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Media Education Traditional Spiritual Model Protection and Moral Values of Students in Modern Animation in the Context of Pentabasis

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Abstract

This study found that the protection of traditional spiritual and moral values is most effective in the model of mass media education carried out by means of Russian animation in a pentabasis system of five components, each of which has its own value dominant "Man – Creation, Family – Traditions, Society – Consent, State – Trust in institutions, Country – Patriotism". It forms the pedagogical potential of the spiritual and moral content of cartoons in the audience culture of students. However, their media educational support is based on the principles: reflection of the spiritual and moral values of animation in the behavior of students.

In this study, our attention is drawn to the educational model, which is understood as integration attractive properties of the process of youth animation creativity; the association of animation with family values and upbringing; protection of ethnocultural values in animation as part of intangible cultural heritage; overcoming the destructive socio-psychological consequences of breaking the connection between aesthetics and morality and the anti-breeding role of animation. An analysis of the plot content and value meaning of modern Russian cartoons shot in 2025 showed a significant shift in the spiritual and moral connotation of screen images of Russian animation towards humanization and reaching traditional values.

Keywords: media educational model, system of traditional spiritual and moral values, connection of aesthetics and morality, modern Russian animation, pentabasis, animation support for children and youth.

1. Introduction

The theme of analysing the problem of modeling media education in the field of protecting traditional spiritual and moral values. It is based on a combination of systemically holistic and activity approaches to the problem of the moral appearance of students by means of animation. In our opinion, the use of a system-holistic approach (Sergeev, Serikov, 2007): the influence of indicative and emotional-need foundations on the formation of moral behavior.

The study of the features identified above led M.A.R. Abdullah actualizes the question to distinction between good and bad moral values, affecting the moral development of the anti-esthetic content of the cartoons. The article presents the seeing the popularity of healthy humor in animation. In this case, the emphasis is on lineimitation "the good moral values portrayed in the cartoons they watched" (Abdullah, 2023). This kind of identification is characteristic not only of children, but also

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of young viewers, as J. Wang rightly pointed out. He stressed that the translator is online "young people identified more with the traditional cultural features of the film" (Wang, 2023).

In this regard, Xue Gu in discussions about modern images of cartoon characters, states trends online translator "the low level of recurring character images and the loss of traditional national elements are the limitations of mythological animated films in presenting modern roles. Based on Chinese traditional national culture and role building, mythological animated films introduce new creative design and emphasize the emotional communication of characters" (Xue, 2023).

In this context, the activity approach determines the attitudes and priorities in the course of attracting significant human values by the viewer's personality (Prihodchenko et al., 2017). In the context of our study, the protecting spiritual and moral values in the context of animated pedagogy, the concept of pentabasis includes methodological basis for research. "Pentabasis in the current sense is a basic structure that includes five interconnected" supporting "elements: "Man – family – society – state – country," through which the identity of a person is found, correlating himself with each of these elements "This is a system of five components, each of which corresponds to its own value dominant Man – Creation, Family – Traditions, Society – Consent, State – Trust in institutions, Country – Patriotism" (Artyukhin et al., 2023: 190).

2. Materials and methods

The theoretical material of the study was articles by Russian and foreign publications on media education in the field of animation pedagogy and audience culture. The empirical material for the article was the images of modern Russian animation of the studio "Soyuzmultfilm" (Moscow, 2025). Research methods are content analysis of animation images, systemic and comparative methods of pedagogical research.

3. Discussion

The main aspects of research in the field of the traditional formation spiritual and moral values in the context of social ideals and standards in behavior are considered by a number of Russian and foreign scientists. Within the framework of this article, it is planned to study the influence of animated films on the development of the personality of students on the basis of plots and images of cartoon characters as translators of spiritual and moral norms and values.

These include the following six areas of research: 1. pedagogical potential of training through animation aimed at the spiritual and moral content of cartoons in the audience culture of students; online driver pedagogical potential of spiritual and moral content of cartoons in the audience culture of students; 2. reflection of the spiritual and moral values of animation in the behavior of students; 3. attractive properties of the process of young animation creativity; 4. association of animation with family values and upbringing; 5. protecting ethnocultural values in animation as part of intangible cultural heritage; 6. devastating socio-psychological consequences of breaking the connection between aesthetics and morality in animation images.

Let's consider each of these aspects.

