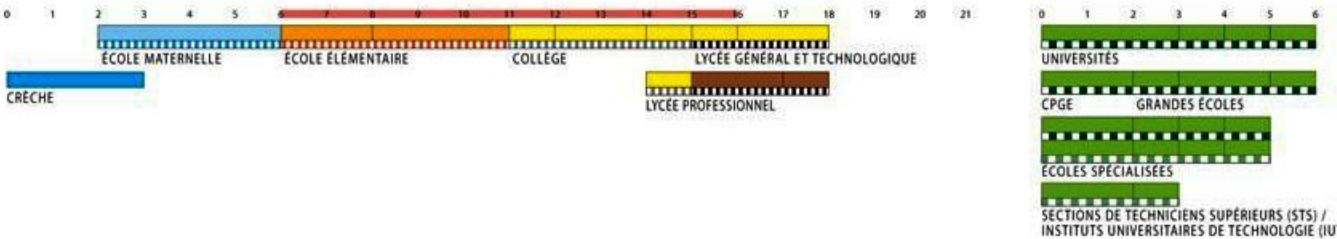


MEDIA EDUCATION WITHIN FORMAL EDUCATIONAL SYSTEM	Country profile FRANCE		Resources; other usable datas
Context – educational system	Overview	<p>The French education system is characterised by strong State presence in the organisation and funding of Education. The State defines the details of curricula at all education levels; it organises the teachers' admissions procedure, defines content, recruits teachers who become civil servants, provides them with in-service training; it recruits and trains inspectors, responsible for controlling the quality of the education system; it is the main funding body of the public education system and subsidises "private schools under contract" which receive approximately 20% of school pupils. Education is compulsory between the ages of 6 and 16 years.</p> <p>French pupils tend to specialise quite late on: since a 1975 Act, they are taught the same subjects until the age of 15 within a "<i>collège unique</i>" (ISCED 2). The first stage of specialisation occurs at the end of <i>collège</i> (lower secondary education): pupils are streamed to attend either a general and technological lycées or a professional lycées. Both types of school prepare pupils to take the baccalauréat in three years, marking the end of secondary education: pupils who pass it obtain the State-issued baccalauréat diploma (general, technological or vocational) which opens up access to higher education and entitles them to enrol at university.</p>	https://webgate.ec.europa.eu/fpfis/mwikis/urydice/index.php?title=Countries
	Primary and lower secondary education	<ul style="list-style-type: none"> • Primary education (ISCED 1), which is provided in "elementary schools" and admits children between the ages of 6 and 11. It marks the start of compulsory schooling, and is secular and free of charge when dispensed in State schools. At the end of this 5-year-course, pupils automatically access to the secondary level of education (there is neither standardised tests nor guidance procedures). • Lower secondary education (ISCED 2), which is provided in <i>collèges</i> for 4 school years (pupils between the ages of 11 and 15 years). Education in <i>collèges</i> is compulsory and common to all pupils. A national diploma (the <i>brevet</i>) is awarded at the end of <i>collège</i> schooling. Admission to upper secondary level is not conditional upon success in the brevet. At the end of <i>collège</i> schooling (15 year-old pupils), the school recommends the appropriate scholastic path to families, basing its recommendation on the pupil's school reports and particular interests. Children will continue their schooling either in general, technological or professional education, provided at upper secondary level. 	
	Upper secondary education	<p>Upper secondary education (ISCED 3), which is dispensed in "<i>general and technological lycées</i>" or in "<i>professional lycées</i>", which extends over 3 years (pupils between the ages of 15 and 18 years). Upper secondary education provides three educational paths: general path (which prepares pupils for long-term higher studies), technological path (which mainly prepares pupils for higher technological studies) and professional path (which leads mainly to active working life, but also enables students to continue their studies in higher education). A national diploma is awarded at the end of secondary schooling: the baccalauréat. It which is both a sign of successful completion of secondary studies and the first step in university education, access to higher studies being conditional upon its obtention. Pupils at professional lycées can prepare the CAP (<i>Certificat d'aptitude professionnelle</i>), a course of study extending over 2 years, after what they can either integrate active working life or prepare the professional baccalauréat after 2 additional years of studies.</p>	
	Structure of the national education system 2012/13		https://webgate.ec.europa.eu/fpfis/mwikis/urydice/index.php?title=Countries
Media literacy in the curriculum	ML education in top level curriculum	<p>The new law of 23 April 2005 set out the basic skills and objectives in education, among which media studies was established as part of the compulsory education curriculum. It was introduced in subjects dealing with the development of children's abilities of analysis and skills required for living in a free society where technology plays a fundamental role, so as to learn how the technological system works, the laws that govern its operations and the way technological advances affect their environment. Since October 2006, media education has been a specific objective in the teaching of general skills related with social and civic participation, and is aimed at developing a critical approach to the media. It is important to point out the existence of IT and Internet Certificates, known as B2i, granted to elementary and secondary school students who demonstrate competence in ICT.</p>	<p>Country profile FRANCE</p> <p>http://ec.europa.eu/culture/media/media-content/media-literacy/studies/france.pdf</p>

