questions was strictly settled, and the interviews were carried out in a personal dialogue format. The sample pool was provided by 120 institutions in North-East Hungary, including 65 primary and 55 secondary schools. Questions were answered by the teachers of film and media studies.

Based on the outcomes of a pilot study, we concluded on the followings: 1) In most cases, film and media studies are provided in the course of an independent subject in most primary and secondary schools. In the first case, according to our findings, this number is 90 (80%), and in less frequent cases integrated framework is chosen. 2) Media studies are mostly provided in the 8th grade of the primary schools (83%) and in the 11th (50%) and 12th grades (36%) of secondary schools. 3) Secondary schools are professionally better prepared for

teaching media competencies: 42% of the teachers there have university degree in media studies, while 27% of the respondents have post-secondary diplomas in this subject. As for primary schools, 30% of the teachers have university degree in media studies, while 34% of the respondents have post-secondary diplomas. 31% of secondary schools and 36% of primary schools employ teachers without any degree in media studies.

A new surveying of teaching film and media studies has been carried out between February 16 and March 2, 2009. The interviews were, again, personal conversations (N=111), in several parts of the country, primarily in East Hungary and in Pest County, involving 58 primary and 53 secondary school teachers. Public education institutions were selected at random. During the sampling, we tended to represent all settlement types, including small villages, towns, and the media education practice of institutions sustained by towns of county status. With that method, we attempted to deduce information from smaller places to nation-scale data. Data recording was carried out in each case by professionally trained interviewers.

As compared to the outcomes of the 2006 survey, an innovation was that the structured interviews were extended by classroom observations, and their findings were recorded in the diaries that were based on a brand new recording technique (N=105). The complete recording of film and media studies classes aimed at obtaining a more comprehensive view on classroom processes. With its help, we can better explain the individual differences in the media competencies of students in the age group 14–18. All in all, in this sampling, the rate of primary and secondary schools was roughly equal (53% elementary institution, 50.5% and 52% secondary, 49.5 %), which is appropriate in the view of our hypotheses.

The measuring tools and some related questions

Teacher interviews

Teacher interviews were conveyed by professionally trained interviewers, applying structural questionnaires. The personal interviews were recorded (N=111), and they included almost equal numbers of primary (58 persons) and secondary (53 persons) school teachers of film and media studies. The interview contained 7 open-ended and 4 close-ended questions related to the following topics:

- 1) In the public education institutions, in which grade/year and in how many classes per week are film and media studies taught?
- 2) Is media education separate or integrated in other subjects?
- 3) What kind of professional qualification does the teacher have?
- 4) What is the goal of media education?
- 5) What are the technical requirements of media education?

6) Are any special forms of media education applied? (E.g. press and learning=PRES, bulletin for students=BUS, film circle, visiting the editor, etc.)

The answers of the interviews were recorded. The open-ended questions were noted down by the interviewers, and then the open-ended optional answers were categorised. This way we could obtain data ready to quantify, record in an SPSS program and then get it statistically analysed.

The monitoring diaries

Between February 16 and March 2, 2009, monitoring diaries have been prepared in 105 media classes. The qualified interviewers worked along a pre-set criteria system and noted down their observations in a form centrally issued during the lessons. These observation criteria are the following:

- 1) The course of the lesson (greeting, repetition, review, etc.);
- 2) Timing;
- 3) Methods applied (instructor's presentation, explanation, narration, debate, discussion, etc.);
- 4) Set-up (frontal, individual work, pair work, group work);
- 5) Teaching aids applied;
- 6) Organising the learning process (attentive techniques, confirming and preventing processes);
- 7) Content.

The rate of primary and secondary institutions was almost equal (53 primary, 50.5% and 52 secondary, 49.5%), which is appropriate for both our findings and hypotheses.

In the following, the teacher interviews and the diaries of classroom observation sessions are to be introduced.