The pedagogical potential of learning through animation that aimed to the spiritual and moral content of spectator culture based on watching cartoons of students. It is covered in the following works. Obviously, the basis of the pedagogical potential of animation is spectator culture. Its formation, according to N.V. Oleinik, "is an educational mechanism during which the full development of the child (mental, moral, social, mental)... and the enrichment of emotional and creative experience (aesthetic taste and feelings, artistic and creative abilities)" (Oleinik, 2014: 68).

An extensive idea of the students audience culture possibilities in the course of combining environmental, family and personal values was presented by S.A. Baranova. She concludes that "high potential for the merger of artistic, aesthetic and moral-emotional impact on the audience in the process of forming such values as goodness, love, family, friendship, humane attitude to nature" (Baranova, 2014: 1).

The structure of the pedagogical potential of animation was presented by A.K. Razimova, including the following formed qualities: deep moral feelings and experiences, moral attitudes towards understanding norms and spiritual and moral values and, finally, identification with heroes and form moral values in children (Razimova, 2024: 130-132). This is in accordance with the opinion of Kristanti and Maisarah who consider that moral values in the animated produced by Walt Disney Pictures and Pixar Animation Studios have "a wide range of volitional and Gmuanistic qualities cultivated by this show: courage and kindness" (Kristanti, Maisarah, 2023: 53).

At the same time, Russian studies of modern Russian animation in the stop-motion animation technique based on the material of A.P. Chekhov, conducted by Tatiana Poskakalova, showed "the effectiveness of the use of practices for creating digital stories by adolescents for establishing interpersonal communication, appropriating moral and prosocial behavior patterns, developing interest in classic literature, and creative self-realization" (Poskakalova, 2023: 177).

In the context of ethnocultural content of animation images is of great educational importance, which is most effective in the pedagogical sense, which contributes, the development of 2D animated edutainment software using folktales to teach moral values (Azan, 2007). In this sense, Baoyi Peng is right, which considers countering individualism and clan values and sees the possibility of multipliac value in the future" (Baoyi Peng, 2023: 32). Also, one of them is model Y. Ma, extending the humanization of moral values in the sphere of the cultural industry and linking it with ethnic culture. One cannot but agree with his statement that "looking ahead, this model will enable ethnic culture to be more extensively and profoundly represented in animated films, thereby securing a more prominent position in the global cultural industry landscape. From here it becomes clear that "this will facilitate the cultural transmission and development from tradition to modernity, providing sustained momentum and new opportunities for global cultural diversity and symbiosis" (Ma, 2025:348).

The aspect of the problem under consideration related to teaching using animation is consecrated in following works of the modern foreign researchers.

Pedagogical dimension of animation the basis of sanity states concludes claims Paul Graham Ajard (Ajard, Graham, 2003). In the study by Heng Yang New affirms that "animation capabilities arising from digital technologies (its brightness, the attractiveness of visual images, which significantly affects the moral side of the activity due to the fact that "in reproducing the learned behavior by students, animation increases the active involvement of students and leads to improved learning outcomes" (Yang, 2023: 61).

The role of animation in understanding moral ideas is argued by Mou, meaning "accommodating individual learning preferences regarding time, location, and pace. It offers clear explanations of intricate concepts and fosters students' freedom in learning" (Mou, 2023).

The moral foundations of any media content, including animation, are considered by A.J. Gonzalez, D.P. Cingel and L. Vandenbosch, to be based on impact, which is that "moral content may influence the relative salience of different moral foundations among consumers, with implications for their moral decision-making and reasoning" (Gonzalez et al., 2024: 1580). In this case, animation is considered, according to S. Curtis "as everything from pencils to electron microscopes" (Curtis, 2022: 147).

Speaking about the role of describing animation, M.A. Karal, O. Hazir rightly point to what is seen in the images of animated videos on the choice of positive moral values. The authors states that "descriptive statistics and thematic analysis under a mixed-method convergent parallel design were used to indicate quantitative trends and qualitative insights" (Karal, Hazir, 2025: 401).

In the same direction, a study was conducted by Guha et al., noting the importance of criticism focused on, "how media is made or put together, not just in terms of its constituent parts but in the context in which the assembly takes place" (Guha et al., 2025: 1).

A critical, anti-mainstream concept provides "*strategies that grant it narrational authority*" (Bondt et al., 2024: 66).