	<p>resources</p> <p>Media literacy in education from a historical view</p> <p>Media literacy in the curriculum – recent view</p>	<p>LECTURE DES PROGRAMMES SCOLAIRES SOUS L'ANGLE DE L'ÉDUCATION AUX MÉDIAS Ecole primaire ; Collège; Lycée http://www.clemi.org/fr/l-eam-dans-les-programmes/</p> <p>In 1963 the ideas of aesthetical theory of media education were reflected in the documents of the Ministry of Education of France. Teachers were encouraged (including the money reward) to educate their students in cinema literacy (study of the history, language, genres of the film art, technology of the film shooting, appreciation of the aesthetical quality of a film). One of the founders of media education – C.Freinet joined the discussion and emphasized that cinema and photography are not only the entertainment and teaching aid, not only the art, but the new form of thinking and self-expression. Since the beginning of the 1960s the school and university audiovisual education (courses on film education were taught in 23 universities) was developing under the influence of the breakthrough of European “author’s cinema”, especially the French “new wave” (nouvelle vague). One of the first attempts to introduce media studies into the school curriculum was undertaken in France in the middle of the 1960s.</p> <p>The focus on media education and media literacy in France arises from various traditions: the development of semiology and discourse analysis; the tradition of film analysis, the pedagogical tradition of knowledge of ones’ surroundings and the development of local communication and proximity, which has emphasized the need for fomenting the participation of citizens and values in public services. In addition to these points, the current attention being paid to ICT must be considered. In this context, Anglo-Saxon influence, widespread in almost all of Europe – is compensated by local theoretical traditions.</p> <p>Until 2006, media education and media literacy appeared in the curriculum as a cultural activity and as a crosscurricular subject. Its presence was, to a large extent, down to the work of CLEMI, which was created in 1982 and whose work was initially more related to the press and relied on the will of some innovative teachers.</p> <p>Since June 2006, media literacy has appeared as part of the minimum requirements of education, and in an area dedicated to developing social and civic skills: “students should be capable of judgement and will have critical sense, which means being educated on the media and being aware of their place in society and their influence”.</p> <p>Media literacy is present throughout the educational curriculum. Through compulsory education, pupils get to study topics such as the power of images (fixed and moving), to convey meaning and discourse, the influence of media, ICT and networks in society and the reasoned and critical use of information sources (analogical or digital) to find, select and evaluate information. There is also an optional study in the humanities baccalaureate called audiovisual-film. There is a qualification in the knowledge acquired called the Diploma in IT and Internet (first and second level). Students are awarded this certificate after having studied the compulsory subjects (after primary and secondary). Furthermore, ICT, audiovisual and multimedia products are often used in class to help teachers develop the contents. Recent trends point towards unification of the subject matter, teaching and skills related to the different forms of media in a single field of knowledge, and at the same time, overcoming the overly technical focus in ICT teaching – to integrate it into the more critical and cultural sphere of media education.</p> <p>Objectives</p> <p>The general objective is to identify the use of media as pedagogical tools in the curricula in order to justify and establish media literacy education.</p>	<p>Alexander Fedorov: Media Education: A Historical Perspective http://www.nordicom.gu.se/cl/publ/electronic/Media%20Ed%20Hist%20Perspt%20Fedorov_Mars07.pdf</p> <p>Evelyne Bevort Media education in France: a hard consolidation with good prospects http://www.revistacomunicar.com/index.php?contenido=detalles&numero=28&articulo=28-2007-06&mostrar=comocitar</p>
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Since the first document on ML education in the curricula, the context has changed as new curricula have been created following the creation of a Common Core of Skills and Competences. The table headings therefore present the different pillars of the Common Core of Skills and Competences with respect to media education.

