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Actual News

Winter school Support of the Competence of Visual Literacy for Consolidation of Democracy

Abstract. Short information about new events in the media education: conferences, media education trainings, etc.

Keywords: media studies, communication, media education, media literacy.

From November 26 to December 3, 2017 Moldova-Institut Leipzig (MIL) hosted the Winter Media School “Support of the Competence of Visual Literacy for Consolidation of Democracy” with 12 participants from Armenia, Georgia, Moldova, Russia and Ukraine. Despite geographic and national differences, all participants are professionally connected with media studies and practice.

Master classes, workshops and lectures were given by leading media educators and journalists of Germany:

- Heidi von Schmidsfeld - Head of Programs for Media Competence Development of Saxony (Bereich Program und Medienkompetenz);

- Dr. Sabine Schiffer - Head of the Institute for Media Liability (Leiterin des Instituts für Medienverantwortung);

- Dr. Johannes Gerstner - journalist at the University of Leipzig (wiss. Mitarbeiter Universität Leipzig);

- Peter Tabeling - journalist, coordinator of the Dart Center Journalism and Trauma in Germany (freie Journalistin, Koordinatorin des Dart Center Journalism and Trauma in Deutschland);

- Dr. Felix Koltermann - media researcher and publicist (Kommunikationswissenschaft und Publizist);

- Dr. Sonja Ganguin and Johannes Gemkow - representatives of the Department of Media Competence and Research on the Learning Process of the University of Leipzig (Medienkompetenz und Aneignungsforschung Universität Leipzig);

- Karol Jüllig - Head of Photography Department of the German Historical Museum (DGPh Leiterin Fachbereich Bild Deutschen Historisches Museum);

- Maren Wurster - project manager Vision Kino gGmbH - networks for the competence of film and media (Projektleiterin Vision Kino gGmbH Netzwerk für Film und Medienkompetenz);

- Dr. Marina Dumbrava - Project Manager (Projektleitung, MIL).

The Winter Media School program was divided into the following sections:

- Projects in the field of media literacy in Saxony;
- Analysis of the media language;
- Ethical usage of images;
- Photography and film: teaching history in the media community;
- Visual competence: didactic considerations;
- Overcoming the past in Germany.

The themes of the master classes were quite diverse and encompassed a variety of problems within the framework of media audience competence development. Some examples of those:

- analysis of the media language: interaction between image and text;
- analysis of political events' coverage with the help of photography in the press: technical capabilities, image manipulation;
- images of violence in the media: an ethical dilemma, traumatic effects and treatment;
- dramatization: German history in a feature film;
- analysis of media texts, mainly visual - photographs, posters, pictures.

It should be pointed out that the school's program was very intense (classes lasted from 9 am to 18 pm) and interactive (teaching technologies used by German specialists). Moreover, the interest of project managers in achieving the objectives of the Winter Media School was manifested in every detail: for example, in the high level of organization of both in-class and out-of-class contexts; providing a high quality translation including all the necessary contexts; electronic versions of materials to participants, etc.

I would like to highlight some of the most memorable workshops. These include the master class of Dr. Sabina Schiffer, head of the Institute for Media Liability on the topic "Media content analysis and language analysis: the interaction of the image with the text." She invited the audience to study and interpret political photographs from magazines. The comprehensive analysis was achieved by adding other relevant media texts. Notably, the participants used retrospective, iconographic, and comparative types of media texts' analysis. The mentor managed to involve the audience in an active dialogue, offering media materials, which contain versatile contexts, including those that form and reinforce stereotypes.

Another outstanding workshop was presented by Dr. Sonya Ganguin and Johannes Gemkov (Department of Media Competence and Research on the Learning Process of the University of Leipzig). Semantically, they were divided in two main areas: 1. introduction to the methodological and theoretical studies of German media educators in the field of media competence; 2. practical assignments for the participants, based on the solution of didactic tasks aimed at group analysis of the text and its contexts.

No less interesting was the class in the Museum of Modern History on the theme "The dramatization: German history in a feature film", brilliantly taught by Jan-Peter Abraham and Dr. Jürgen Reiche (Director of the Modern History Forum in Leipzig).

I would like to note the high level of organization of the Winter School under the guidance of Dr. Marina Dumbrava, which included not only the classes, but also the accommodation of participants, the cultural events (museums, exhibitions, sightseeing tours around the historic center of Leipzig).

Participation in the project "Support of the Competence of Visual Literacy for Consolidation of Democracy" of the Moldova Institute-Leipzig (MIL) allowed us:

- to establish closer ties with experts in the field of media education from Germany, Ukraine, Moldova, Georgia, Armenia and Russia; learn new data on the development of media education, scientific problems relevant to scientists from different countries;
- to expand the knowledge and skills in understanding, interpretation of media texts, including children's content. This issue had been considered in my scientific work, which was reflected in publications in scientific journals, speeches at conferences. I was the head of the student media club at the Taganrog State Pedagogical Institute; my students and I set up the media workshop for elementary school pupils in Taganrog School № 38 (2012 - 2014). Certainly we have worked out techniques for interpreting media texts, but they should not be static. Therefore, it was very important to learn aspects that are considered essential by our media colleagues from other countries when analyzing media texts, the forms and methods of working with different audiences;

- to acknowledge the urgency of the problem of critical thinking development of the audience in modern European communities.

- to appreciate close linkage and collaboration of media educators and media professionals (producers, actors, directors, journalists, etc.). In 2008 we conducted a questionnaire, in which such prominent film and media industry professionals took part to determine their point of view on the problems and tendencies of Russian cinematographic art, as well as to identify their attitude to media education, its goals, etc. Participation in the media school allowed us to conduct a comparative analysis of media education technologies based on professional communication, studied materials, developed by representatives of media communities of other countries, compare approaches, goals, points of view on key issues for media education;

Currently I teach in Master's programs in the areas "Organization of work with youth", "Social and cultural activities", where the media education segment is very strong. Therefore, the knowledge gained within the framework of the Media School of the project "Support of Visual Literacy Competence for Democracy Consolidation" of the Moldova Institute-Leipzig (MIL) will have a practical application, too: it is going to be integrated into lectures and practical classes with graduate students; materials from media school can be used by students to analyze, write articles, course projects and master's theses.

Thus, participation in the Winter Media School organized by Moldova-Institut Leipzig enhanced the strength of participants' own expertise in the field, scientific research collaboration technologies and skills, and hands-on teaching practices.

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Media literacy education

Mass media education in Commonwealth of Independent States (CIS) *

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Abstract. The authors address the goals, objectives and concepts of the project on mass media education in Commonwealth of Independent States (CIS). The purpose of the study: a comparative analysis of the development of media education in the CIS (1992-2020) at each stage (including theoretical concepts, goals and objectives, role, place, functions, organizational forms of media education in the mainstream education). Object of the study is media education in the countries of the CIS. The research's subject is basic stages of development, theoretical and methodological concept of media education in the CIS countries over the past 25 years. Research objectives are to formulate and justify a set of theoretical stances that make up the methodological basis of research into the history of mass media education in the CIS (1992-2020); to analyze theoretical sources and practical experience of the leading figures of media education in the CIS countries, to determine the essential features, qualities and properties of media education in the CIS countries, to investigate the structure, main stages of historical development, directions, theoretical concepts, goals and objectives, contents, media education technologies in the CIS; to carry out a comparative analysis and systematization of the material, to identify the main theoretical and methodological concepts of media education in the CIS countries, which may be a promising basis for further successful development in the Russian contexts.

Keywords: media literacy, media education, CIS, Commonwealth of Independent States, Russia, analysis.

** The reported study was funded by Russian Foundation for Basic Research (RFBR) according to the research project № 18-013-00022 "Mass Media Education in Commonwealth of Independent States – CIS (1992-2020)". Head of the project is Prof. Dr. Alexander Fedorov.*

Introduction

The goal of the study is to undertake a comparative analysis of the development of media education in the Commonwealth of Independent States – CIS (1992-2020) at each stage (including theoretical concepts, goals and objectives, role, place, functions, organizational forms of media education in the mainstream education).

The object of the study is media education in the countries of the CIS.

The research's subject is basic stages of development, theoretical and methodological concept of media education in the CIS countries over the past 25 years.

