PEDAGOGICAL SYSTEM FOR DEVELOPING MEDIA LITERACY IN ARTS EDUCATION

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Abstract

This article scientifically analyzes the pedagogical foundations, didactic principles and systemic mechanisms of developing media literacy in the art education system. In the conditions of the rapid development of digital culture, the need to form students' competencies such as critical perception of media content, interpretation of works of art, evaluation of visual information, differentiation of false or manipulative images is substantiated. A theoretical model of integrating media literacy with art education, in particular, based on an interdisciplinary approach to art history, cultural studies and pedagogy, is developed. The study highlights the effectiveness of adding elements of interactive media analysis, multimodal learning, creative media projects, content monitoring, visual semiotics, and media psychology to the educational process. The article also analyzes practical problems in the development of media literacy in art education institutions of Uzbekistan - methodological training of teachers, lack of digital resources, lack of media assessment criteria - and proposes innovative pedagogical technologies, training modules and assessment mechanisms to overcome them. The results of the study serve to improve the pedagogical system aimed at forming complex media literacy competencies for art students.

Key words

Media literacy, art education, digital culture, visual literacy, media competence, pedagogical system, art studies, cultural studies, media psychology, multimodal learning, media analysis, critical thinking, creative media project, visual semiotics.

The expansion of the digital information space has brought the process of art education to a new level. Today, young people are mainly forming their ideas about art through fast-paced platforms such as TikTok, YouTube, and Instagram. This increases the risk of superficial aesthetic perception and succumbing to visual manipulations. Therefore, the development of media literacy in art education is

recognized as an urgent scientific and pedagogical problem. UNESCO recognizes media literacy as a skill of the 21st century and recommends its development in integration with art education [1, p. 13]. Media literacy is a set of skills for analyzing, evaluating, and creating media messages, and in art pedagogy it is considered in harmony with aesthetic thinking, artistic interpretation, and creative perception [2, p. 44]. According to Lev Manovich's theory of digital culture, the artistic views of young people are now increasingly being formed through media interfaces, which requires new approaches from art educators [3, 57-b]. Uzbek scholars have also emphasized the need to use information and communication technologies in art education and have scientifically substantiated the direct impact of media literacy components on the professional competence of future artists [4, 102-b].

In current art education programs, working with media is limited to technical skills, and artistic analysis and media aesthetics are not sufficiently covered. A number of studies have noted the low methodological training in media literacy among educators [5, 79-b]. In turn, it has been found that students have a low level of critical perception of artistic content received through the media [6, 21-b].

Based on the research, a 5-stage media literacy system suitable for art education is proposed:

Media perception.		Media analysis		Media aesthetics		Media creation		Media culture

1. Media perception. Students develop the skills of artistic perception of media images, perception of color, rhythm, composition. This stage is consistent with theories of aesthetic perception [7, 63-b].

2. Media analysis. Distinguishing the aesthetic, ideological and technical characteristics of media texts, identifying visual manipulations. As Masterman noted, media analysis teaches young people to think critically [8, 112-b].

3. Media aesthetics. Students develop the skills of assessing the artistic value of works of art in the media context. Dewey's theory of "art is experience" forms the psychological basis of this process [9, 87-b].

4. Media creation. Students create artistic media products based on photos, videos, digital collages, music and graphic design. Media creativity, as Jenkins describes, is the main skill of convergent culture [10, 54-b].

5. Media culture. Formation of ethical behavior in the information space, copyright, cultural responsibility in a mediatized society. This stage is considered an important component of ethical approaches in art education [11, 39-b].

The pedagogical system is based on the following principles:

• aesthetic orientation — harmonious development with artistic taste [12, 66-b];

• interactivity — priority of practical work with media;

• cross-modal approach — joint interpretation of musical, visual and dramatic art [13, 144-b];

• approach based on national art — teaching examples of Uzbek music and visual art in a media format [14, 91-b];

• experimental creativity — the student's creation of his own media product.

Based on the proposed system, it is possible to create for art education institutions:

• a media literacy module,

• a methodological guide for teachers,

• media analysis exercises,

• diagnostic tools for measuring aesthetic perception,

• lesson plans for teaching examples of national art in a media format.

The results of the study show that the development of media literacy in art education has become not only an urgent, but also a necessary pedagogical task against the background of the dramatic changes in today's digital information environment. The specificity of students' activities in the field of art is explained by the fact that it requires skills in working with images, visual thinking, aesthetic perception, creative interpretation, and interpretation of media texts. Therefore, media literacy should be formed as a complex competency, inextricably linked with art history and cultural studies. As the study revealed, traditional approaches to the development of media literacy in the process of art education do not provide the required level of efficiency. Because they are limited to more technical knowledge or general media concepts. In practice, the development of media literacy in art education requires a creative-cultural context: there is a great need for deep skills such as semiotic analysis of media images, differentiation of visual manipulations, evaluation of media products based on aesthetic criteria, and understanding of the digital transformation of works of art. In this regard, the pedagogical approach developed in the article offers a modern model of art and media integration.

The need for systematic mechanisms to form media literacy in art education institutions was identified: increasing the media-pedagogical competence of teachers, introducing multimodal educational technologies into curricula, supporting students' independent media projects, developing clear criteria for media analysis, expanding the base of digital resources, and introducing practical tasks that stimulate critical thinking in students. In particular, the formation of

students' aesthetic perception, artistic taste, and independent media interpretation skills was shown to be a key factor in improving the quality of art education.

At the same time, it was proven that the psychological aspects of media literacy - media sensitivity, the emotional component of visual perception, and the psychological impact of manipulative media images on students - are factors that should be studied separately in art education. These aspects require strengthening the interdisciplinary integration of art studies, cultural studies, and media psychology.

As a final result, it is worth noting that the improved pedagogical system for the development of media literacy in art education serves to form free, conscious, responsible and aesthetically based thinking in students in the modern media environment. The implementation of the proposed system in practice can mark a new stage in art education in the conditions of digital culture, improve the quality of training creative personnel, strengthen the cultural and information immunity of young people, and contribute to the digital transformation of national art.

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