The statistical analysis

During our investigations, beyond the descriptive statistical analyses, we have done further research to identify deeper correlations. The present paper discusses the outcomes of our observations deriving from two analytical projects. Besides the facts characterising contemporary Hungarian media education, we share some cross-tabs analysis results where in the case of the teacher interviews the type of school is the dependent variable, while in the case of the observation diaries, it is the educators' qualification, the type of school and the number of classes per week.

The teacher interviews: independent or integrated

One of the basic questions our research has been addressing is if film and media studies education is carried out as an independent subject or as an integrated part of another subject. In the view of our findings, it is an independent subject in 79 schools (71.2%), while it is provided in an integrated form in 32 schools (28.8%). There is a significant correlation between the type of institution where media studies is taught and the form of its integration ($\chi^2=14.860$; $df=4$; $p=0.05$). According to the cross-tabs analyses, we have found that there is an integrated form of media education in 23 schools ($N=54$), where it is integrated to other subjects. In the rest of the schools, there is a very limited integration, in secondary schools $N=30$, 4 persons, in primary and secondary schools $N=9$, 4 persons. There is a strong correspondence between the type of educational institution and the independent subject status or interestedness of media education ($\chi^2=17.119$; $df=4$; $p<0.03$). A control question was asked at the interviews, whether media is taught in the given school in an integrated form. Answers to the two questions show some symmetry, therefore we can conclude that there is no difference between them. According to the cross-tabs analyses, we have found that among the teachers interviewed, half of the primary school educators ($N=54$, 29 persons) teach media as an independent subject. However, we were surprised to find that among the secondary grammar and vocational school educators ($N=12$), only the independent subject is applied everywhere.

Integrated media studies pose the question to which particular other subjects this field is integrated. Media is often adjusted to Hungarian literature (17 persons, 15.3%), drawing and visual arts (12 persons, 10.8%), and computer science (5 persons, 4.5%). There is no significant correlation between the type of the institution and the integration form of media studies ($\chi^2=19.502$; $df=12$; $p>0.76$).

Weekly class numbers and the number of students by year

An important indicator in teaching a particular subject is the number of classes per week and the number of years it is taught at. In the pool of educators involved in our survey, 65.8% (73 persons) provide 1 class per week, 24.3% (27 persons) have only half an hour, that is, roughly 20 minutes per week for film and media studies. This is a very limited number, especially considering the fact that the requirements settled in NAT and the supplementary Framework Curriculum cannot be fully met, the developmental goals cannot be reached.

On the basis of the trial signification of the chi-square, there seems to be a strong correlation between the types of schools and the number of media classes provided ($\chi^2=28.013$; $df=16$; $p<0.04$). Therefore we can conclude that it is mostly the secondary grammar and vocational schools where students have one hour for

media studies. In the case of primary schools (N=54), 18 teachers provide film and media studies in half an hour sessions per week, while 33 persons hold one-hour classes per week. The yearly distribution of the subject taught shows that half of the persons asked (51 persons, 45.9%) teach it in 8th grade, while it is also provided at 11th (29 persons, 26.1%) and 12th grade (18 persons, 16.2%).

As a result of the cross-tabs analyses of the school types and years, we can observe that the teaching of film and media studies presents a varied picture. According to our data, in the various types of public education institutions, such as primary and secondary grammar, secondary vocational schools, it is taught at almost every year from 7th to 12th grade. In the primary schools, it is mostly 7th and 8th grade (6 and 48 persons teach it), while in secondary grammar schools media studies is most frequently taught at 11th grade (17 teachers).