The research objectives are the following:

- to formulate and justify a set of theoretical stances that make up the methodological basis of research into the history of mass media education in the CIS (1992-2020);

- to analyze theoretical sources and practical experience of the leading figures of media education in the CIS countries;
- to determine the essential features, qualities and properties of media education in the CIS countries, to investigate the structure, main stages of historical development, directions, theoretical concepts, goals and objectives, contents, media education technologies in the CIS; in particular, the research based on the basic theoretical concepts (aesthetic, protectionist, practical, ideological, critical thinking, cultural studies, sociocultural, ethics) will be examined. Models of mass media education, developed in CIS countries, for various target audiences, will be studied;
- to carry out a comparative analysis and systematization of the material, to identify the main theoretical and methodological concepts of media education in the CIS countries, which may be a promising basis for further successful development in the Russian contexts;
- to synthesize key media education models applied in CIS countries with the help of comparative analysis;
- to implement the research results into the education process of the university (for teacher training departments).

The novelty of our research arises from the following contradictions:

- the contradictions that have arisen in connection with the great experience accumulated in the last two decades by media educators in the CIS countries and the inadequate degree of generalization, analysis and application of this experience – both in foreign and Russian pedagogy (with the identification of the most grounded media education models for possible adaptation in Russia);

- the contradiction between views on mass media education as a program of "journalism for all" and "media activity" [Dzyaloshinsky, Pilgun, 2011, p. 353; Zhilavskaya, 2009; Ivanov, 2010, etc.] and media education as a means of developing the media competence of an individual [our research team, etc.]. At the same time, these contradictions are inherent not only to the views of Russian scientists and media educators, but also to the views of their Ukrainian, Belarusian, Kazakh, Uzbek and other colleagues [Abdurakhmanov, Beknazarova, 2011; Beknazarova, 2011; Gabor, 2002; Galzyrina, Kolbysheva, 2009; Golubtsova, Meiramkhan, 2003; Grinevich, 2008; Ivanov et al, 2011; Kazakov, 2007; Kirillova, 2005; Kolbysheva, 2009; Korkonosenko, 2010; Korochenko, 2003; Melnik, 1996; Naidionova, 2007; Onkovich, 2007; 2011; Potyatinik, 2004; Razlogov, 2005; Sharikov, 1991; Vozchikov, 2007; Zhilavskaya, 2009; Zhilinskaya, 2008];

- the contradictions that have emerged between Ukrainian and Russian scientists and media educators over the past 3-4 years due to the fact that some Ukrainian media educators began using media education as a propaganda weapon in political struggle against Russia and its educational influence [see, for example: Emets-Dobronosova, 2014].

We assume that in the basis of a comparative approach to the development of mass media education in the CIS countries, we will lay out a detailed analysis of the peculiarities of the interpretation of key theories of media education (aesthetic, sociocultural, critical thinking, semiotic, etc.). Thus,

- a comparative analysis and systematization of the main research in the field of mass media education in the CIS countries will be undertaken, presented by leading scientific schools and individual scientists in the context of sociocultural problems of the development of society, globalization, state and corporate position in relation to the development of media education;

- the most promising trends (including theoretical models, concepts) will be identified in the subject matter of the project;

- the ways of further development of such research, areas of improvement, corrections are indicated.

Comparative analysis and interpretation of academic literature, government decrees, ministerial instructions, pedagogical documentation, curriculum materials, periodicals, government documents, resolutions, conferences proceedings on the problems of mass media education in CIS countries, in our view, complies with the tasks of the project. It will enable us to systematize, generalize, explore the main stages, directions, goals and objectives, the content, methodological principles of media models education in various states.

The interest in Russian and international models of media education, in history of their emergence and development has dramatically risen recently. The need to study the history of media education derives from the fact that looking into the past allows one to see the origins of a particular phenomenon and further perspectives, to comprehend the present, to reveal the essence that lies at its basis.

Regrettably, media education in the CIS countries has not yet become the subject of a full-scale generalization analysis up to now. Therefore, the choice of the theme of our project: "Mass media education in CIS countries (1992-2020)" is dictated by its relevance, scarce elaboration by academic community, and scientific contradictions noted above.

Scientific novelty of the study:

- for the first time on the international scale, the process of historical development of mass media education in the CIS countries between 1992-2020 (Russia, Ukraine, Belarus, Kazakhstan, Uzbekistan, etc.) will be analyzed;

- the work of CIS educators in the field of mass media education, which had not previously been presented in the world science, will be analyzed;

- the analysis of theoretical concepts, models, technologies, organizational forms of media education characteristic for this period of mass media education's development in the CIS countries will be carried out;

- based on the comparative analysis, the key media education models used in the CIS countries will be synthesized (because the media education models are not everywhere explicitly, structurally present). By our assumption, the structural blocks of the basic media education models will include: the definition of the "media education" concept; conceptual theoretical basis of media education; goals, objectives, organizational forms, media education technologies; general contents of the media education curriculum; areas of use; possible outcomes of implementing the model;

- on the above basis, the ways of further development of such research, areas of improvement, correction, optimal ways of practical implementation of the best CIS practices in the field of mass media education will be outlined.

Academic controversies in media education tasks (comparison of approaches of Western media educators and media educators of the CIS countries) lead us to the formulation of the problematic issue of our research: is it possible to synthesize the dominant media education models on the basis of generalizing the accumulated experience of mass media education in the CIS countries (1992-2020) and analysis of their main tendencies, the most relevant for implementation in Russian universities and schools? We believe that the synthesis of key media education models in the CIS countries can become the basis for theoretical substantiation and development of conceptual models that are most relevant for implementation in Russian universities and schools.

We are sure that media education can not be successfully and effectively developed without systematization and generalization of its existing trends and processes in foreign countries, without a "dialogue of cultures". It is necessary to fill the gap in the domestic science in terms of studying and comparing the structure, main directions, trends of media education in the CIS countries. That is why the problem of the project declared by us seems to be relevant.

One of the most prominent media educators and media philosophers Len Masterman outlined seven reasons for arguing that media education should be given urgent priority as early as in 1985: 1. The high rate of media consumption and the saturation of the contemporary societies by the media. 2. The ideological importance of the media, and their influence as consciousness industries. 3. The growth in the management and manufacture of information, and its dissemination by the media. 4. The increasing penetration of media into our central democratic processes. 5. The increasing importance of visual communication and information in all areas. 6. The importance of educating students to meet the demands of the future. 7. The fast-growing national and international pressures to privatise information [Masterman, 1985, p.2].

European Parliament resolution of 16 December 2008 on media literacy in a digital world (2008/2129(INI)) also points out the relevance of the issue. In particular, it asserts that "media education should be an element of formal education to which all children should have access and which should form part and parcel of the curriculum at every stage of schooling"; recommends that "compulsory media education modules be incorporated into teacher training for all school levels, so as to enable the subject to be taught intensively; calls on the relevant national authorities to familiarize teachers of all subjects and at every type of school with the use of audiovisual teaching aids and with the problems associated with media education" [European Parliament Resolution..., 2008].

The Moscow Declaration on Media and Information Literacy developed by UNESCO Information for ALL Programme (2012) emphasizes the necessity to include media and information literacy in the priority directions of the national policy in the sphere of education, culture, and media; urgency of structural and pedagogical reforms necessary for enhancement of media and information literacy (MIL); its integration in the curricula including systems of assessment at all levels of education, *inter alia*, lifelong and workplace learning and teacher training; encourage an intercultural dialogue and international cooperation while promoting MIL worldwide [The Moscow Declaration..., 2012].

These premises are reflected in the text of the Long-term Concept of Social and Economic Development of the Russian Federation for the period up to 2020, approved by the Government of the Russian Federation, where the Concept among the prioritized directions of information and telecommunication technologies, places the expansion of IT for the new forms and methods of instruction, including media education. This shows that the necessity and relevance of media education and its final goal – the media competence of the population is recognized at the highest state level, becomes a task not only for enthusiasts in this highly-demanded by information society field, but also on a national scale. We see an additional relevance and significance of our research in that our university, having achieved official registration of a new university specialization – Media Education by the Board of Educational Methodological Association of the Ministry of Education and Science of the Russian Federation, was one of the pioneers of its introduction into the educational process. The media education classes are being taught in our university at the present time.

We believe that the role of the expected results in deepening the existing system of knowledge about the development of mass media education in the CIS countries that make up this subject area of science will be very important for the further development of mass media education in various countries of the world, including Russia, because the comparative approaches we propose, synthesized media education models, generalized technologies will significantly improve the media competence of a wide audience (first of all – schoolchildren and students).

Presumably, the major scientific significance of the expected results of the research will be that (on the basis of comparative analysis) the optimal model for the development of mass media education in the CIS countries will be synthesized.

