Retention rates across the University improved from 2000/01 to 2001/02 and from 2001/02 to 2002/03, although a range of factors have contributed to this.

Data will become available in summer 2005 about how learners use Bb and how it affects their learning approach.

EVALUATION AND CONCLUSION

Why has the implementation gone as well as it has? We believe that the key points are:

➢ an easy to use product;
➢ resilient IT infrastructure;
➢ good team of academics and ICT staff to drive it;
➢ embedded into Learning & Teaching strategy with yearly development targets;
➢ cross-institutional staff buy-in and positive student opinion.

We chose a model with low materials-development costs: staff are largely writing and making their own material to go online. *None of this time is costed here*. It is a tribute to their commitment to high quality teaching that so many staff have put their time and energy into this.

However, it has not been without frustrations for staff and students, e.g. first-time around problems with rollover of Bb modules from one year to the next and non-enrolment of students onto modules in the Student Record System.

The costs involved have shown that our deployment of the VLE is a cost-effective and sustainable solution for enhancing the learning and teaching experience.

New technologies, media education and literary education

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Abstract
This article demonstrates the consequences of civilisation changes caused by the modern transfer toward the digital sign system of communication. It shows those "personality" and "capacity" deficiencies which emerge with a long-term exposure to the new media, and which can be mitigated or "prevented" through the frequent encounters with the literature. The next step tries to find a model of classroom literature teaching which would enable literary education to realize those functional and educational goals and assignments that derive from the literature. Through that the abilities can be (co)-created that tend to become stunted or not sufficiently developed with a too long or too intensive usage of and the exposure to the new media.

INTRODUCTION

Most literature dealing with the problems of the modern media and the new technologies can be, according to the current view of things, classified into two groups. The first one warns against the damaging consequences of the exposure to these so-called "electronic - drugs". They are said to increase aggressiveness and resorting to escapism which brings forward the fact that the new technologies and media are a reality of our time (Boeckman, Hipfl: 1989). This is the reason why the school and the teachers should make as much use of its creative potential as possible.

The schools have, in this respect, acquired a number of new tasks.

Alongside the *students training* for the independent usage of the new technologies, the new media and the traditional media (Goodwin, 1992), the schools should be able to *determine also the personality and the ability deficiencies which emerge with a long term exposure to the new media* (receptive forms) and also *with a longer exposure to the new technologies (active forms - play, learning). Hence they should use the new technologies and the new media* for the educative process. They should introduce such *activities which would prevent potential deficiencies* and guarantee the development of those forms of perception or such sensitivity of thought and such forms of creativity, for which it has been/will be established that the usage of/the exposure to the new media will/does not cause them to become stunted persons or cause them not even to develop. These are the tasks the media reality is faced with in the literary classes and in the education process. They are the tasks which need to reconsider also the main goals of the literary education and to define which methods of teaching the literature reading should be given the priority in the context of largely passive forms of consumption of the media space (Geretschlaeger, 1997).

How to structure the literary education to also become the media education?

THE USE OF THE NEW TECHNOLOGIES AND THE NEW MEDIA CAUSES THE DEVELOPMENT OF THE RATIONAL TYPE OF A MAN

The problem area, exposed by the experts dealing with the influence of the media as probably the most important one, is the hypothesis of unavoidable logical changes, which has throughout the history of mankind been caused by every change in the communication medium. It is currently also being caused by the shift from the mainly verbal means of communication towards a visual, iconic communication, favoured by the modern civilization and transmitted through the new media. Some people even suspect that *the shift to this new type of communication, based on a digital system of signs, is liable to cause the development of a new type of a man in a civilization governed by the audio-visual means of communication.* It is also believed that this man will differ from the one developed by the form of the social behaviour in which the communication was performed through the written medium.

At first sight, such a scenario appears as anti-Utopian, and it can be rejected as being pessimistic in a Futurist sense due to the amount of discomfort it arouses. However, the observations on the actions linked with the growth of so-called functional illiteracy, show *the fact, that almost half of the active population in the developed parts of the world are functionally illiterate and that these people communicate only through an audio-visual transmitter.*

The recent studies have confirmed that the *shift from the written to the visual communication* was not of a formal nature alone. The *changes in the communication media have caused the actual changes also in a man.* The experts have proved that the ways of the man's perception and the cognition are changing slowly but persistently. The special studies have been undertaken measuring the way viewers of the television reports perceive the information. For example, the attempts were made to determine which reports are easiest to remember and which ones have the largest impact on the viewers. The results were quite straightforward: the viewers perceived mainly those messages which were supported by the picture(s). The news read to them by the reporters, vanished from their consciousness much sooner than those accompanied by a video-tape recording.

This process has at least two consequences:

➢ With the *development of the rational type of a man, linked particularly with the visual means of communication* provided by the modern electronics, it may just happen that the *humanity will lose some of its perceptual capacities and with that some emotive forms and patterns of thought. The* scientific literature warns about the possibility of a man becoming immune to everything that does not come through the visual transmitter and to all that cannot be processed into a clear picture. Such prospects can lead to a "primitive forms of motioning", which means that a man could eventually become deprived of all the emotions and of all moods that cannot be visualized. It is necessary to take the fear regarding this problem very seriously. Namely all these: the human yearning, the Utopias and anti-Utopias, the dialectic thinking, the ambivalence of emotional conduct, the unconscious dreams, the "poeticizing" - where one symbol can stand for more than one thing, the creating of symbols between the subject and the object, the specific moods and the atmospheres cannot be captured or only to a limited extent, in a quick succession of pictures. It may just happen that the imagination and the creativity will be run down by the stereotyping of the pictures over-loaded with the action (Czerwenka, 1985).