Themes

The entirety of the school curricula have been reviewed with respect to five major themes:

- **Pathways to media literacy education:** this is a general, fairly large theme which brings together all the references to citizenship, opening to the world, curiosity, discovery etc. Although these words do not directly refer to media literacy, they can “initiate” and justify a current affairs culture.
- **Understanding of images:** this theme brings together everything related to images; its physical forms, the analysis and reading of images be they fixed or moving.
- **Media as a subject of study:** in this case, the primary objective is to bring students to understand the functioning of media itself, to decode it; in this case we are fully in media literacy education.
- **Media as a pedagogical tool:** here, media is used as a tool to teach a subject; we can refer to this as education through the media.
- The last theme refers to **other references** which do not fit in the others: **activities and skills (in particular, IT skills), and student creations.**

PILLARS

	Knowledge	Skills	Attitudes
1- French language			- Interest for reading (books, written press) ; - Openness to communication, dialogue, debate.
4 – Information and communication techniques			The development of an interest in research and information exchange for educational, social, cultural and professional purposes should go hand in hand with a responsible attitude. This area is also developed in the definition of B2i, i.e.: - a critical and thoughtful attitude towards the available information ; - a responsible attitude towards the use of interactive tools.
5 – Humanist culture		Students should be able to: - read and use different languages, in particular images (different types of texts, tables and graphics, diagrams, maps, works of art, photographs, computer-generated images) ;	
6- Social and civic competences		In B – Preparation to life as a citizen : Students should be capable of judgement and have a critical attitude, which implies that they should:	In A – Living in society Life in society is based on: - self-respect; - respect for authors (civility, tolerance, rejection of prejudices and stereotypes);

		<ul style="list-style-type: none"> - be able to evaluate subjectivity or partiality in a speech, story or documentary; - be able to differentiate between a rational and an authoritative argument; - learn to identify, classify, prioritise and critique information and to view it objectively; - be able to distinguish what is virtual from what is real; - be media literate and be conscious of the role and influence of the media in society; - be able to form a personal opinion and able to put this opinion into question; able to nuance it (by becoming aware of its affective components, of the influence of prejudices and stereotypes.) 	<ul style="list-style-type: none"> - respect for the other gender; - respect for personal life; - awareness that nobody can exist in isolation: awareness of the necessary contribution that every person makes to society; sense of responsibility with respect to others.
7 – Autonomy and initiative			

LYCEES

TENTH GRADE	THEMES				
	Pathways to media literacy education (Citizenship, understanding of the world...)	Understanding of images	Media as a subject of study	Media as a pedagogical tool	Activities and skills (in particular IT), student creations
.....
10 th Grade General and Vocational curriculum on CIVIC, LEGAL and SOCIAL studies (Annex) Special BO n°9 of 30 September 2010 http://media.education.gouv.fr/file/special_9/29/7/bulletin_officiel_special_9	"The point is to help students to become free and autonomous citizens, who exercise critical thinking skills within a democracy in which everyone is called upon to participate." (General Principles, p.3) The "democratic debate" is mentioned p.5 (Objectives of Theme 2: Citizens and the Law.)		Among the "different forms of expression in a democracy" which should be presented: "the role of opinion polls" and "the creation of social networks". (11 th grade contents: "The public institutions, political and social life, the nation and its defence", p. 3) In order to make these themes accessible to students, use "history and current affairs, possibly organising presentations by qualified persons" (Processes, p. 3) One of the two Teaching scenarios for the implementation of Theme 3: The citizen and justice: - "Referring to a major legal case, either past or current, enables the class to		In 12 th Grade, among the major societal questions, "the use of new information technology" (12 th Grade content, "Citizens and major ethical questions", p. 3) "Information (research, critical objectivity, prioritisation of data), a major democratic issue,