The contribution of the planned scientific results to the solution of applied problems will consist in the fact that the enhanced objective-settings (relating to the development of mass media education in the CIS countries, taking into account the scientific contradictions revealed) will be presented. Moreover, original provisions characterizing new outcomes of the task solving (conclusions, recommendations for implementation in institutions of various types – in universities, schools, in supplementary education establishments) will be provided.

We see the importance of the proposed study on the topic of the development of mass media education in the CIS countries, both from the point of view of the existing trends' development, and of expanding the possibility of practical application of scientific results. Specific opportunities for the practical application of scientific results: the results of the project will be introduced into the educational process of the university (for the future teachers training). The supposed scope of the project's use is higher education institutions, Education, Social Sciences departments, above all; colleges and schools. The range of users comprises university teachers, post-graduate, graduate and undergraduate students, and secondary school teachers.

Materials and methods

Materials of our research are academic writings on media education, media literacy, and media competence published in a variety of countries, the CIS countries foremost, as well as Internet sites, and evidence of the practical application of media education in the CIS countries, accumulated from 1992 to the present day. Methodology is based on theoretical framework on the relationship, interdependence and integrity of the phenomena of reality, the unity of the historical and the logical in cognition, the theory of the dialogue of cultures by M. Bakhtin - V. Bibler (taking into account the theoretical concepts developed by such well-known sociologists and cultural studies researchers as M. Foucault, Y. Lotman, U. Eco, M. McLuhan, P. Sorokin, N. Luhmann, M. Weber, J. Gerbner, A. Mole, V. Yadov, and others). The research is based on a content approach (identifying the content of the process being studied, with due regard to the aggregate of its elements, interaction between them, their nature, access to facts, analysis and synthesis of theoretical conclusions, etc.) and a comparative approach.

The following methods are used: data collection (dissertations, extended abstracts of Ph.D. dissertations, monographs, articles, reports) related to the project's theme, analysis of academic literature, theoretical analysis and synthesis; generalization and classification; content analysis, modeling.

The working hypothesis is: a comparative approach to scientific research in the project's field (the results of which are reflected in dissertations, abstracts, monographs, scientific articles, reports, etc.) will allow for systematization and comparative theoretical concepts, goals and objectives, role, functions, technologies, organizational forms of media education in the general educational process); will help synthesize the most relevant media education models for the CIS countries. It is assumed that the structural blocks of these basic media education models will include: the definition of the concept "media education"; conceptual theoretical basis of media education; goals, objectives, organizational forms, media education technologies; multilevel tasks, their interrelationships, didactic means of substantive and organizational nature, practical technologies of pedagogical guidance / counseling, providing a diverse range of educational creative tasks, problem situations, etc., developing the media competence of the individual; main sections of the contents of the media education program; areas of application; possible results of the implementation of the model. On this basis, additional prospects for research and further practical action on the project will be outlined.

Discussion

Media have been playing increasingly important roles in people's daily life and in education. Therefore the significance of the intensive development of media literacy education is

evident. "Big Russian Encyclopedia" defines media education as the process of a personality's development with the help of and on the material of media, aimed at the enhancement of media culture, creative, communicative skills, critical thinking, comprehensive perception, interpretation, analysis and evaluation of media texts; teaching and learning of various forms of self expression through media technologies; gaining media competence. The main directions of media education are media education for future professionals in mass media industry; for future teachers; for school and university students (which can be integrated with traditional subjects or autonomous); at supplementary educational establishments and leisure centers; distance media education for various groups; independent lifelong media education. The positive outcome of media education is a personality's media competence - the sum of one's motives, knowledge, abilities, skills, facilitating the choice, use, critical analysis, evaluation, creation and transfer of media texts in various forms, forms and genres, analysis of complex processes of media functioning in society [Media Education, 2012, p.480].

UNESCO defines media education as the prioritized sphere of cultural and pedagogical developments in the XXI century. Its resolutions and recommendations have repeatedly emphasized the significance and support of mass media education (UNESCO conferences in Grünwald, 1982; Toulouse, 1990; Paris, 1997; Vienna, 1999; Seville, 2002, Paris, 2007; Moscow, 2012, etc.). It is stated in UNESCO Recommendations that "Media Education is part of the basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy. While recognizing the disparities in the nature and development of Media Education in different countries, the participants of the Seville Seminar, following closely the prior definitions developed by the Vienna Conference in 1999, recommend that Media Education should be introduced wherever possible within national curricula as well as in tertiary, non-formal and lifelong education" [UNESCO, 2002].

In 2008 and 2010, the Moscow State University hosted conferences and roundtables on media education, where resolutions were adopted, that pointed out some negative trends in the development of the media education process, both in Russia and in the CIS countries: "the accumulated experience and research results remain insufficiently disseminated and are underused, due to the fact that media education has not yet moved from the stage of the experiment to the stage of wide practical application. The opportunities for additional education are poorly used ... The interaction between existing centers and numerous experimental sites in the field of media education is inadequate, the potential of teachers and researchers of leading faculties is not fully utilized" [Resolution ..., 2008].

The main difficulties in the wider introduction of media education in the educational process of higher education institutions and schools of the CIS countries are, first of all, connected: with the apparent shortage of media educators given targeted training; with a certain inertia of the leadership of a number of higher educational institutions (in fact, within the framework of the disciplines of the regional component and the elective courses in higher education institutions, there are possibilities for introducing new subjects, but most universities' management is still reluctant to allocate hours for media education disciplines); with the traditional approaches of the ministerial structures, which focus on supporting training courses in IT and computer applications literacy with much less attention to the current problems of media literacy / media competence.

In the view of the above, the urgent need for intensive analysis of the media-pedagogical experience of the CIS countries is very important. Having received the results of the analysis of this experience, the media educators of the CIS countries will be able to more effectively develop their theoretical ideas, methodological / technological approaches, experimental work in schools and universities, in out-of-school education establishments and leisure centers.

Note that, unlike the western approaches to the development of media education (protectionist, theological, critical thinking, semiotic, cultural studies, etc.) [Buckingham, 2003; Hobbs, 2011; Masterman, 1985; Potter, 2012; Siverblatt, Zlobin, 2004; Tyner, 2010, etc.], the pedagogy of the CIS countries up to the end of the 1990s was based on the aesthetic concept. However, in recent years new approaches to media education models have been developed by Russian scientists I. Fateeva (2007), I. Zhilavskaya (2009), Ukrainian scientists G. Onkovich (2013) and V. Ivanov (2013). There has been further development of the ideas advanced by Len Masterman (the theory of critical thinking in media education), David Buckingham (cultural theory of media education), A. Sharikov (sociocultural theory of media education). However, there has been no attempt to accomplish a well-grounded comparative analysis of models of mass media education in post-Soviet CIS countries (neither by international researchers, nor in the CIS countries).

The analysis of the history of the development of media education in the USSR and Russia in 1919-2002 had been made by our team with the support of the grant of the Russian Foundation for the Humanities No. 01-06-00027a in 2001-2003, and a comparative analysis of the development of media education in the leading Western countries (from the 1920s to the beginning of the 21st century) had been carried out with the funding of the Russian Foundation for the Humanities No. 04-06-00038a in 2004-2006. As a result of these two previous projects, a series of articles and two monographs on this subject were published. This, undoubtedly, will serve as a solid foundation for the implementation of the current study - "Mass media education in the CIS countries (1992-2020)". Considering that media education is relatively young, about a hundred years old direction in pedagogy, and the CIS countries have developed as independent states only in the last quarter of a century, the chronological scope of our research will be limited to the period from the early 1990s to the present.

Results

In the 1980s-1990s and the beginning of the 21st century, many books, articles, and studies devoted to the problems of education on the basis of various types of media were published in Russia (L. Bazhenova, O. Baranov, E. Bondarenko, E. Vartanova, A. Zhurin, L. Zaznobina, A. Korochensky, I. Levshina, G. Maximova, S. Penzin, E. Polat, G. Polichko, A. Spichkin, Y. Usov, I. Fateeva, A. Fedorov, A. Sharikov, N. Khilko, Y. Yastrebteva, and others). The flow of media education researches has intensified, especially since the radical change in political and socio-economic life in Russia (since the early 1990s). However, works concerning the development of mass media education in the CIS countries are still relatively rare. On the one hand, foreign researchers (primarily L. Masterman, C. Bazalgette, A. Hart, D. Buckingham, J. Gonnet, B. Bachmayer, etc.) have investigated the problems associated with the history and theory of media education in Europe, however, always limiting their studies to West European experience, excluding the CIS countries.