The professional qualification of the media instructor

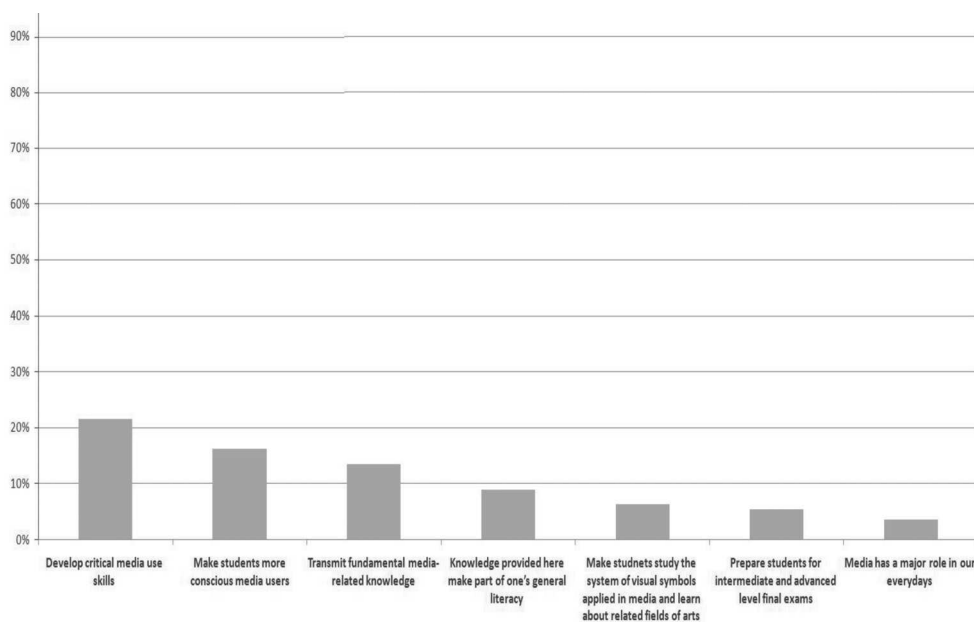
The situation and prestige of a particular subject in public education is reflected by the required qualifications of the teachers. Among the educators participating in the sample study (N=111), 37 persons (33.3%) have university degree in the subject, while 34 (30.6%) have obtained a post-secondary diploma as a result of a 120-class training. Among the further reasons for teaching the subject, missing class numbers (12 persons, 10.8%) and other miscellaneous reasons were also mentioned (28 persons, 25.2%).

According to the signification of the chi-square related to the school types and the qualifications of the teachers ($\chi^2=14.86$; $df=12$; $p>0.05$), there is no significant correlation. The number of those with post-secondary training (120-class course) is the highest among primary school teachers (N=54, 18 persons), and only 11 teachers have a university degree at this level. Among the teachers at secondary grammar schools (N=30), the rate of university degree holders (12 persons) and those with a post-secondary course (11 persons) is roughly the same. In the case of the joint grammar and vocational schools (N=12), the number of teachers of university degree were 8. The answer “I teach it because of the missing class numbers I have” was characteristic among primary school teachers, while in other school types this was not frequent.

The goal of media education, based on the interviews

In the educators' view, the major aim of film and media studies is to develop a critical understanding of the media among students (24 persons, 21.6%), turning them into more conscious media consumers (18 persons, 16.2%), and transmitting basic knowledge related to motion pictures (15 persons, 13.5%). In the view of our findings, we can conclude that teachers seem to present very different views on

the prior aims of teaching this subject. Most frequently, they mentioned the critical use of the media. Among the primary school teachers 11, while at secondary level 9 shared this opinion. Transmitting motion pictures related knowledge has also been prioritised among the goals by 11 primary and 9 secondary school teachers, along with that of conscious media use. There is no significant correlation proved between the type of school and the goal of media studies identified.



Graph 1. The goal of media education according to the teacher interviews.

What are the technical requirements of teaching media studies?

We believe that the lack of proper technical equipments cannot be the obstacle of teaching this subject. The findings, both those of ours and others, suggest that there are appropriate tools, but teachers tend to neglect them. Video player is there for 80.2% of those asked (89), and the even more popular teaching aid, the DVD player, is there with 102 teachers (91.9%). Computers are used by 36.9% (41 persons) for digital editing, and an almost equal number (48, 43.2%) uses digital cameras in the classroom for working on their media materials. Movie halls are not available in the majority (94, 84.7%) of the schools, especially due to the rate of rural institutions. Almost half (55, 49.5%) of the schools have a film collection.