Along with the above concepts in media education, there is a certain model of cognitive mediation, in which the main emphasis is on the influence of motives" (attention, elaboration, discussion) on social media were associated ... knowledge acquisition and preventive behavioral intentions" (Wu et al., 2025: 1). Also, the emphasis on a high level of motivation is important (Cevahir et al., 2022: 226).

Consideration of the advantages of anime for generating new ideas and developing the creativity of students, which makes it possible to define it as a perfect educational tool (Abd Razak, Ibnu, 2022: 37).

However, the positive properties of animated learning should not obscure the dangers of the destructive effect of the screen on the psyche of students in cases of excessive exposure to screen images (Raj et al., 2022).

The aspect of reflecting spiritual and moral norms and values of animation in the behavior of students in the process of mastering media educational technologies was considered by V.S. Samoilova, O.V. Kunichenko, K.N. Bilinskaya, N.G. Savkina and N.P. Sheveleva. The initial

role of modern cartoons in the mechanisms of transmission of important spiritual and moral values through cognitive activity is noted by V.S. Samoilo (Samoilova, 2023: 19). It seems that this provision is undoubtedly fundamental in the link in spiritual and moral education by means of animation in early preschool age.

Let us turn to the essence of the spiritual and moral subtext to the cartoon in pedagogical terms that analyzed by N.G. Savkina and N.P. Sheveleva, who note that "the use of specially selected animated works... presupposes the formation in children of initial ideas about moral norms, values, rules of behavior, as well as about the essence of moral deeds and moral behavior" (Savkina, Sheveleva, 2021: 210).

In the same direction, the moral behavior of students in the conditions of screen culture is substantiated by O.V. Kunichenko, who believes that it is "formed on the basis of moral qualities and motives through the knowledge of moral ideas in animated images, then towards orientation towards another, as a result of which a chain of morally directed deeds is formed" (Kunichenko, 2025: 201). Of course, the position of this study can be considered altruistic without reservations. Hence, the author approves the requirements for the moral problems of the film, putting the viewer in front of moral problems, situations of choice and decision-making; "affirmation of the absolute value of any being, idea of friendship, togetherness, mutual assistance, goodness and justice; formulation in an explicit or hidden form of moral conclusions ("morality" of the cartoon)". The researcher considers that is a "established between situations, fragments of the cartoon with the life situation of the child, his relations with peers and adults" (Kunichenko, 2025: 201).

The moral connection of animation images with reality that arises in this way create conditions for the inclusion of children in the sphere of the formation of moral experience in the following areas: "exclusion; Extension; and Empowerment" (Staksrud et al., 2025). The established connection of regulating the interaction of the viewer with screen images cannot but take into account, according to Ting He Colin Agur, the phenomenon of gamification, which "to regulate" emotional interactions "and establishes emotional connection over gaming skills (Ting, Colin, 2025).

The aspect of various types of animation creativity is manifested in the analysis of the effectiveness of post-screening and author's animation creativity in the process of creating cartoons and in professional media education.

The researchers considered that the strategy of attraction is based on features of discourse as being of children's post-screening and author's animation creativity in the process of creating cartoons (Anofrikov, 2011, Asylgareeva, Ovsyannikova, 2023; Bilinskaya, 2020).

Analysis of the post-screening creativity of the audience led K.N. Bilinskaya to the fact that she discovered the connection of spiritual and moral motivation and aesthetic values of students. And this, in our opinion, is true. At the same time, the author believes that the main condition for strengthening the depth of spiritual comprehension and moral values is the multi-artistic embodiment of the cartoon images. In this sense, it is fair to point out that "for a deeper exploration of the moral and aesthetic world of the cartoon, acquaintance with the specifics of artistic expressiveness in different types of art, children can be offered to compare the book, illustrate it with a cartoon created on the basis of this book. In addition, according to the results of the watched cartoon, children can be offered visual activity" (Bilinskaya, 2020: 554).

By using playful the purpose of educational activities of viewers, according to Formenti et al., the organization of excursions and tours of animation studios is especially effective "a focus on local animation production because, when organizing them, Animated Media SIG co-chairs have abided by the principle of putting members into contact with the animation culture" (Formenti et al., 2023: 1).