On the other hand, the media educators- residents of the CIS countries (L. Akhmetova, S. Beknazarova, N. Gabor, T. Zhilinskaya, V. Ivanov, S. Kolbysheva, O. Nechay, Zh. Meiramkhan, G. Onkovich, B. Potyatnik, etc.) generally, have not reached the level of a comparative analysis of the development of media education in neighboring CIS countries (except for references to the development of media education in Russia).

For example, Ukraine, being part of the USSR, until 1992 was in line with the overall media educational theoretical concepts of the time. In the 1960s-1980s, the aesthetic theory of media education dominated here (Polikarpova, 1976, Silina, 1968, Chashko, 1979). In the first half of the 1990s, Ukraine was at a difficult stage in the formation of a new state status, including the educational context, which could not but affect the development of mass media education, which (against the background of numerous problems) was not recognized at the official level. Quite expectedly, in their theoretical approaches, Ukrainian media educators relied

on foreign experience, primarily, Western and Russian. Hence, it is not surprising that the "Ukrainian Pedagogical Dictionary" [Goncharenko, 1997], published in this period, defining the concept "media education", in fact, reproduced the same definition from the "Russian Pedagogical Encyclopedia" [Media Education, 1993, p. 555].

Nevertheless, the 1990s brought to the forefront at least three Ukrainian theorists of communications and media education. G. Pocheptsov (Kiev) analyzed and developed media theories, including semiotic theories, theories of information influences, in his fundamental monographs, numerous published in Russia and Ukraine [Pocheptsov, 2001]. Theoretical approaches to the development of media education on the material of the press were developed by the Kyivan citizen G. Onkovich [Onkovich, 2011], who had proposed the term "press didactics" and considered integrated media education in the context of language learning. Another theorist, the leader of the Lviv media education school, B. Potyatinik, asserted that "media education is a scientific and educational sphere of activity that aims to help the individual in the formation of psychological protection from manipulation or exploitation by the mass media and develop information culture" [Potyatinik, 2005, p.8], so in the 1990s the research team he headed concentrated on the protectionist theory of media education. In particular, as in G. Pocheptsov's works, it was about developing a theoretical model of protecting the individual from negative media influences.

In the first decade of the XXI century, along with the active researcher G. Pocheptsov, another Ukrainian theorist of media and a media educator, V. Ivanov became well-known, he published a series of monographs, teaching aids dedicated to the problems of mass communications, journalism and media education. His works analyze in detail historical and modern trends in the development of the media studies, including theoretical concepts, models, problems of the information society and globalization [Ivanov, 2010]. At the beginning of the 21st century, the development of theoretical concepts of media education in Ukraine developed more intensively. This is reflected by the sharp increase in the number of dissertations in the field (Buzhikov, 2007; Dukhanina, 2011; Kazakov, 2007; Kurlischuk, 2008; Onkovich; 2004; Roslyak; 2004; Sakhnevich, 2012; Chemeris, 2008; Shubenko, 2010; other).

To date, in the media education process in Ukraine, several rival research groups can be distinguished: the development of the synthesis of media education and journalism (Academy of the Ukrainian Press: a team of researchers led by V. Ivanov); development of media ecology, protecting the audience from harmful media exposure (Institute of Media Ecology at the Lviv National University); development of media didactics (team of media educators and researchers under the guidance of G. Onkovich); development of the socio-cultural model of media education (the collective of researchers headed by L. Naydenova); development of aesthetic perception and taste of schoolchildren and students (National Association of Film Educators and Media Pedagogy of Ukraine headed by O. Musienko). However, since 2014, the researches conducted by the team led by V. Ivanov became visibly politically charged, propaganda oriented, which gave media education development an ideological, at times anti-Russian coloring.

Among the works of Belarusian media educators it is possible to single out the works of M. Zhabankov, A. Karpilova, O. Nechay, I. Sukmanov. The leading theoretical concepts of Belarusian researchers in recent years have been the theory of critical thinking development, cultural, aesthetic, practical, and socio-cultural theories of media education. Belarusian media educators highly rank the tasks of the development of the audience's critical thinking, aesthetic education of the younger generation by means and on the material of media culture, development of the socio-cultural field of media culture. These positions are quite close to the approaches of many Russian media pedagogues, who propose the synthesis of several theoretical media education concepts.

An important role in the media education process belongs to the development of critical thinking of the audience, the development of an understanding of the "possibilities of media

effects and media manipulation" [Zhilinskaya, 2008]. L. Glazyrina and S. Kolbysheva believe that "it is the person who should determine the direction, nature and content of the informatization process, act as the "consumer" of new information technologies and services. To do this, one needs to learn to think without losing in the technologies-dominated world one's intellectual, emotional, spiritual and moral tension" [Glazyrina, Kolbysheva, 2009, p. 216].

There are successful practices in the field of media education in Kazakhstan, too. For example, the research team under the leadership of L. Akhmetova won a research grant of the Ministry of Education and Science of the Republic of Kazakhstan on media education topics ("Developing Media Education Technologies for Building the Intellectual Potential of the Country") in 2012 and has been developing activities in this direction [Akhmetova, 2012].

Conclusions

The preliminary review of media education literature shows that in the CIS countries "preventive/inoculation" approach (i.e. learning to resist harmful media effects) and "aesthetic" (i.e. aimed at the development of aesthetic taste of the audience) approach is being currently replaced by "cultural studies" and "critical thinking" approaches. Mass media education is receiving increasing support from the ministries of education of the CIS countries (especially in Ukraine). In many ways, borrowing Russian experience, media education is developing in Belarus and Uzbekistan.

However, having analyzed a significant amount of academic publications, we find that, in general, a fundamental comparative analysis of historical stages and theoretical concepts of media education in the CIS countries is required. Moreover, there is a significant degree of disparity in research in the field of media education. Some researchers do not demonstrate a grasp of the major ideas and existing findings that pertain to the media education field.

At the present stage of our research, the following periods of the development of media education in the CIS countries can be singled out:

The first stage of the current phase of the mass media education development in the CIS countries (1992-1999): political reforms aimed at transferring from a socialist state system to a capitalist state system, inevitably associated with educational reforms and radical changes in media education approaches. We believe that at this stage there was an intensive reorientation of teachers from the dominant of the "aesthetic", "protective", "ideological", "practical" concepts of media education towards the Western European (L. Masterman, C. Bazalgette, and others) and North American (B. Duncan, J. Pangente, C. Worsnop, K. Tyner, etc.) critical thinking, cultural, semiotic and sociocultural theories. These changes were taking place along with the intensive development of new information and Internet technologies in the 1990s, with gradual entry into the information society, which also required significant adjustments to the process of mass media education - in schools and universities, other institutions.

On the one hand, the second stage of the current phase of the development of mass media education in the CIS countries (2000-2020) is connected with a new round of intensive development of media technologies (the Internet environment, digital audio-visual technology, interactive media, etc.), and on the other hand, with the new media education initiatives of UNESCO, the Council of Europe, the gradual start of mass introduction of media education in the educational process of schools (this is especially true for Ukraine, where since 2011 a large-scale national experiment of mass introduction of media education in dozens of secondary schools has been going on), and universities. Ukraine, which is the most vigorous in this direction, following the lead of Canada, Australia, Hungary and the Czech Republic, sets the goal of making media education an obligatory component of school education of the 21st century.

The challenges of introducing media education courses in the educational process of schools and universities of the CIS countries, include: the low level of targeted media literacy

training of in-service and pre-service teachers, discrepancies between theoretical and practical approaches to media education, the politicized approaches to media education that have emerged in Ukraine since 2014.

The prospects for applying the experience of the CIS countries in mass media education may be seen in the introduction of compulsory training courses of media education into classical universities and pedagogical universities (and as a consequence - in the broad introduction of media education in schools); in effective integrated media education based on the analytical thinking development, cultural and sociocultural approaches in mass media education.

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Media literacy education

Transformation of media education in the digital age: to the issue of training specialists in the field of communications

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Abstract. The purpose of this article is to identify the relationship of trends in the development of the digital economy, digital journalism and media education. The transition to a new technological system has caused major changes in the life of Russian society, which are reflected in numerous discussions. This applies primarily to the digital economy. The development of the digital economy is very contradictory and changes the map of the modern labor market, in particular, the segment of this market, which is associated with the functioning of the mass media. Monitoring of the labor market has shown that the requirements for the journalistic profession are changing. This causes contradictory assessments of the expert community. One can meet the conclusions about the disappearance of the journalistic profession, which is undergoing changes today, which cannot but affect the tasks of media education, since today the model of the journalist profession is being transformed. An important characteristic of the profession is not only the ability to prepare texts for mass media, but also to work in a multimedia environment. A professional in the field of mass media should have knowledge of the digital media market; skills of using digital technologies, as well as communication strategies in digital media; skills of project activities for the production of complex digital products, promotion and management of digital media projects, the use of computer technology at all stages from text creation to analysis and management of editorial content; the knowledge about the network culture. In modern conditions, media education should be aimed equally at developing students' skills in working with modern technology and at preserving the "human" content of the journalistic profession.