		30-09-10_155297.pdf http://www.education.gouv.fr/pid24426/special-n-9-du-30-septembre-2010.html			follow the contradictory procedure, the presumption of innocence, the rights of the defendant, recourse options; " (p.5)		leads to (1) the development of autonomous or supervised individual or group work, and (2) working with students on the use of ICT and the Internet. This work can be carried out together with the librarians." (Processes, p. 3) Activities to be preferred: "Creation of a press dossier, research of historical or legal texts, harmonisation of a documentary dossier, conducting opinion surveys and interviews, preparation for a debate, structured oral presentation, presentation of small dossiers, oral or written summary of a debate, etc." (p. 4)	
		
		Special BO n°4 of 29 April 2010 10 th Grade General and Vocational ART curriculum on ARTS, CINEMA, DANCE, HISTORY OF THE ARTS, MUSIC, THEATRE	Cinema-Audiovisual: "Teaching is based on the conjunction of practice (small productions), theory (introduction to cinematographic language and analysis of films), and culture (visiting works and initiation to the history of cinema related to the	Cinema-Audiovisual: "In 10 th grade, the shot is the object of in-depth study." (p. 7)	Cinema-Audiovisual: Study of the main components of a shot; initiation to editing and production (p. 8). "Provide milestones on the main stages in the history of cinema and audiovisual arts." (p. 8). In this paragraph, reference to "reality films (documentaries, documentary fiction)" (p. 9) Music: In the paragraph "Artistic and musical culture", one of the three themes is: "The relationship between music and	Special BO n°4 of 29 April 2010 10 th Grade General and Vocational ART curriculum on ARTS, CINEMA, DANCE, HISTORY OF THE ARTS, MUSIC, THEATRE	Cinema-Audiovisual: "Teaching is based on the conjunction of practice (small productions), theory (introduction to cinematographic language and analysis of films), and culture	

		Optional teaching http://media.education.gouv.fr/file/special_4/75/7/arts_143757.pdf	history of the other arts)." (p. 7) History of arts: "Critical use of a range of information sources in order to render them, in a thoughtful and organised way, in various formats." (p. 14) "Documentary research associating mastery of tools and training in the selection of sources (visual and sound recordings, use of testimony, printed materials, web sites...)" (p. 14) Music: "Question the role played by sound and music in everyday life in today's cultures and societies." (p. 17)		pictures", presented under four aspects: "Music and films; Music and multimedia, Music and advertising, Sound, sound effects, music". (p. 18)	Optional teaching http://media.education.gouv.fr/file/special_4/75/7/arts_143757.pdf	(visiting works and initiation to the history of cinema related to the history of the other arts)." (p. 7) History of arts: "Critical use of a range of information sources in order to render them, in a thoughtful and organised way, in various formats." (p. 14) "Documentary research associating mastery of tools and training in the selection of sources (visual and sound recordings, use of testimony, printed materials, web sites...)" (p. 14) Music: "Question the role played by sound and music in everyday life in today's cultures and societies." (p. 17)	
		Special BO n°4 of 29 April 2010 10 th Grade General and Vocational ARTISTIC CREATION AND ACTIVITIES curriculum on VISUAL ARTS, ART OF SOUND, PERFORMING	General foreword: "The development of media, for which the Internet is the primary driver, has turned artwork and creation on their heads." (p.1) Visual arts, in "Issues and Objectives", mentions "new media" among the domains covered by the visual arts,		Visual arts: The section on "Skills relating to the discovery of Image professions" talks about "identifying the multiple professions that contribute to the visual arts (including in the area of specialised journalism)." (p. 4) In the examples of Teaching Scenarios, example 4 (Film distribution/promotion) suggests that a movie poster be produced, "with graphical charter, image and slogan." (p.5). Example 5 ("The independent artist's workshop") mentions the study of the specialised press and critics. (p. 5)	Special BO n°4 of 29 April 2010 10 th Grade General and Vocational ARTISTIC CREATION AND ACTIVITIES curriculum on VISUAL ARTS, ART OF SOUND, PERFORMING	General foreword: "The development of media, for which the Internet is the primary driver, has turned artwork and creation on their heads." (p.1) Visual arts, in "Issues and	