It can be considered quite productive and exhaustive analysis of the process of creating cartoons R.U. Asylgareeva and O.A. Ovsyannikova, who revealed a number of moral qualities developing in this process of personal and social development of students. For this reason, during the initial creative classes, the students discovered the initial qualities: "hard work, empathy, empathy, patriotism; sociability, responsiveness; initiative, punctuality, patience. Further, in the course of reflection, the highest spiritual qualities develop: self-criticism, responsibility, honesty, conscience, independence" (Asylgareeva, Ovsyannikova, 2023: 13). One cannot but agree that there is the most important feature of animation classes – the spiritual attraction of animated creativity, discovered by the P.I. Anofrikov, who focuses on creating an atmosphere of attractiveness for children's animated creativity and spiritual motivation. The author-creator of the Search cartoon

studio writes "Meet children's creativity more often: it pleases the heart and touches the soul, gives life energy, and hope for the future" ([Anofrikov, 2011: 23](#)).

The aspect related to the pedagogical conditions of focusing on family values and giving them a humanistic character in modern crisis conditions in the context of animated pedagogy was considered by a number of the following authors.

Pedagogical conditions for the formation of family spiritual and moral values that are part of the development potential of students in the media education system, according to the fair opinion of a group of authors (S.I. Karpova, N.S. Murodkhodzhaeva, O.V. Tsaplina, A.P. Kaitov), is the selection of cartoons "in accordance with age-related developmental features" according to spiritual and moral criteria and their viewing under the control and accompanied by adults, followed by a discussion of the watched ([Karpova et al., 2020](#)).

The aspect of ethnocultural traditional values through animation, presented as measures to preserve and protect intangible cultural heritage, is considered by the following authors.

So, the main goal in media education by means of animation E.G. Savchenko sees in the appropriation of traditional values of the Russian people, contributing to the formation of a value attitude towards the world around children ([Savchenko, 2024:183](#)).

The problem of the gradual loss of the spiritual and moral content of animated images and the historical and cultural heritage of minority peoples, their language, customs and traditions is raised by J.D. Wimberg. Animation can play a prominent role in its decision. It allows "the popularization of folk traditions through video content, which will help draw attention to the problem of assimilation of minority peoples and the preservation of their unique heritage" ([Wimberg, 2021: 16](#)). So, the relevance of the "problem of the disappearance of languages is substantiated and the need to search for new, effective approaches to their media revitalization is emphasized" ([Martynov, 2024: 44](#)). Also, V.A. Sazonova sees the possibilities of artistic interpretation of objects of intangible cultural heritage in animated cinema and their individual elements, context and mechanisms of perception of created images ([Sazonova, 2022](#)). These pedagogical means cannot but affect the formation of spiritual and moral values of students.

As a result of a number of studies, the conditions for the formation of spiritual and moral immunity are developed in the context of proposing new ways to "document and protect cultural heritage from such threats as environmental damage and degradation" ([Rozhkova, Mukhamadeeva, 2025: 169](#)).

The aspect denoting the connection between the aesthetic component of animation and morality can have both a positive and destructive effect on students, which is noted as a violation of this connection. It is associated both with traditional representations in the aesthetics of the figurative properties of animation, and with all kinds of image deformation technologies by artificial intelligence and forms of computer image processing. At the same time, the substitution of living empathy with a cold-blooded analysis of rational relations between people is indicated, which contributes to the development of mercantilism, utilitarianism, and the loss of ties of purely human relations. These means achieve the goal of killing feelings, making the viewer an insensitive strategist. The geometry of facelessness, enclosed in impersonal personality traits, indulges the aesthetics of the post avant-garde, the main postulates of which are: simplification, absurdity, sarcasm, sharpness of deformations, erasing anthropomorphism and replacing it with zooanthropomorphism, displacing the soul and humanity from animation.

The study of R.U. Asylgareeva and O.A. Ovsyannikova, in which the authors assert a deep connection between the aesthetics of the cartoon and morality, formed in the process of interaction between the viewer and the convoys of animation. However, the reflective side of spectator culture clearly lags behind the perceptual, as confirmed by the following position. "Unfortunately, modern adolescents rarely think of cartoons as deep works that carry not only an aesthetic and entertaining character, but also can... teach morality, since the art contains the experience of value relations, including moral relationships and deeds" ([Asylgareeva, Ovsyannikova, 2023: 13](#)).

The aesthetics of animation views are often contrary to moral norms that are clearly not correlated with the aesthetics of postmodernism, which is clearly destroy adequate representations of reality.