Keywords: digital media communication, media, media education, media philosophy, hermeneutic analysis of media text.

Introduction

Information and communication have always been essential components of public life. As it is known, journalism began to evolve when because of the growing complexity of social organization there was a need for a rapid information exchange. Primarily, it concerned economic and political news. However, it took a while before newspapers turned from a largely unprofitable enterprise focused on a highly educated elite into a profitable business. The first communication revolution, which happened in the most developed western countries at the end

of the XIXth century and in the beginning of the XXth century, in our opinion, should be linked with this fact.

Then, in 1920s –1930s, the second communication revolution occurred. As a result, the radio appeared and became a new competitor of newspapers and magazines. Finally, in the 1950s –1960s, the third communication revolution happened. It was marked with the emergence of television. The possibilities of that new sophisticated media outlet seemed limitless at that time.

In the mid 1980s, the fourth communication revolution began. Its occurrence was caused by the emergence of new phenomena such as the Internet and network technologies, which marked the onset of a new digital era. The result of this revolution, on the one hand, was the digitalization of the traditional mass media content onto a digital platform, and on the other hand, the emergence of totally new network media that lacked limitations typical for the media of the industrial era. This led to a significant change of the communication worldview and caused many political, economic and civilizational problems.

In 2017, this revolution reached its final stage, when, according to the assessment of McKinsey's Global Institute, almost every second human being had an access to information technologies. "Digitalization changes economy of entire regions and countries. Some professions disappear, while others emerge. The purchasing power of the people increases; goods and services become more accessible. Intra-industry competition grows, markets expand and competitiveness of industries of some countries in world markets increases. As a result, national economies grow. Those who actively master digital opportunities (companies and citizens who use new methods and tools on everyday basis) achieve a lot and get significant economic benefits" [Digital Russia: New Reality, 2017, p. 7-8].

Consequently, the term *digital* became a trend in various areas of human life, including media education. People are no longer confused by the phrases like digital medicine, digital diplomacy and digital journalism. According to the conception of western experts, digital journalism or digital report preparation, denoted by the term *backpack journalism*, is "a rapidly developing professional sphere in which a new category of specialists has a number of important and necessary competences. Such specialists must simultaneously be proficient in writing and producing, as well as have competences of a director, cameraman, sound engineer, editor and dispatcher" [Belousova, 2012, p. 4].

The development of digital journalism is inseparable from the development of *digital economy*. Digital economy was discussed at the recently held international Gaidar Forum. The implementation of digital economy into different spheres is set as a political goal of the state development. The program *Digital Economy of the Russian Federation*, adopted by the government of the Russian Federation on July 28, 2017, assumes some changes in the structure of education in general and media education in particular.

The program is aimed to create an effective interaction of business, scientific and educational community, authorities and citizens. The digital economy is represented by *the following three levels* "which interact actively and affect the lives of citizens and society as a whole: *markets and economic sectors (areas of activity)*, where certain subjects, such as suppliers and consumers of goods and services, can interact; *platforms and technologies* (competencies for the development of markets and industries are being reformed); *environment* that creates conditions for the development of platforms and technologies as well as effective interaction of market entities and economic sectors. *Environment* also covers statutory regulation, information infrastructure, personnel and information security" [Program "Digital Economy of Russian Federation", 2017, p. 2]. It is noted in the program that it is already being implemented on the territory of the member states of the Eurasian Economic Union.

The main goals concerning education development are also noted in this document. They are as follows: firstly, creating conditions for the training of personnel in the digital economy;

secondly, formation of an education system which would provide the digital economy with highly qualified personnel; thirdly, changing the labor market according to the requirements of the digital economy; finally, creation of a motivation system which would encourage people to learn new skills necessary for life and work in the digital age.

To achieve these goals, the Ministry of Education has promised to create in three years a web resource with 3,500 online courses. According to experts, in five years, 10-11 million people will study online.

The processes in the media education sphere are similar to those that are typical for developed foreign countries. Thus, BUSINESS WIRE - SAE Institute, the world's largest network of training specialists of creative media technologies, has opened the first accredited digital journalism courses in Great Britain, Germany, the USA, Australia and the Middle East. But it is worth mentioning that despite the increase in the use of digital technologies in the education system, the number of training staff and compliance of educational programs with the needs of the digital economy are insufficient. There is also a lack of qualified personnel in mass communication.

Materials and methods

The study uses a systematic approach and monitoring. Consideration of the research subject in terms of the system's functions makes it possible to identify such features of the media education system as its ability to adapt to the outside world and to change it at the same time, set goals and find ways to achieve them.

In Russia and outside it, new opportunities in the theory and practice of media education are actively studied, prospects for development of media culture and media literacy are defined on the basis of the latest communication technologies, and sustainable methodological paradigms are proposed [Asmolov, 2016; Vertugo, Fierro, 2014; 2015; Tiede, Grafe, Hobbs, 2015; Chubarov, Ryabova, 2015; Chelysheva, 2016; Stobaugh, Tassell, 2011; Fedorov, 2015].

The review of some relevant studies has shown that a scientific and theoretical basis has been created for studying media education and media literacy and assessing the level of knowledge of modern information and communication technologies in society and professional occupation [Marta-Lazo, Hergueta-Covacho, Gabelas-Barroso, 2016; Khubetsova, Korkonosenko, Blokhin, 2015; Wilson, Grizzle, Tuason, Akempong, Chung 2011; Carlsson, Hope, 2013; Grafe, Breiter, 2014]. Works dedicated to the study of new digital interaction formats are marked out into a special group [Dudukalov, Rodionova, Sivakova, Cheryomushkina, Popkova, 2016; Sharikov, 2016; Kovaleva, 2015; Gutsche, Hess, 2017; Hobbs 2010, 2011; Ilomäki, Kantosalu, Lakkala, 2011; Schieble, 2010].

Researchers pay particular attention to the term *digital economy*, which was first applied by N. Negroponte, way back in 1995 [Urmantseva, 2017]. Today, this term is used all over the world; it is commonly used by politicians, entrepreneurs and journalists.

RIA *Science* gathered the most common ideas about what the digital economy is, based on expert interviews.

R. Meshcheryakov believes that there are two approaches for defining the concept of digital economy. The first "classical" approach defines the digital economy as an economy based on digital technologies, and at the same time it is more correct to characterize only the field of electronic goods and services. Classical examples are telemedicine, distance education and media content sales (movies, TV, books, etc.). According to the second extended approach, *digital economy is an economic production which uses digital technologies* [Experts called the price of the "digital revolution" in Russia ..., 2017].

A. Engovatova gives the following definition, *"The digital economy is an economy based on new methods of generating, processing, storing and transferring data, as well as on digital computer technologies..."* [Experts called the price of the "digital revolution" in Russia ..., 2017].

Scientists believe that the virtual part of the world has become a productive power and environment, where new ideas and products are created. The combination of the virtual and real parts helps to create a "*based-on-true-events*" world that will be an "economy in the economy" [Urmantseva, 2017]. Thus, we can conclude that the digital economy can cover everything that can be formalized, that is, turned into logical schemes.

"People study the procedures of transforming different objects into a *digital model* (digital economy, digital politics, digital journalism, digital education, digital medicine, digital culture and sport, digital state, digital agriculture, digital transport, digital security, digital energy and digital ecology" [Information-psychological and cognitive security, 2017, p. 111].

Experts in national and information security name the conditions under which it is possible to build such models which are called "reliance on digital information technology; network architecture and digital communication; digitized objects of activity; virtualization of digital technologies for working with objects; orientation to knowledge presented in the digital form; innovative driving force of development; integration and globalization through a standardized form of digital objects; convergence and high dynamics of changes; transformation of all types of activities, etc." [Information-psychological and cognitive security, 2017, p. 111].

However, with plenty of works on the above-mentioned problems, there are almost no works that systematically consider the influence of the digital environment on educational process formation and change of standards and training programs for specialists who work in the information sphere.