		<p>ARTS, HERITAGE Exploratory teaching http://media.education.gouv.fr/file/special_4/75/3/creation_activites_artistiques_143753.pdf</p>	<p>alongside cinema and photography. (p. 3) One of the objectives is to "question a visual culture together with its most contemporary manifestations" (p. 3).</p> <p>Art of sound: "The vast area of communication, be it documenting, informing or promoting, cannot be conceived today without an acoustic dimension which is well thought-out and perfectly mastered." (p. 7)</p>		<p>Art of Sound: In the paragraph "Implementation", advertising is mentioned as a place to observe "the relationship between sound and music and the individual's environment." (p. 8). In the examples of content, Example 7 suggests observing a local radio station: "work should question the purpose of this media, its objectives (target audience, type of information etc.) and its constraints (financial, organisational, legal, visibility), the role played by music (is it a means or an end?), sound design (jingle) and choice of techniques which give it an acoustic identity (compression, dynamics etc.)." (p. 10) Example 9 suggests observing the communication of a company who "uses sound and music to promote and distribute its products. The point here is to find out what is the power and impact of a sound and musical dimension in a marketing strategy, to consider the ways in which the acoustics, the sound and the music impact on individuals in a consumer society (...). The work to be produced necessarily takes multimedia form, associating images, sound and music, and bears testament to the capacity of sound design to orient the perception of a message, and in particular an advertisement." (p. 10) Performing arts: p.11: In "Discovering the professional skills that accompany and enable the production of shows", the following are mentioned: "The communication professions (journalists, chroniclers, press correspondents etc.); "We could focus on the various aspects of the communication which surrounds a representation." (p. 12, paragraph "Implementation") Heritage: In "Teaching scenarios", Example 6, "Investigating collective, family, national rites" mentions among the professions, "Journalist, Photographer, Sound Recorder..." (p. 16)</p>	<p>ARTS, HERITAGE Exploratory teaching http://media.education.gouv.fr/file/special_4/75/3/creation_activites_artistiques_143753.pdf</p>	<p>Objectives", mentions "new media" among the domains covered by the visual arts, alongside cinema and photography. (p. 3) One of the objectives is to "question a visual culture together with its most contemporary manifestations" (p. 3).</p> <p>Art of sound: "The vast area of communication, be it documenting, informing or promoting, cannot be conceived today without an acoustic dimension which is well thought-out and perfectly mastered." (p. 7)</p>	
		