According to Sang Jung Kim, the emotion of trust, built on the ethnocultural dissemination of moral qualities among the audience, acquires considerable importance "used the emotions of trust and fear differently depending on the issue" ([Kim, 2022](#)).

As consequences of a rupture of an esthetics and the moral of animation in the form of the psychological destructions caused by influence of anti-values of some modern animated films a number of authors.

According to the fair statement of O.V. Kunichenko, cartoons demonstrate to the student in a "figurative form.... the consequences of non-compliance with moral norms and the resulting vices in difficult to assimilate and realize the opposition of abstract concepts representing values and anti-values: kindness, generosity, greed, envy, responsiveness" (Kunichenko, 2013: 201).

Deeper and more aggravated this problem is seen by I.S. Nikulova and K.I. Shishkina. The authors argue that "when watching many modern cartoons, negative behavior patterns are determined, aggression is recorded; there is a distortion of familiar feelings, instead of which children enjoy striking, insulting and their own all-permissiveness; imitation mechanisms are formed". Thus, entertainment leads viewers to a decrease in emotional sensuality and manifestations of empathy, "denigration of the soul." The authors' comments that this "problem is due to an increase in the number of modern cartoons containing elements of aggression, violence and cruelty, the inability to adequately evaluate such cartoons" (Nikulova, Shishkina, 2019: 262-266).

In this direction, Yu Wang sees wide opportunities for globalization to act in terms of "the new generation of animators' understanding of traditional themes and modern animation film from the perspective of breakthrough of role modeling at that time and the perfect integration of fashion and traditional culture, which is an attempt of transformation of modern animation film, and has provided reference prototype for its further development" (Wang, 2016).

4. Results

The basis of the media educational model for the formation and protection of the system of traditional spiritual and moral values of modern animation is the concept and system of pentabasis, correlated with the cultural code of Russia, which underlies its value basis.

It seems that this model can serve as a means of critical thinking of students acting as spectators, whose attention is directed "to protection of critical infrastructure" (Doyle et al., 2025). At the same time, the intersystem connection of the "Man – Creation" block is responsible for the traditional value of continuity, historical truth and historical memory through the attitude to historical memory and creation as values, which manifests itself in the values of faith, truth, creativity, immortality and counteracts unconsciousness and loss of historical memory. In the third part of the pentabasis "Society – Consent," moral ideals are concentrated that determine the direct attitude towards people through the values of goodness, love, justice, mercy, reverence for parents, family, social ideals, collectivism, opposing individualism, consumerism, hedonization, materialism.

The second part of the pentabasis – the family – traditions are aimed at unity and mutual assistance, which develops a collectivist attitude towards the Motherland: patriotism, citizenship, which is manifested in the value of love for the Fatherland and sacred spirituality and opposes spirituality, anti-human rationalism.

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The fourth part of the pentabasis "State – Trust in Institutions" is aimed at the traditional values of humanism and justice in the above block of attitude towards people.

Finally, the intersystem connection of the "Country – Patriotism" blok is based on the values of life, dignity, rights, freedom, which forms a true attitude to the world in the value space of truth, beauty, hard work, love of knowledge, which, in our opinion, can overcome skepticism and blurring of truth.

The methods of forming values in media education are to identify values, update them, involve empathy and inclusion in this process, and also reflect students.

Methods of general value protection in media education are built on the active attraction of media educational objects through the creation of alternative images. At the same time, methods of debunking anti-values and their desabsurdization acquire an important role. Of particular importance is the spiritual immunization of the perception of audiovisual information, including the constant desacralization of anticenticities.

In this vein, it is productive to use artificial intelligence, which is able to withstand anti-values thanks to "transforms the function of cultural patterns, and breaks social norms, raising philosophical, ethical, moral, and legislative questions" (Roubal, Narusevych, 2025).

Specific methods of value protection in animation work through the display of humane rationalism. Next comes the sacralization of feat and heroism, which subsequently allows you to create a kind of "immune shield of criticism," achieve the romanticization of patriotism, and in the end, revive (animate) values through the classics.

An analysis of the plot content and value meaning of modern Russian cartoons shot in 2025 showed a significant shift in the spiritual and moral connotation of screen images of Russian animation towards humanization and reaching traditional values (Table 1). In the first place in the rating of the value content of modern cartoons in 2025 was the picture *Ay, yes Pushkin!*, which includes the story of how young Pushkin, faced with a difficult situation of exile for him, successfully copes with the support of faithful friends and a meeting with the heroes of Russian fairy tales. Here, the first block of the concept of pentabasis affected the subtext of the film, reflecting in the value of creativity, creative work on the ideal of Pushkin's genius.