Discussion

Regarding the problem of interest to us, it is important to better understand information products, created on a digital basis. Experts at the field of communications often emphasize that a specific mode of media production appears, and a product itself is "the result of a combination of several media formats brought to life by the inevitable diversification and convergence of technological platforms and individual solutions" [Kovaleva, 2017, p. 12].

The necessity for fundamental changes of the process of creating and promoting a media product fits well into the complex of economic development tasks that are formulated in the *Digital Economy of the Russian Federation* program. Therefore, the discussions about the program seem essential to us.

The attitude to the program is ambiguous. In certain circles, the document raises doubt about its necessity. According to A. Rusin, "one cannot move from a resource-based economy to the digital one as well as one cannot skip the stages of industry, microelectronics, and computing hardware and form a virtual reality and Internet economy, or build an atomic bomb after finishing three years of a parochial school" [Rusin, 2017]. P. Rodkin stated, "In fact, our country offers the neoliberal version of the digital economy, which leads not to a welfare state, but to a digital concentration camp, to the future, described and portrayed in anti-utopias" [Rodkin, 2017].

A more well-considered view of the problem is presented by national security experts. According to them, "the digital economy includes cyberspace, information content and means of working with this content, so the digital economy should be considered not only as an element of the digital society, but also as a part of the unified global information space (infosphere)" [Information-psychological and cognitive security, 2017, p. 117].

The authors of the book *Information-psychological and cognitive security* believe that Russia can achieve competitive advantage and occupy a significant market share. Comparing economic and informational activities, the researchers reveal many common traits between them. The object of economic activity, according to the authors, is benefit, i.e. something valuable that can satisfy people's vital needs and be useful. The object of informational activity in turn is information, i.e. human-created meanings, presented as data in some interaction language. These

meanings are sequences of signs that have physical realization. The digital economy converts (digitizes) the benefit into a digital form, in other words, the benefit becomes information or a meaning" [Information-psychological and cognitive security, 2017, p. 127].

Results

The following issues are of a great importance in the communication sphere: how painful for the Russian printed mass media it is to switch to digital format and whether the personnel are sufficiently trained for work in a professional environment. The future of the printed media seems to be problematic. Experts from the authoritative British industry organization UK Stationers Livery Company prepared a report *European Digital Media Landscape to 2020: The Future of Paper and Print 2*. It is noted in this report that the penetration of digital technologies in the process of creating and disseminating newspapers and magazines creates significant prospects for the media industry [Pushkina, 2014, p. 411-415]. It should be mentioned that it also creates very serious problems.

It seems certain that "the development, dissemination and continuous improvement of new technological solutions, as well as their rapid implementation into the media industry poses the challenge teachers to look for new educational solutions and use innovative technologies. Methods for teaching students should be adequate to the current media practice. Besides, these methods should take into account the latest trends in the media sphere development and to some extent even be ahead of the processes that are now seen as innovative. This is a serious challenge for the academic community that trains personnel for the industry of the 2020s" [Zamkov, Krashennnikova, Lukina, Tsynareva, 2016, p. 64].

Therefore, it is essential to consider several related aspects of the issue as well as social demands for the essence of the journalistic profession and media education tasks.

1. Monitoring of the education market

While participating in the course Business Environment of Modern Russia, students of the School of Journalism and Mass Communications of Saint Petersburg State University conducted: 1) *monitoring of the current situation in the media education market*; 2) *monitoring of the labor market of journalists* in Saint Petersburg and analysis of the demand for specialists in the area of communications in the period of transition (from printing to digits).

The question of updating study programs has been raised in connection with the tasks set by the government. Technically, many educational institutions responded to the market demands. For example, the Moscow State University of Civil Engineering (NRU MGSU) offers students to master modern business technologies within the framework of the Global Business School master program in just nine months and is committed to help students to become proficient in digital business, digital marketing and e-commerce, digital finance and banking. In addition to the GBSB diploma, students will get a diploma of the University of Alcalá.

The study showed that the universities are restructuring their work, focusing on the requirements of time and the audience. A special retraining program for journalists *Multimedia Journalism* is opened by Plekhanov Russian University of Economics. The program is designed for those who are ready to become journalists oriented to work within the framework of integrated (convergent) editing. The program helps students to acquire competence in information processing and production and also in working with new processing tools and technologies [Additional program of professional retraining "Multimedia Journalism", 2017]. Due to the fact that the production process is now carried out in convergent editing and on several platforms at once, the focus in learning is on developing management skills in all areas: culture, politics, economics and journalism.

The Higher School of Economics is providing a master's program which is aimed on the development of students' creative, technological and entrepreneurial skills necessary for managing media projects in the digital environment. At the end of studies, graduates should be

able not only to cope with production of individual mobile applications, multimedia books, video games, web series, etc., but also to manage complex transmedia multi-platform projects [Master's program "Transmedia production in digital industries", 2017].

An Internet platform Digital Journalism is opening on the basis of the TV channel *Russia-1*. It offers online courses for people of different ages. This educational program will make it possible for students to master digital tools, create multimedia content and promote it on various information platforms. The training is conducted in the format of workshops and practical trainings, including analysis of TASS cases and other information resources. Besides, students must carry out design works and take part in hackathons. Program participants learn a set of key digital tools and technologies, which enable to create an interactive text, audio and visual content. The training is designed so that it takes into account the current world trends (the basis of infographics and modern design) [Digital journalism. Curriculum, 2017].

The dictionary of journalistic terms is supplemented with new definitions such as *digital media industry*, *digital reporting* and *digital journalism*.

At the School of Journalism and Mass Communications of Saint Petersburg State University, the educational structure is being adapted to the practical needs. For example, the Department of Periodical Press was renamed as the Department of Digital Media Communications; format and structure of organization of teaching fundamentals of journalism professional skills are changing. Modular education system allows students to learn the whole range of things from general ideas to multimedia and assessment of media effects or media effectiveness. But the main focus is on digital technologies for collecting information, preparing an information product and delivering it to consumers. Multimedia technologies become an important factor in improving textual pragmatics. Future journalists learn how to create polycode texts and study the basics of large-scale data visualization in journalism [Contemporary Periodical Press in the Context of Communicative Processes: Multimedia Potential of Journalism, 2016].

A journalist's ability to multitask is manifested in the organization of work in multimedia editorial office where journalists walk the road from universalism to trans-professionalism. The final result is planning and production of a multimedia product.

2. Monitoring of the labor market of journalists

Due to the rapid development of information and communication technology (ICT) and NBIC technology that lead to the automation of almost all spheres of human life, it can be assumed that many specialists of physical and routine intellectual work will be non-demanded within the next 7-10 years, since they will be replaced by software robots. Examples of such specialists are as follows: accountants, legal advisors, notaries, logisticians, travel agents, call center specialists, tour guides, taxi drivers, translators, insurance agents, shop assistants, doctors, system administrators, and many other professions. And journalists are on this list as well. For instance, such point of view can be found in A. Graefe's analytical report in which he discusses the prospects for the emergence of automated journalism when software robots creating information content will replace journalists [Graefe, 2016, p.14]. Undoubtedly, such trends lead to enormous changes in the labor market.

This change is happening due to the fact that "the technosphere began to invade even humanitarian areas, which were traditionally considered to be exclusively human. And one of them is the media sphere. The development of ICT is changing the ways of mass communication, methods of media consumption and the media landscape itself. It seems appropriate to place the following question on the agenda: if the process of searching, processing and disseminating information is being increasingly robotized, will the professional intermediaries, involved in the mass communication process, be needed in future?" [Zorin, 2016].

All these technological transformations will inevitably lead to a quality change in the information environment of society and journalism in general. The Associated Press agency already uses automated systems to generate news. According to official data, in 2015, this system produced 3,000 news per 3 months, but potentially it is capable of producing 2,000 news per second! [Watry, 2016].

Thus, it is quite reasonable to question the future of journalism as a profession. What professional competencies should journalists of the digital era have? Or will they just turn into simple computer operators whose tasks will include monitoring the actions of software robots creating the information field of network media?

In our opinion, in order to remain in demand in the labor market, journalists must be able to adapt to the rapidly changing external environment and have skills that were not taught at journalism faculties before.

Review of various resources (Russian Federal State Statistics Service (Rosstat); Administration of Russian Federal State Statistics Service for St. Petersburg and Leningrad Oblast (Petrostat); Information resources of state information system in St. Petersburg *Integrated system of informational and analytical support of the executive bodies of State authority in St. Petersburg*; Labor and Employment Committee of St. Petersburg; State Labor Inspection for St. Petersburg) has allowed to make conclusions specified below.