➤ The second consequence looks at the first sight quite illogical. The *generation, which functions mainly in an oral and visual code, has almost lost the possibility of inner visualisation on the base of the verbal information.* From a closer perspective, the people, who had spent their lives in the environment, which does not provide the necessity to use the imagination - simply do not develop their creative and imaginative potentials. Watching movies, cartoons and playing with perfect toys like Barby dolls, cars, robots on the remote control are the activities, through which the child gets all the information. It is not necessary to imagine something, because everything is there – in a perfect form. The consequence of such imaginary non-active life is a sleepy imagination and means the absence of creative thinking. Without the *developed capability of creative thinking a man cannot deal with the new situations,* he/she cannot solve the problems, he/she had never solved before, he cannot create the better world, he/she cannot provide beauty and art - and he/she cannot provide the inner pictures of literary characters and literary space, while reading or listening to the fairy-tales and the stories.

In order to prevent all these consequences, the schools and the teachers should not allow that the new forms of communication replace the old ones. They should consider how to structure their educational process to reach its goals and at the same time encourage the development of pupils' creative thinking. This can be done in all fields of school life like in learning science, in the frame of arts education (MYUNG-SOOK, 2000) and also in the area of literary education (HAAS, 1997; KORDIGEL, 1994 and 2003).

And above all: the schools and the teachers should not allow that the new forms of communication replace the old ones.

THE VISUALISATION, THE INNER VISUALISATION AND THE RETURN TO THE ORAL TRANSFER OF THE FAIRYTALES, SUPPORTED WITH THE NEW TECHNOLOGIES

Here the essential question should be raised: what can we do about it? The teachers should be able to make the use of all possibilities given by the present tendency of reaching beyond the printed medium, returning to the oral communication and to support it with all the richness, the new technologies are offering.

Further through the oral communication, the literature acquires those literary forms which were created for the oral medium. It thus gains a new opportunity to shine in its original beauty. The teachers can use the oral communication to neutralise the consequences of intensive media exposure changing into a real type of a man. With this we are referring to the potentials concealed in the *individual adaptations of the textual signals into the recipient's eidetic representations.* On this occasion, the literary didactics should switch from the story reading to the *story-telling.* This way the *telling of the literature* is more suggestive than the reading of it. The listener has at his/her disposal all the mental energy he/she needs to enrich the relatively scarce information given in the text by the author for the *forming of the eidetic images* of the literary persons, the literary action and the space. With the listening, i.e. only with the listening to the literature the reader can *develop the vivid richness of his imaginary presentations,* since the reading of the literature takes away the mental energy needed for creating imaginary representations.

However, in this context it is impossible to overlook the fact that some children of the electronic age are exposed to the visually complete imaginary products for extremely long periods of time. The children than have a sleepy imagination. Their imagination has not been used - and can not be particularly vivid - even if the child finds himself in a position of needing it. The pictures of the literary world created by these children are neither colourful nor attractive enough to compete with those which are without any particular effort conveyed through the films and the cartoons.

However, if these problems are tackled with the appropriate strategies, a solution for them will eventually be found. As present-day children are largely of the audio-visual type, and the non-literary environment markedly provides for training and gaining the sensitivity, the literary classes could take place in such a manner that children are trained to transform the information from the audio to the visual medium and later from the written to the visual medium. Primarily, this is the case of so-called inner visualization, a capacity of an inner visual eidetic representation of the elements of the inner structure of the literary work. *With the new technologies we can help children in the literary classes to solve this problem.*

An example:
We wanted to read with the children 7 years of age, the African fairy tale The Story of a Cayman. We were aware, that there are going to be difficulties, than a Slovene child doesn't have an idea, how a Cayman and jackal (the main literary characters of this fairy tale) look like. So we could expect, that the lack of capacity to build the inner visualisation of the main literary characters of the story will stop the reception process - and the children will refuse the fairy tale as "not interesting". However, the story has a very deep ethical message, and we wanted to share it with our children. So we decided to tell it to the older children (age 10) who already have the inner structure of the fairy tale and who already know, who does what in the fairy tale - even without knowing, how the main character looks like. We asked these children to draw the picture book of The Story of a Cayman. We scanned it, put it into the computer and finally made the presentation with The story of a Cayman to the younger children. With the help of imagination of the older children, now they have listened to the story. With the help of the illustration, they could decide which character is good and which bad - and they could understand its role in the story. After the second reading we have checked the understanding of ethical message. We asked the children to tell us the story of a Cayman and the second story of a jackal. The analysis of those stories showed us that the message of the African fairy tale was understood this time (KORDIGEL, 2004).

So the new technologies can on one side motivate the child's creative process (the drawings mentally constructed the eidetic pictures while listening to the literature) and also enable them to reproduce the pictures to the other children, who still need some support by creating the literary world images to enjoy at mental "observation" of the literary action in the literary time and space. We may not forget: the children have enormous amount of the visual representations in store, gained through the endless hours of watching the television programme. And if we render them capable of mobilizing all the riches in order to direct their mental energy into the creation of eidetic images as they listen to the fairy tales and the poems, they will create the literary worlds, beautiful beyond imagination.

CONCLUSION

The literature as well as the literary education and the exploitation of the new technologies, are thus closely connected - if we admit it or not. In its most elementary form we could prove this connection with determining the inverse ratio between the reading and the exposing to the new media. However, a closer look of the relationship between them showed that such correlations should be investigated also in depth and not only on the surface.

We have to point out that the civilization changes caused by the modern transfer toward the digital sign system of communication enable the children's literature in their original beauty. This gives us the opportunity to use children's literature in the school process for neutralizing those personality and capacity differences that emerge with a long term exposure to the new media.

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