

# TECHNOLOGY OF ATTRACTION OF FILM ART WORKS IN THE SPIRITUAL VALUES EDUCATION PROCESS OF HIGH SCHOOL STUDENTS

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**Annotation.** The article is concerned with the problem of formation of spiritual and valuable sphere of a student’s personality by film art works. The place of film art has been outlined in the modern information space. The attention has been focused on the educational potential of film works as a factor of pedagogical process of high school. The technology to watch and discuss films in terms of academic group has been presented. The most important stages of organization and holding of educational event have been described. The factors which facilitate the education and self-education of students in the process of acquaintance with film art works have been concretized.

**Keywords:** education of students, spiritual values, film art works.

## **Introduction**

Global informational space of modern Europe has become one of the most important factors forming the spiritual values of growing generation. Thus the problem of studying the effect of informational environment on the structure of value orientations, attitudes and beliefs that are the foundation of life orientation of the individual has been actualized.

An important feature of the modernization of high school is increased attention to ways of improvement of students’ education system. At the national scientific and pedagogical level the questions of students’ involvement into the world of art and beauty of reality have been discussed. Over the past decade in the field of Pedagogics of high school the effectiveness of works of art has been determined and experimentally verified

as means of aesthetic, moral, national and patriotic education. But the studies of concretization of educational means focused on the formation of spiritual valuable sphere of a personality in the period of her professional development have been absent.

Thus among the established means of moral education of students clearly distinguished are fiction and scientific literature, audiovisual and interactive tools, fine arts works, theater, music, film art, etc.

According to I. Biletska (2005) and L. Moskaleva (2009) the above mentioned means have a unique opportunity to penetrate the consciousness of future specialists through its effect on sensual tissue of consciousness, focusing on operational and substantive meanings, while developing a system of personal perception of moral ideas. In the concerned context the task of educational means is transmitting feelings through art perception, digestion of “clean” moral categories and meanings.

Pointing out the film art works of Y. Maksymchuk and using them as educational means has been explained by the fact that “the movie has a powerful effect on the hearts and minds of young people” (Y. Maksymchuk, 2004) . L. Moskaleva (2009) believes that the formation of preparedness to self-improvement of young people can be facilitated by the selection of films which theme reflects the establishment of rules of behavior, act morally etc. These rules offer students to perform in a one or another situation certain actions, but when it will be done depends on the very student.

Monitoring of Ukrainian higher educational institutions, carried out by an initiative group of scientists under the leadership of N. Chernukha (2006), certifies fragmentary and unsystematic use of film art in the pedagogical process of high school. Scientists emphasize that most of higher educational institutions have underestimated its educational potential in formation of the spiritual culture of the personality.

However a complex methodological provision of using films as means of education of students has not been developed nowadays.

### **Methodology of Research**

Viewer success of film art (especially among younger audiences) is determined by the following factors: the use of spectacular and entertainment genres (which are usually

based on mythology) therapeutic, compensatory, recreational and other functions of "emotional swings," which allows you to take emotional stress of audience; by hypnotism, guessing the desires of the audience.

The cinematograph is a complex synthesis of scientific and technical progress and artistic expression which by its expressive means dominates among other kinds of art. Audiovisual background of the film, many sides of its effects, the ability not only to see, but also to tell in reality which is extremely close to the forms of the very life – all that significantly expands the emotional and cognitive capacity of the screen art, providing closer contact with the viewer audience (Babichev,2005).

At the same time the ability of a film to replicate artistic creativity products greatly expands the scope of its influence. Enrichment of aesthetic abilities of a film by the latest means of expression (sound, colour, special effects, etc.), deep analysis of social and political events and the study of the inner world of a man make the film an important factor of educational influence on the personality.

The purpose of the article is to try to offer an appropriate technology of using film art works as means of education of spiritual values of students in the sphere of academic group of the higher educational institution.

Watching and discussing the film is one of the traditional forms of organization of educational work aimed at personality formation by audiovisual information media.

For the teacher who plans to activate film art in educational work with students (usually this role belongs to the curator of the academic group) it is important to follow certain previously developed algorithm and clear criteria for selection of films. Compulsory gradation of the defined process involves:

1. Search of film art works by catalogues or thematic collections of multimedia libraries (file storage).
2. Examination of history of film creation.
3. Acquaintance with the original source (biography or work which had been filmed).