In general, the prospects for the mass media market are very pessimistic, because the economic downturn of the past few years has affected the media market. In the fall of 2017, the St. Petersburg office of *Vedomosti* newspaper ceased to exist; the staff of the editorial board of *REGNUM* news agency was reduced, etc. Newspapers and online resources are looking for new ways to monetize content, e.g. the so-called automated journalism is expanding.

"For the past three or four years, we have been witnessing projects in which web crawlers that can recognize and extract press releases and news from the web information flow also learn how to "rewrite", "repack" and spread them in certain sites (e.g. www.narrativescience.com). Some news companies, e.g. Forbes, use these programs because the speed of information dissemination is extremely important for the world financial markets (and people cannot reach the speed of writing simple texts by a bot). There are examples of successful use of such bots in sports news (e.g. <http://www.statsheet.com>)" [Castells, Parks, Haak, 2016, p. 288].

In addition, the situation is complicated by the new media realities such as *switch of the media to network sites, rise of bloggers, and development of so-called citizen journalism*. This situation requires thorough analyzing. If this tendency when non-professionals actively participate in news production, commenting, and promotion of certain values becomes more and more popular, people will face an interesting situation, namely, there might be an imbalance between general skills of media amateurs and professional journalism education.

Monitoring of the site HH.ru, which contains information about job offers, showed that in St. Petersburg in just one month (December 2017) 44 job openings were available for journalists.

Most employers (23 vacancies) were looking for candidates with one to three years of work experience. This criterion would be suitable for recent graduates who completed an internship or wrote texts for publications as freelancers during their studies. Having three to six years of work experience was required in 18 cases out of 44. Employees with such experience were looked for by companies like Petroelectrosbyt, 47news and Blog Fiesta; however, *those job offers were relevant not only to journalism, but also to marketing and PR*. Such companies as EFCO, Korabel.ru and Colliers International were ready to hire journalists with no work experience.

In job vacancies for December 2017, the requirements included knowledge of marketing, art, technology, banking, consulting and sales. Based on this list it can be concluded that in addition to writing texts, journalists also need to write advertising strategies or publicities and

sell products. Also, there is demand for journalists who are well versed in new technologies such as mobile banking and blockchain.

On the website of the Employment Service there are only two job offers for journalists. On the website HH.ru it is indicated in some job offers that the work is suitable for disabled people, since it can be done remotely. In the industry report "Russian Broadcasting and the Internet. Current situation, Trends and Prospects for Development", published on the website of Federal Agency on Press and Mass Communications, it is noted that the number of such job offers will increase, as well as the number of telecommuting job offers. The authors of the report point out that one of the trends in the Internet development is working on principles of outsourcing that is when a company gets specialists for a particular project, without enrolling them in staff. This type of hiring employees allows a company to save its financial resources.

To summarize, there is a fairly promising picture of the labor market of journalists on HeadHunter. In the category "journalism", one can see 29 offers for a full-time job, including *PR and advertising managers, project managers, community managers, editors of electronic media, columnists, observers, copywriters (55 vacancies), photographers (18 vacancies) and press-secretaries (6 vacancies)*.

The Internet bulletin board Avito shows several job offers for journalism faculties graduates: film analyst (1), photographers (20), copywriters (7).

It can be concluded that there are vacant jobs in Saint Petersburg. The problem is that many employers, such as the TASS agency, 47news.ru, Petroelectrosbyt, are looking for candidates with three to six years of work experience. Candidates with one year of work experience are in higher demand, but the requirements to them slightly differ from those for specialists with three-year experience.

To understand whether the profession of journalist is in demand, it is necessary to compare the number of vacancies for specialists in related fields: advertising and PR. *There are 4,5 times more vacancies in the category PR than those for journalists on the site HH.ru.* More than 200 vacancies adverts were posted in December 2017. *There are 2 times more vacancies in the category Advertising and PR than those for journalists on the site HH.ru.* In December 2017, 112 vacancies adverts were posted. Companies prefer those candidates who are experts *in one particular field, for example, banking, real estate and blockchain, but versatile journalists are in demand as well.* And this versatility manifests itself not only in the ability to work in different genres, create text and visual content, but also in the knowledge of marketing and promotion.

The demand for the journalist profession happened to be low. An extensive survey was conducted on the site moeobrazovanie.ru. According to it, 40% of site users believe that the journalist profession is not in demand in the market.

In general, the analysis of market demands showed that media companies need people who have

- knowledge of the digital media market;
- skills in using digital technologies;
- skills in the design of complex digital products;
- skills of promotion and management of digital projects;
- knowledge of communicative strategies in digital media, and not just skills of creating texts for any channel;
- computer skills: from text creation to analytics and management of editorial content;
- knowledge about the basics of the journalist's network culture.

Conclusion

Thus, today, digital economy invades in the media industry sphere. The media market needs specialists with new communication competencies, creative, technological and

entrepreneurial skills which are necessary for managing media projects in the digital environment and are important for working on different information platforms.

All these major transformations, which affected the work of both editorial teams and individual journalists, as well as "changes in consumption of products they produce, require updating the methods and tools for training future media professionals. Also, this task is essential due to the change of the status of main participants of the educational process, i.e. students, who have become 'digital aborigines' and grew up in multimedia environment. It is, first and foremost, them who needs modernization of educational technologies for effective learning and obtaining skills that educational programs offer" [Zamkov, Krashennnikova, Lukina, Tsynareva, 2016, p. 64].

The problem of the journalistic labor market requires overcoming the emerging difficulties and developing a media education system that would adapt to the new realities. A promising area for the development of Russian economy is media education, based on digital technologies and retaining its humanistic content. There is a necessity for developing criteria for media education efficiency. Scientific and educational community and experienced journalists should immediately seek necessary tools and resources.

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Media literacy education

Succession of continuity education: the role and possibilities of a media resource ¹

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Abstract. The article substantiates a new role of media resources in present day education. It shows that today they act not only as a medium of information transfer, but as a source of information equal with the teacher and, at the same time, competing with the teacher. Students need to be specially trained to interact with such source in a responsible way. The opportunities of media resources in ensuring the continuity of education are revealed. The key mechanisms for ensuring continuity are identified: (1) a combination of implicit and explicit goals of working with media resources; (2) task-navigation of such work; (3) one's self-projecting as a responsible user of media resources. The features of the implementation of these mechanisms at the pre-school, primary school, adolescent, senior school, and student ages are discussed with the aim of ensuring the continuity of pedagogical values and goals, content, tools and means of education and self-education.

Key words: succession of continuity education, media resources, mechanisms for providing succession of continuity education with the use of media resources.

Introduction

Experiencing the dynamic changes in the external environment and tough professional competition, the concept of continuous "education throughout one's life" is becoming more and more popular. The implementation of such continuity acquires special urgency and new quality, namely: it is understood not only as an uninterrupted link between goals and the content of education at its various stages, but also as the manifestation of the value-based self-

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determination of the subject of education; manifestation of the consistent realization of key life values and goals by the individual on different levels of education ladder and self-education, manifestation of one's means of providing valuable system objectives, contents and methods of continuous education.

In the modern information-based society, the production and consumption of information becomes an important factor in professional and personal success; a necessary attribute of interaction (including - pedagogical interaction) is information and communication technologies, the global Internet network; compression of time and space is the characteristic of our times (D. Harvey). In this regard, a media resource acquires special significance in education and self-education, ensuring their succession at different stages. In the modern educational system, the role of a media resource is changing: it acts not only as a means of communicating information, but also as a source of knowledge that competes with the teacher. The view "The teacher knows everything" becomes a delusion. The teacher's mission is not the transfer of knowledge, but the mediation between students and various sources of knowledge (including media resources, other teachers, close people, etc.), motivating students to search and use certain knowledge develops their competencies for maximum self-realization in various spheres of life. However, mass pedagogical consciousness does not always respond to these changes in a timely and adequate manner: most teachers still continue to consider themselves the only source of knowledge, the bearer of truth, using the media resource only as a means of communicating this truth to students, or perceiving it as "hostile", a force, acting against as the teacher, offering harmful, dangerous knowledge.

At the same time, learners actively interact with the media resource, however, in a number of cases, using it inadequately: they do not critically evaluate the received information, becoming the object of manipulation, aggressive advertising; use information and communication technologies only as a means of entertainment, falling into computer and game dependency; replace with the help of social networks and the Internet the lack of off-line person-to-person communication. As a result, the emotional sphere of a person is deformed; they use information, obtained through media resources, like ordinary consumers - ignoring moral aspects, without forming an internally motivated attitude towards it (which is, to a large extent, promoted by the propagation of consumer values in society to the detriment of the traditional values of love, care and giving [Ostapenko, 2015]); they do not process the received information intellectually, they cease to realize the necessity of reproduction of knowledge, which leads to a decrease in the overall level of mental development.