The majority of the school libraries (75, 67.6%) cannot provide any opportunity for reading newspapers and magazines.

*Are the special, extra curricular teaching forms applied?
(E.g. press and learning=PRES, bulletin for students=BUS, film circle,
visiting the editor, etc.)*

The majority of students (100 pupils, 90.1%) do not participate in the *Bulletin for Students* project, which is a rather pathetic result, especially in the view of the fact that students have limited or no access in the school libraries to read printed press. The rate is similar in the case of the *Press and Learning* project, where 92.8% (103) of students are not involved.

The monitoring diaries

The majority of the monitoring diaries (N=105) came from primary schools (50 classes, 47.6%) and less from secondary institutions (31 classes, 29.5%). In the joint institutional forms, 10 classes, 9.5% provided diaries in the primary and secondary grammar combined type, while the secondary grammar and vocational subtype gave 8 classes, 7.6% of the cases. All in all, the rate of primary and secondary institutions is similar (53, 50.5% and 52, 49.5%), which matches the findings and hypotheses of our surveys. The observation criteria were the following:

The course of the lesson (greeting, repetition, review, etc.)

The rituals at the beginning of the classes, for instance greeting the students, are a common practice among most teachers (101, 96.2%). As for checking the homework done, there are more differences, for $\frac{3}{4}$ of the teachers (79, 75.2%) take this task as part of their job, while some neglect it (26, 24.8%). Repeating earlier learned items at the beginning of the class is an important methodological element for 70% of teachers (66.7%). Individual oral presentation of the learned material from the previous class seems to be the least widespread method used at film and media studies classes, as teacher interviews indicate (103, 98.1%), and that applies to written testing, too (101, 96.2%).

When introducing new materials at the classes, warm up exercises are applied by most teachers (99, 94.3%). In the case of film and media studies, the introduction of the new lesson is almost exclusive, 93.3%. Taking a thematic look at the new items, we can conclude that film making is the most popular topic, 18.1% of the classes (19) are devoted to that, while a particular mass medium and some types of commercials follows it in its popularity (8.6%, 9). In this large sample (N=103), the rest of the topics seem underrepresented, though film composition methods, like the golden section rule and symmetric composition, are also discussed (5, 4.8%), along with some periods of the history of movie making, like the birth of motion picture or the age of the silent

movie. Finally, the comprehension of motion picture texts required by NAT is very much underrepresented (4, 3.8%).

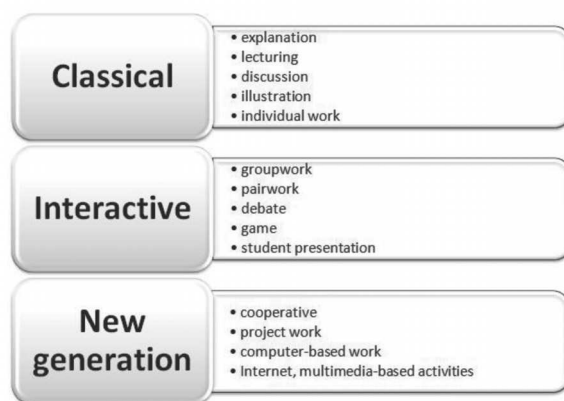
Summarising the learned materials by sections is done in 40% of the classes, while recording those in students' notebooks is done in 63.8% of the classes. The projection of these summaries on slides is there in 62.9% (66) of the classes. The end-of-class summaries (90.5%, 95) greatly contribute to the students' ability to recall the material later on. Saying good bye at the end of the class as a ritual is there in every media class.

As a result of the cross-tabs surveys, there is no significant correlation between classroom interactions, the structure of the class, the type of school (primary or secondary public education) and the summary of the previous class materials ($\chi^2=2.266$; $df=5$; $p=0.811$). As a result of the cross-tabs surveys, this kind of activity is characteristic of primary and secondary grammar schools.