4. Attentive repeated (2-3 times) watching. The teacher has freely to orientate in plot sequence, main symbols, remarkable fragments and quotations. It is important that the teacher could resume the film from any moment.

5. Learning few reviews.

6. While watching the film attention shall be paid to:

- a) the film positivity;
- b) the first (intuitive) impression;
- c) the presence of the truth of life;
- d) natural manner of plot and graphic series;
- d) aesthetics.

7. Analysis of the film as a kind of artistic work (story, idea, composition, means of expression, an author position, direction, acting, music, costumes, decorations, montage, special effects.

8. Analysis of the film as a kind of means of education: personal characteristics, behavior, relationships between characters, reasons and consequences of their actions, the possibility of establishing parallels with the personal experiences of students.

9. Discovery of educational potential by means of answering the questions:

*Is the film worth of involvement into educational process?*

*Does the film facilitate the formation of spiritual values?*

*Does it reflect the humanistic ideals?*

*Does it raise moral questions - "freedom and permissiveness: where is the border?"*,

*"Is it better to listen to your heart or maintain the reputation?"*

10. Determination of educational goal and specification of objectives.

11. Selection of methods and techniques to activate the viewers during the discussion of the film.

12. The formation of questions for discussion with the student audience.

The organization of planned educational event provides considerable preparatory work. First of all this is a group questionnaire in order to identify:

- formation level of spiritual values;
- worldview positions and religious beliefs (in order to avoid nontolerant situations);

- acceptability to audiovisual information sources (including languages in which they can easily understand the plotline of the film);
- personal film art preferences.

By decision of the curator and wishes of the group the questionnaire can be anonymous.

At the beginning of the school year the curator and students shall hold joint discussion of time, place and frequency of film watching; election of two or three students who are assigned to prepare the technical provision of cinema showing.

A week before the event responsible persons shall prepare advertisement where they shall mention the date, time, place and basic film information (except for the description of the plot).

The curator selects films considering its pedagogical potential and the results of the previous questionnaire. Students may also offer their own variants of film showing. At this curator compulsorily (!) reviews the proposed film to find negative, antisocial, immoral elements and if they are present any offer shall be rejected.

Refusal to show the proposed film can be when the plot does not include intellectual and spiritual load, has only entertainment character, and therefore is not means of educational influence.

The film watching can be arranged in the assembly hall, reading room of a library or a dorm, an auditorium equipped with a large screen and projector. If a review is planned in the auditorium, it shall be agreed with the planned events at general university level. Watching in the assembly hall or in the reading hall provides invitation of students from parallel groups or other courses.

Before the film demonstration the curator thinks carefully about a number of questions which will activate students' attention while watching it and in the process of final discussion. Special attention is paid to the formulation of questions of problem and disputing character as they increase the educational effectiveness of the planned event.

When planning film showing the following types of film products should be considered: documentary, feature, short-length and full-length films. It is advisable to alternate documentaries and feature films. If possible to combine documentary and feature

films according to their themes (historic event, the biography of an outstanding personality, a social phenomenon, etc.). Thus a documentary shall precede a feature film.

If it is not technically possible to watch together a planned film, the teacher offers each student to watch it individually during weekends or holidays with obligatory discussion at the beginning of a school week. Students should be encouraged to watch and discuss the film in the family circle.

At the preparatory stage the duration of film watching shall be agreed. The optimal duration of film watching is 0,5-2:00 hours.

Special attention shall be paid to film length including several episodes or common in theme documentaries and feature film art works. Under such circumstances film showing shall be held for two days or with a break but not more than three days.

Before the beginning of film demonstration it is appropriate to provide brief information about the events which had inspired the authors to create it, noncrossing facts which had accompanied its coming on screens, to quote the prominent masters about the importance of film in the history of the cultural enrichment of society. Informational message shall be prepared by 1-2 students who if necessary ask the curator to help.

Introduction should last not more than 10-15 minutes.

After finishing the film watching students shall be given the opportunity to ask questions and express their attitude to what they have seen. The task of the curator is to direct the discussion through questions into the course of moral and ethical contemplations and aesthetic feelings.