Table 1. Plot content and value meaning of modern cartoons

<i>Nº</i>	<i>Cartoon title</i>	<i>Plot</i>	<i>Cartoon value meaning</i>
1.	<i>Ay, yes Pushkin!</i>	The story of how young Pushkin, faced with a difficult situation of exile for him, successfully copes with the support of faithful friends and a meeting with the heroes of Russian fairy tales.	creativity
2.	<i>Batman Ninja vs. Yakuza League</i>	Travel on the time and sphere	heroizm
3.	<i>Jurassic Jungle</i>	Modern inhabitants of Africa will meet with their frightening ancestors – dinosaurs.	Romanization of courage
4.	<i>Dogman: Fuzzy Justice</i>	Confrontation between a dog-headed policeman and a villainous cat who aims to conquer the whole world	freedom and justice
5.	<i>Kayara. The Way of Destiny</i>	Brave Kayara from the Inca empire dreamed of being part of the prestigious league of envoys since childhood.	Romanization of courage and heroism
6.	<i>Crosses</i>	An inseparable pair of high-end sneakers are once separated. in New York street life	consumerism, materialism
7.	<i>Madagascar</i>	A meteorite falls on the zoo, which causes a chain reaction: animals begin to turn into zombie hybrids.	There is a hint of collectivism
8.	<i>Dolphin Boy</i>	The sudden appearance of huge whales and evil crabs in the sea instills fear in the hearts of islanders and marine life. Fate throws dolphin boy a new challenge, but with it gives hope.	friendship and heroism

The heroic ideals of traditional values were shown in the cartoon *Batman Ninja vs. the Yakuza League*, which tells about a journey through time and space. The second film of this direction was the picture *Jurassic Jungle*. In the plot of the film, the modern inhabitants of Africa will meet with their frightening ancestors – dinosaurs, which, together with the values of heroism, also cultivates the romanticization of courage, which is quite compatible with heroism. Both of these films correspond to the second block of the pentabasis.

With the above named film echoes another: *Dolphin Boy*. Its plot is based on the sudden appearance of huge whales and evil crabs in the sea, which instills fear in the hearts of islanders and marine life. Fate throws a new challenge to the dolphin boy, but with him gives hope. Here there is a revival of the focus of children's animation on combining the values of friendship with the values of heroism.

The third block of the pentabasis is answered somewhat with a stretch by the cartoon *Dogman: Fluffy Justice*. The plot is based on the confrontation of a policeman with a dog's head

and a villainous cat, which is aimed at conquering the whole world. Of course, the images of the cartoon are directed against the values of individualism, consumerism, hedonization, defending freedom and justice.

The cartoon *Madagascar* can be directed to the same pentabasis block. Its plot is concluded in a situation caused by a fallen meteorite on the zoo, as a result of which the animals begin to turn into zombie hybrids. You can see that the subtext of this picture contains a certain hint of collectivism.

However, of the seven cartoons analyzed, there is a picture of *Crosses*, the plot of which unfolds on the streets of New York. It should be noted that this is the only cartoon of 2025 from the above list in which spiritual and moral values are replaced by the pursuit of fashion, expressing anti-values of consumerism and materialism.

5. Conclusion

This study found that the protection of traditional spiritual and moral values is most effective in the model of mass media education carried out by means of Russian animation in a pentabasis system of five components, each of which has its own value dominant "Man – Creation, Family – Traditions, Society – Consent, State – Trust in institutions, Country – Patriotism." It forms the pedagogical potential of the spiritual and moral content of cartoons in the audience culture of students. However, their media educational support is based on the principles: reflection of the spiritual and moral values of animation in the behavior of students.

In this study, our attention is drawn to the educational model, which is understood as integration attractive properties of the process of youth animation creativity; the association of animation with family values and upbringing; protection of ethnocultural values in animation as part of intangible cultural heritage; overcoming the destructive socio-psychological consequences of breaking the connection between aesthetics and morality and the anti-breeding role of animation. An analysis of the plot content and value meaning of modern cartoons shot in 2025 showed a significant shift in the spiritual and moral connotation of screen images of Russian animation towards humanization and reaching traditional values.

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