School types and the individual oral review of students' knowledge of the previous class provided material shows some correlation ($\chi^2=10.003$; $df=5$; $p=0.75$). Oral revision is not a widespread method used among media teachers. As a result of the cross-tabs surveys, half of the primary school media classes present partial revision activities, while at secondary level it is less. In vocational and mixed type grammar and vocational schools, it is also irrelevant. There is no significant correlation between the type of school and partial revision practices.

In terms of timing, according to the observers, 81% (85) of the teachers provided well-organised classes, as regards to the methods applied. Students were very active and cooperative in 80% (84) of the classes visited, while 72.4% (85) presented disciplined student attitude and 81% (85) a good atmosphere.

During the classroom observations, methods have also been recorded. Applying Iván Falus's categories of teaching methods (Graph 1.), we differentiated some classical, interactive and new generational methods (Falus 2006).



Graph 2. Categories of education methods (Falus 2006).

We concluded that most of the media classes had a frontal work setup and mostly classical nature, i.e. explanation, lecturing, teacher's illustrations and individual work. Perhaps the number of discussions (96) is encouraging in this regard, for it indicates a more relaxed atmosphere in the classroom. We have seen only few examples for interactive teaching. The number of 13 of the *student presentations* (12.4%) makes us concerned, since in the age group 14–18 this form of learning is really an experience that relies on individual preparation, the ability to comprehend and organise media texts as well as to present them in an oral format, developing more skills at the same time. The success of a well-prepared and presented project relies on the student's expansion of his/her own knowledge. *Discussions and debates* are rare, too (14, 13.3%). This dialogical communication forms could enable students to express their opinions without inhibitions, as equal partners, respecting others' opinions and contrasting views, as well. The criteria of a meaningful debate are the following: proper preparation, organisation, making students respect the rules, directing the debate from the background, as integral parts of the teacher's tasks. With such a debate, we can develop a profound knowledge, problem-solving and communication skills, in-group peer relations and the whole community, too (Dillon 1994 – quoted by Falus 1998), therefore it is worth applying more often.

Even less frequent is the so-called new generation method, i.e. the cooperative, computer, Internet, multimedia and project-based methods. The *project method* is based on the cooperation of the teacher and the students, their interest, motivations and self-reliance. We could see this method applied in 9 cases (8.6%). It incorporated pre-set topics and writing-related articles, scripts, or the depiction of an age in film history, a particular artifact, commercial or video clip discussed in a project carried out in pairs or groups. These projects were always presented to the group. This method is highly recommended, since it can develop in-group relations and help the development of the community.

In terms of setup, the classes observed mostly presented a frontal setup in 91.4% (96). The new methods are still less emphatic there. Group work is characteristic in 21.9% (23) of the classes. Pair work has a low rate, only a quarter of the cases (17, 16.2%) applied it. An actual pair work activity was observed only in one class. Partly individual work characterised 38.1% (40) of the classes. Completely individual work appeared in only 8.6% (9) of the cases.

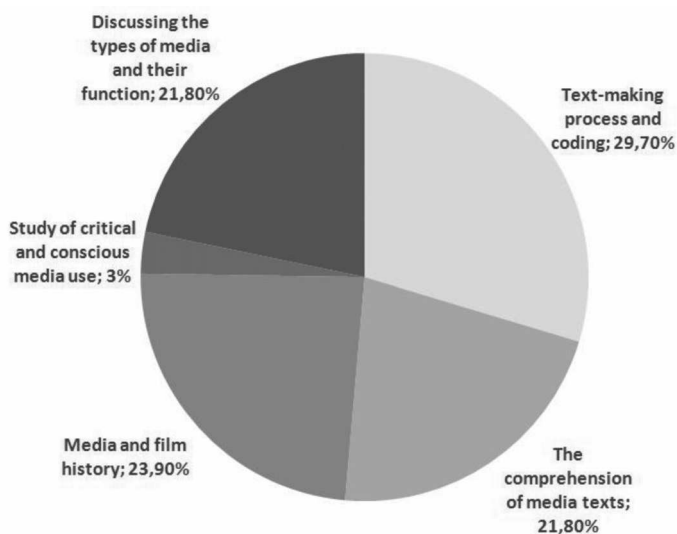
The teacher's explanation as a method does not really mark media classes (11, 10.5%). Student presentation took place in media classes (N=105) at 13 occasions (12.4%). Debating as a method is not frequently applied either in media classes (14, 13.3%), while discussion happened in 91.4% (96) of them. The project method is under-represented, 8.6% (9). Group work is also low in number, 13.3% used it at media classes. Problem-solving with pair work happened in 11.4% (12) of the classes.