During the group talking impressions of the watched film (feelings, thoughts) are discussed, the actions of heroes are analyzed, episodes that seemed symbolic are distinguished. This will help the conductor to determine a number of questions which have interested the students' audience and this will facilitate optimization of film search for the next watching. It is necessary to try to make conversation about the watched film not to change to only art themes. So instead of appeal to their own feelings and experiences, participants can discuss actors' play or director's work. In this case it is very important to remember the purposes of the event and to pay attention of the group to them. The discussion will be revitalized by the following open questions:

What is the main problem/conflict and how does the director solve it?

What are the peculiarities of the film plot, events and characters?

What is the psychological portrait of the main characters: personal moral principles, character features, behaviour manners and a life story?

Is it possible to observe similar situations in real life?

Who is the most likeable/antipathetic character? Why?

Who of characters deserves sympathy and why?

Why the film has been given this name? How does a name reveal a sense of the film?

What metaphors, symbols, and archetypes were found?

What psychological, moral and philosophical problems does the film raise?

How is this film concerned with your personal life?

What lessons and conclusions should be made on the background of the watched film?

Traditional conversation shall be varied by a number of methods:

- 1) formulation of the film idea in one short sentence;
- 2) drawing of feelings and emotions of the film characters;
- 3) writing letters to characters or on behalf of characters;
- 4) psychodrama during which participants act out the most significant scene from the film.

At the end of the discussion, the host shall address the participants to express their thoughts – what does the film teach and induce to.

The recommended duration of the final discussion is 20-30 minutes.

According to students' wishes the film discussion (or film episodes on specific theme) may continue during specially organized dispute.

## **Results of Research**

In order to identify the best pedagogical conditions for attracting film art works as means of education of spiritual values of students the program "Student's filmmeridian" has been developed. The program reflects the theme and content of film watching that will

take place every month in the academic group during one academic year. In order to activate the students' and the curator's attention on the problems of spiritual content for each film watching the goal and objective of the meeting have been outlined, a list of questions for discussion and a number of methodological recommendations for effective event holding have been suggested. Experimental program has provided watching of the following films (Table 1.)

**Table 1. List of films included into experimental program “Student’s filmmeridian”**

№	Film name	Original name	Country of production	Director	Genre	Film premiere
1.	Agora	Ágora	Spain	A.Amenabar	historical, melodrama	2009
2.	Brotherhood	Братство	Ukraine	S. Klymenko	historical, biography	2005
3.	Giuseppe Moscati: Doctor to the Poor	Giuseppe Moscati: L'amore che guarisce	Italy	G. Campiotti	biography, drama	2007
4.	Life is beautiful	La vita e'bella	Italy	R. Benigni	drama, comedy	1997
5.	Where are you going?	Quo Vadis?	Poland, USA	Y.Kavalerovych	historical	2001
6.	Lincoln	Lincoln	USA	S. Spielberg	biography, historical	2012
7.	The Elephant Man	The Elephant Man	USA	D. Linch	drama	1980
8.	Mother Teresa	Madre Teresa	Great Britain, Italy, Spain	F. Kosta	biography, drama	2003
9.	The Pianist	The Pianist	France, Poland	R.Polanski	drama	2002
10.	Time to gather stones	Час збирати каміння	Ukraine	V.Androshchuk	drama	1996

The experimental program was approved during the academic year 2014-2015 at the pedagogical institute, institute of natural sciences and institute of tourism of the Precarpathian national university named after Vasyl Stefanyk (city Ivano-Frankivsk, Ukraine). 16 academic groups (total number of 468 students) voluntarily joined the experiment and together with their curators they have implemented the suggested program.



Diagnostic procedure of education level consists of three stages: 1) collection of diagnostic information; 2) establishment of the level of interest in spiritual problems; 3) formulation of generalizing conclusions. For this we have used different diagnostic techniques, questionnaires and also direct observation of students during educational events.

At the same time diagnosing of group curators on the use of film art works as means of spiritual education was conducted. For this purpose preliminary and final discussions have been held. If required the curators were provided with individual and group consultations by the experimenter when attracting teachers of computer science.

At the beginning of the study a conversation with teachers of higher educational institutions had taken place, they performed the duties of academic groups curators involved in the experiment. While talking, the vast majority (85%) of respondents acknowledged difficulties in selecting the means of education aimed at the formation of spiritual values. Among the general human values which must be inculcated to modern youth tolerance, dignity, responsibility, compassion have been named. When answering the question “What movies could positively influence the spiritual and valuable sphere of the student’s personality?” 38% of teachers were able to remember 2-3 films (mostly these were works of the Soviet period), 35% said one film, 27% were unable to name any film of moral and spiritual topic.