		<p>Special BO n°4 of 29 April 2010</p> <p>10th Grade General and Vocational LITERATURE AND SOCIETY curriculum on Exploratory teaching</p> <p>http://media.education.gouv.fr/file/special_4/74/5/litterature_societe_143745.pdf</p>	<p>3. Images and language: be seen, be heard</p> <p>Visual language: "How to understand it, in context, be it in artistic creation, entertainment, glorification, stigmatisation, information or disinformation, or sundry incitements? What pleasures and dangers does it bring?" (Issues, p. 4)</p> <p>In Targeted Skills, "Develop a nuanced reflection on the place and use of images in society, yesterday and today. Students should also work on the relationship, in a historical or geographical context, between an event and the image which it is given." (p. 4)</p> <p>"Understand how images can have different statuses, depending on whether they relate to fact or fiction, documents or artworks, public or private life." (p. 4)</p> <p>"By providing content for reflection on the relationship between text and images, on the way images create meaning and affect us emotionally, on their relation with reality, and on the way in which they can sometimes be</p>	<p>"Press Week" is mentioned in the events, p. 2</p> <p>1. Write to change the world: the writer and the major social debates.</p> <p>Teaching scenarios for theme 1: "Decrypting televised debates and programmes where the authors speak: interviews, exhibitions, press articles [...]." (p. 3)</p> <p>2. From clay tablets to touch screens: the adventures of the book and of the written word.</p> <p>Angles: "Digital text and 'open' forms of writing today. Reading and readers, yesterday and today." (p. 4)</p> <p>4. Media, information and communication: themes and possible futures</p> <p>Issues</p> <p>In a society marked by the abundance and multiplication of information, a major teaching goal is to develop the capacity to prioritize information, and to identify its source, nature and reliability with certainty. The objective is to bring students to think about the place and role of media in society. Our aim is to develop in students the capacity to critically reflect on media messages in all their forms, and in particular those that are now developing through digital channels. Consideration of the historic depth of the issues relating to press and information gives students a certain perspective and also provides them with elements appropriate to become truly information literate.</p> <p>Targeted Skills</p> <p>Students are given tools and methods which enable them to use modern means of communication, in particular the press and the new media, in a reasoned, free and autonomous manner, as vehicles for both citizenship and creative expression. This domain offers many practice areas for learning to master language and for reflection on its use, which should be continued throughout the student life and which constitutes one of the major skills expected from writers. Skills developed in the course of this course (research, analysis, contextualisation, distancing,</p>	<p>6. Outlook on other people and places</p> <p>Mention of the reporter's outlook, p. 7.</p> <p>Among the Suggested Activities, use of photography books or films, sound. (p. 8)</p> <p>Teaching scenarios: "Watching documentary films", p. 8</p>		
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			<p>manipulated, we train students to use methods to read and treat iconographic documents, we develop skills to analyse the codes and the processes that are used." (p. 4-5)</p> <p>Suggested activities, Area 3:</p> <p>"Reflection on visual languages requires a certain mental distance from the images. This reflection can be exerted on the images themselves (still or animated), but also on different types of relations between text and images: adaptation, translation, interpretation or interaction. In this way we can address different visual arts, from photography to cinema [...]." (p. 5)</p> <p>"Understanding how images are re-worked, misused or even manipulated for persuasive purposes, how they can be used to support an arguments or propaganda" presupposes an analysis of the available techniques and awareness-raising. (p. 5)</p> <p>Angles:</p> <ul style="list-style-type: none"> - "Images of power, the power of images" (majestic portraits); - "Illustration and its 	<p>autonomy, critical thinking) are those which are likely to lead to professions in the field of information and communication, with the full panoply of applications and media which they use.</p> <p>Suggested Activities</p> <p>The topic can be addressed from a historical perspective, for example by focusing on journalists as professionals, who from the XIXth Century were invested with a new social role which cumulated the authority of knowledge with the art of communication, and played the role of historian, geographer and sociologist. The topic should however also take into account the socio-economic aspects of information (production and dissemination parameters) and should also give rise to a reflection on the rhetoric that is used, and on the reading constraints and impacts produced by the chosen medium itself.</p> <p>Angles:</p> <ul style="list-style-type: none"> - History and styles of the written press from the XIXth to the XXIst centuries. - Journalists and power. - Media and mass culture. - The rise of new media (radio, television, Internet). - Media: forms and means of participation. - Information dissemination and social networks. - The written press: a media in crisis. - Communication and politics. - "Human interest stories": information or emotion? - Media and manipulation of public opinion. - Television news: how is the news made? - Press drawings and caricatures. <p>Teaching scenarios</p> <p>Activities in the framework of the Document & Information Centre, developed in close collaboration with the librarians; visit to a regional press agency; meetings and productions with journalists (press, radio, television); participation in school radio or newspaper; journalistic writing competition; creation of blogs, web</p>			