In terms of teaching aids, video players were used in 10.5%, and film

presentation occurred in 61% (64) of the cases, which, in the view of the ICT (information and communication technology) devices applied, shows that movie analysis is not a significantly high component. The projector is often used as a classroom aid (64.8%, 68). Similar is the laptop use (63.8%). The PC is decreasing in its relevance, only 8% (9) of the classes had it as a technical aid. Projectors have diminished the use of OHPs with their only 7.6% use. The dictaphone is mostly not used. As for books, only half of the classes used them (49, 46.7%). Workbooks have been more utilised (58, 55.2%).

The observation concerning the organisation of the learning process (attentive techniques, confirming and preventing processes, etc.) suggested that eye contact as a disciplinary means is quite often applied (94.3%, 99). Pitch and loud speech as disciplinary means appeared only in 3.8% of the classes. Intimidating, shaming students appeared only once in the 105 observed classes, while written notices are not markant at all. Verbal praising is frequent (94, 89.5%), smile as an assurance gesture appeared in 86.7% (91), and verbal support was remarkable 89.5% (94). Written support was rare, 3.8% (4).

In terms of contents, film and media studies classes mostly discussed the text-making process and coding; 29.7% (30) of the monitoring diaries recorded it. The history of journalism was the second most significant 23.9% (24), media text comprehension was the third 21.8% (22), similarly to classes dealing with the types and functions of media. Most rare was the discussion of conscious and critical media use, only 3% (3) of the classes.



Graph 3. Observing film and media studies classes: what is actually taught? (Thematic categories of the new subject in line with the requirements specified by the National Curriculum, NAT.)

As a conclusion on the diaries, we can state that the goals of media education mentioned in the interviews did not necessarily correlate with classroom processes. Little attention is given to developing the students' abilities to better understand and select media texts, programmes and contents. Only limited opportunity was given to the students to present their own views on the influence of mass communication devices and the media, or to share their views with their peers on their relationships with and attitude to the media.

Conclusions

From the perspective of education management modes, frontal classroom activities are still very much characteristic of film and media studies classes. Books and workbooks are not frequently used there either. Homework is done, but many times it is not revised during the classes. Conscious and critical media use is almost not discussed in the film and media classes. Presenting and evaluating these projects always takes place in front of the group. This method is worth using, for it can greatly foster interpersonal relations within the group and the development of the community.

The aim of our study was to present an empirical research exploring the media literacy of the age group 14–18, analysing the current state of affairs in media studies in Hungary, in the educators' view. In this paper, we have shared some findings that present the methods applied and contents discussed at film and media classes as well as the state of the subject nowadays, its typical elements, the qualifications its educators have these days, the types of schools it is taught at and the state of technical equipment applied.

Based on the classroom observations, we can see that the goals of media education defined by the teachers in the interviews do not necessarily reflect the classroom processes. Only little time and attention are devoted to developing the students' critical and conscious media use and selection of media texts and programmes. Very few instances presented examples of the students' independent opinion making in the course of the classes related to the impacts of mass communication devices or of sharing their views with their peers.

All these data are relevant, especially since the adaptation of media education requirements on a local level can be effective and successful if we are aware of the circumstances that affect the daily work of media educators. The experiences and findings obtained during the research may foster a change in the way we approach media education towards a new one that is based on stimulating the students to incorporate their earlier media experiences in their studies and build on them with the help of some specific methods. Based on our classroom observations, we wish to argue for a major change in the methodology of media education.

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