## **Discussion**

After finishing the experiment there was a final conversation with the curators who worked according to the program “Student filmmeridian”, 97% of teachers emphasized its timeliness and importance of education and spiritual education of students and their value orientation formations. According to 76% of respondents, they managed to interest the student’s audience with questions which will facilitate to expand their views, humanizing outlook, the formation of spiritual values.

The advisers of academic groups noted that students have showed initiative to joint watching of the proposed content and have tried independently to find films which could become the information reason to the next thematic meetings of the academic group.

Specially organized observations have shown that during the thematic meetings students have repeatedly expressed their willingness to create their own film projects in order to attract public attention to questions of spirituality, morality and self-improvement.

Summary of the empirical studies has allowed to come to conclusion that effective use of film art works as means of spiritual education of students is possible under the compliance with a number of educational conditions:

- setting goal which will be implemented in the process of preparation, watching and discussion of the film;
- identification of specific ideas and motives of the film which will facilitate the educational influence on the viewers;
- planning and gradual preparation for film watching;
- varying of themes and genres;
- emotional willingness of students to watch and discuss the film;
- urgency of a problem reflected in the film;
- ability of the curator to interest audiences by film art work;
- concreteness, appropriateness, pedagogical orientation of questions proposed for discussion after the film watching;
- diagnosing of educational influence results. It is made after a certain period of time using the methods of scientific and pedagogical research (pedagogical observation, questionnaire, talking).

### **Conclusions**

The film has become the most massive art which received unprecedented in scale audience. Its authority and influence on society do not have counterparts in history. In modern world the film is approved as multifunctional art. Thus the cinematography is both an aesthetic phenomenon of modern culture and active means of education.

Functional opportunities of film art form the conceptual basis for its involvement into the process of spiritual self-affirmation of the personality. The questions of careful study of the film industry production, establishment of its educational value, creation of thematic collections and development of technological maps for each film are becoming perspective. Since educationally motivated and methodically provided acquaintance of

students with the film art works will allow to bring educational work of the academic group curator to a new qualitative level of professional skill.

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## **KINO MENO KŪRINIŲ ĮTRAUKIMO TECHNOLOGIJA Į AUKŠTOSIOS MOKYKLOS STUDENTŲ DVASINIŲ VERTYBIŲ UGDYMĄ**

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### **Anotacija.**

Straipsnyje nagrinėjamos problemos ieškant naujų studentų dvasinio auklėjimo būdų. Autorė kalba apie filmų svarbą šiuolaikinėje informacijos aplinkoje. Straipsnyje rašoma apie filmo auklėjamąjį potencialą kaip ugdymo proceso faktorių aukštojo mokslo įstaigoje. Autorė pateikia kino filmų peržiūros ir aptarimo technologiją akademinėje studentų grupėje. Tyrėja aprašė švietimo veiklos etapų organizavimą ir vykdymą. Autorė nagrinėja konkrečius veiksnius, kurie įtakoja studentų auklėjimą ir savišvietą. Tyrėja

tvirtina, kad filmo peržiūros procesas reikalauja įvairių metodų panaudojimo. Tik esant šiai sąlygai video turi edukacinį efektą asmenybės dvasiniam formavimuisi.

Bandoma įrodyti, kad kino meno kūriniai gali būti įtraukti į auklėjimo procesą, ne tik kaip mokymo priemonė, bet ir kaip dvasinio ugdymo priemonė. Pažymėta, kad studentai turėtų domėtis kino filmais, kuriuose yra informacija, galinti praturtinti asmenybės dvasinį pasaulį. Pagrindinis vaidmuo šiame procese priklauso akademinų grupių kuratoriams. Autorė pabrėžia, kad kino meno kūrinų naudojimo efektyvumas veikia kaip dvasinio studentų ugdymo priemonė, jei laikomasi visos eilės pedagoginių sąlygų.

**Esminiai žodžiai:** *studentų auklėjimas, dvasinės vertybės, kino menas, ugdymo metodai, ugdymo priemonės, pedagoginės sąlygos.*