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			<p>history"(still images)</p> <ul style="list-style-type: none"> - "Advertising, cartoons, multimedia creation: interactions between images and text". - "Characters and Image: graphic design and typography" - "Slogans, tracts and signs: the words and images of collective action" - "Representations and opinions" - "A historical event seen by different cinematographers (the French Revolution, the Liberation...)." <ul style="list-style-type: none"> - "Films as a tool of the governing force: propaganda cinema." (p.5) <p>Teaching scenarios:</p> <ul style="list-style-type: none"> "Projection and analysis of films, fiction or current affairs, documentaries, interviews of cinematographers, television journalists (local stations, reporters, see 'Reporters without borders'); Critical study of iconic documents or magazines; meetings and productions with illustrators, graphic artists, designers, cartographers; work on caricature, photography; Creation of a poster on a chosen theme; creation of an advertising image; 	<p>sites; participation in the Press Week...</p> <p>Any opportunity to get to know the media through practice and to meet the people involved. Most of the activities can be carried out in cooperation with academic correspondents from the CLEMI. Archives from public institutions and organisations can also be used." (p. 5-6)</p> <p>5. Public words: from the agora to web forums</p> <p>In Issues, bring students to understand "the codes and their impacts in public speech." (p. 6)</p> <p>Mention of censorship, p. 6.</p> <p>Targeted skills:</p> <p>"[...] use of current audio and video communication tools" (p. 7)</p> <p>Angles:</p> <ul style="list-style-type: none"> "From the art of conversation to the televised interview. Public speech and democracy in the city. Decoding political discourse The citizen's means of expression, yesterday and today. Major speeches throughout history. New modes of participation and spaces for exchange: forums, blogs, participative debates, chats. Freedom of expression: right and obligations. Censorship. Televised debate: decoding." (p. 7) <p>Among Teaching Scenarios:</p> <ul style="list-style-type: none"> "Use of the INA archives, use of the National Assembly's and Senate's sites; recording of various types of speeches and in various contexts [...]; recordings by students of public utterances and analysis of spontaneous oral production and of collected exchanges; interviewing as a technique [...]; decoding of an animator's work during a radio or television program; meetings with radio journalists..." (p.7) 			
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				visits to advertising agencies; creation of an exhibition or a blog.... these are all opportunities to explore and develop competences on visual language.” (p. 5)				
	Comments, annexes							
Ad Teacher profession development	<p>CLEMI created programs and guidances on media education for elementary and secondary schools – both for school audiences and for teachers [Savino-Blind, Bevort, Fremont, Menu, 2008, pp. 8-34]. In particular, it is anticipated that students should compare the viewpoints of authors working with different types and genres of media texts’, they should find contradictions, identify information sources, analyze the plot design, audiovisual series, and economic mechanisms of advertising, reasonably justify their points of view, be able to create their own media texts, etc. As a result, the audience is supposed to develop their critical thinking in relation to the media and media texts relying on democratic values.</p> <p>In 2006 and 2009 two more training manuals were issued with the support of UNESCO (both in English and French) under the editorship of Prof. Divina Frau-Meiges (University of the New Sorbonne) and Jordi Torrent, the manager of the program “Media Education Literacy” (Alliance of Civilizations, UN) [Frau-Meiges, 2006; Frau-Meiges & Torrent, 2009]. They are available for school teachers, and explain in simple language modern media education approaches, provide a methodology, learning and teaching techniques for integrated and autonomous media education. For instance, the following training modules are usually included in the course: media in the social context, media production, media languages, media representations, audiences and their perception of media texts; media pedagogy [Frau-Meiges, 2006, pp. 8-19].</p>							<p>Alexander Fedorov: Media Education: Modern French and Russian media education in XXI century (2000-2009)</p> <p>http://www.journaldatabase.org/articles/modern_french_russian_media_education.html</p>
Specialized network for media educators	<p>National State Center for Media Education (with many offices in French regions) - CLEMI – Centre de liaison de l'enseignement et des medias d'information. The CLEMI (centre for liaison between teaching and information media). Media education journals are produced mainly through CLEMI (for example, reviews of Lyceum Press), although many French teachers and media magazines publish articles on media education from time to time. From 1992 French media educators published dozens of monographs, textbooks, guidelines and manuals for media teachers. Some of these materials can be found on the free site of CLEMI: www.clemi.org</p> <p>Media Research Group GRREM: Group de recherche sur la relation Enfants/Medias). http://www.grrem.org</p> <p>Regional Association of Youth Educational Press/Association regional press enseignement jeunesse – ARPEJ: http://www.pressealecole.fr</p> <p>Le tout CEMEA: Screen & Children http://www.cemea.asso.fr/multimedia/enfants-medias/ APTE: Screen, Media and We. http://www.apte.asso.fr/APTE0809/index.html</p> <p>http://mediaeducation.fr/</p>							<p>Alexander Fedorov: Media Education: Modern French and Russian media education in XXI century (2000-2009)</p> <p>http://www.journaldatabase.org/articles/modern_french_russian_media_education.html</p>