Often, such problems are caused by the teachers themselves, offering tasks using media resources, exclusively related to the search for factual information, for the understanding of which the students are either "not grown-up enough", or by giving the tasks they do not induce them to a critical, dialectical, problem-based comprehension of information or the reproduction of knowledge. For example, by implementing the method of "immersion in the language environment" at the lessons of English, "children are immediately forced to work at the level beyond their capacity - to translate and retell texts without knowing letters, rules of pronunciation and combination," the result of which is "idiotization and inculcation of either disgust, or indifference and tolerance to the repetition of meaningless actions "[Khagurov, 2015]. In the "Golden Fleece" Olympiad, the fifth graders together with their parents are invited to answer the following questions using the Internet: "Representatives of this family at the time of Renaissance were the rulers of Ferrara ...", "This artist was a court painter of the English King Henry VIII ...", "What name got the two mountain chains on the Moon found by Galileo? ", etc.

The described situation does not allow using effectively the potential of media resources in education and self-education, including in ensuring the success of its various stages and stages.

To overcome the current situation, it is necessary to change the pedagogical approaches to the use of media resources in the educational process, including with the aim of ensuring the continuity of education.

This article is aimed to identify the key mechanisms of the didactic use of media resources in education and to reveal the succession of their implementation at different levels of education in relation to different elements of the educational system: values and goals, content, instruments and tools.

Materials and methods

To solve the above stated problems, the following methods were used:

- analysis of the up-to-date information and educational environment, the changes that are taking place in them, including changes in the role and functions of media outlets;
- complex consideration of the media resource as a means of transferring knowledge and competing with the teacher as a source of information in the system "pedagogue - student - media resource";
- modeling of interlinked pedagogical goals, contents, instruments and tools on the basis of 3 key methodological mechanisms for using media resources: (1) combination of implicit and explicit goals of working with media resources; (2) problematic navigation of such work; (3) self-projecting to develop oneself as a responsible user of media resources.

The implementation of the methods was based on the following methodological grounds:

- theory of pedagogical use of media resources, their influence on the education and socialization of the individual [Gura, 2005; Fedorov, 2009; Khlyzova, 2010], etc., the description of social practices of cybersocialization [Pleshakov, 2015], on the basis of which the role and functions of media resources in modern education are specified;
- systematic approach (I.V. Blauberg, V.N. Sadovsky, E.G. Yudin, L.von Bertalanffy, A.D. Hall, R.I. Feigin), the theory of pedagogical systems [Kuzmina, 1970], on the basis of which the media resource is considered as an element of the educational system, fulfilling a dual function: the pedagogical means (the means of transfer of educational information) and the source of such information (i.e. a full-fledged subject of education) competing with the teacher and the teacher - as a source of educational information and an intermediary between the learner and the media resource in information consumption; the trainee as an object of the influence of the educator and media resource as a source of information and the subject of pedagogical interaction, including interaction with the media resource, the subject of the reproduction of information;
- theory of developmental learning (D.B. El'konin, V.V. Davydov [Davydov, 2001], L.V. Zankov, L.S. Vygotsky [Vygotsky, 1991]), problem-learning (S.L. Rubinshtein, N.G. Dairi, V. Okon', A.M. Matyushkin [Matyushkin, 2003], T.V. Kudryavtsev, I.Y. Lerner, M.M. Makhmutov, Y.S. Tjunnikov [Tjunnikov, 1990]), according to which the methodical mechanism "problematic navigation of the work of trainees with media resources" was defined;
- theory of indirect learning, based on the law of paradoxical intentions of V. Frankl – V.A. Kura ("Wanting to master any content of education, it is necessary to make it a secondary goal of educational activity" [Kurinsky, 1994]), in which "the main pedagogical goals are translated into an implicit (hidden) layer, and before the student - they put other goals - maybe closer or more interesting for them; reliable educational results are achieved through the work of objective subconscious mechanisms - such as involuntary memorization "[Guzeev, 2011] - on the basis of this theory, a methodical mechanism is formulated "the combination of implicit and explicit goals of the work of students with media resources";
- theoretical base of self-projecting and its practical applications [Tjunnikov, 2000; Arefiev, 2004; Vakarchuk, 1998; Mamadaliev, 1992; Sapogova, 2003], on the basis of which the

methodical mechanism "self-projecting of a student as a responsible user of media resources" is discussed;

- theory of the continuity of modern education (A.A. Verbitsky [Verbitsky, 1990], A.M. Novikov, M.V. Boguslavsky [Boguslavsky, 2016], G.P. Zinchenko [Zinchenko, 1991], V.I. Maslov, N.N. Zvolinskaya, V.M. Kornilov [Maslov, 1997], O.V. Kuptsov [Kuptsov, 1987]), on the basis of which the key mechanisms of ensuring continuity with the use of media resources were applied to different stages education.

Discussion

In the information space there are constant changes related to the development of information technology, the expansion of types and sources of information, which significantly increase the didactic potential of media resources: the increase in the volume of data transferred and models for their processing; distribution of software, which can be influenced by an ordinary user; development of human-machine interfaces, artificial intelligence technologies, semantic systems, working with the meanings of natural languages, neuro-interfaces; the introduction of quantum and optical computers, etc. [Atlas of new professions, 2016]. In response to changes in the information environment, the processes of medialization in educational systems are taking place: innovative teaching tools using information technologies are being introduced (online courses, simulators, simulators, online game worlds, etc.); network forms of educational programs are being developed; remote technologies are actively used and e-learning creates a digital educational environment; the school curriculum includes lessons of robotics; various forms of introducing students into productive states of consciousness through information technologies are tested (for example, the state of the flow when a person is fully involved in the creative process and does not worry about possible success or failure).

The use of media resources in education is the subject of numerous foreign ones [Baake, 1999; Bowker, 2000; Buckingham, Sefton-Green, 1997; Buckingham, 1991; Blumeke, 2000; Buckingham, 2003; Gripsrud, 2003; Kubey, 1997; etc.] and domestic research [Fedorov, 2009; Gura, 2005; Konovalova, 2004; Toieskin, 2009; Tjunnikov, 2016; 2017], etc. The essence of media education, media competence, pedagogical potential and conditions for using various means of media in the educational process (information technologies, the Internet, social networks, screen arts, reading, television, advertising, interactive games, computer animation, etc. are disclosed in the works).

A characteristic tendency is the understanding of media resources and the construction of methods for their didactic application on the basis of the absolutization of one of the dialectically opposite concepts (values):

- "fetishization is leveling out the possibilities of a media resource as a didactic tool": consideration of the media resource as a "panacea" from all pedagogical illnesses, a "miraculous", universal pedagogical tool that increases the educational motivation, - denying the need for its use as a pedagogical tool;

- "Virtual (remote) is direct (live) communication between the teacher and students": the absolutization of electronic (distance learning), digital educational environment - denying them as the only means of transferring information to give way to direct, lively, motivating communication of the teacher and students;

- "regulation is freedom in the use of media resources": the work of students with media resources is regulated step by step (programmed training, simulators) - the interaction of students with media resources is neither regulated by any law nor by the teacher and parents;

- "reproductive is productive interaction with media resources": students are offered only reproductive (mechanical) work with media resources (search for factual information) - forms of introducing students into productive states of consciousness with the help of information technologies are introduced;

- "technology as creativity" is work with ready (available) media resources and independent creation (transformation) by the teacher and students of media resources (for example, Olympiad in robotics);

- "implicit (hidden) are explicit (discovered) goals of working with media resources": priority to train computer games is using of media resources as a means of traditional reproductive education;

- "individualization is unification of work with media resources": the process of learning using media resources adapts to the needs of a particular learner and his personal characteristics (he can choose the format of teaching and its pace, concentrate on a very narrow topic or, conversely, master an interdisciplinary program); unified educational programs are created.

At the same time, the absolutization of certain values in working with media resources limits the implementation of their didactic potential: it is necessary to harmonize various goals, ideas and approaches for the productive work.

The analysis of the scientific literature and educational practice allowed us to conclude that the use of media resources in education, ensuring its continuity, must be built on the basis of *three key methodological mechanisms*:

1. *A combination of implicit and explicit goals of working with media outlets* - a natural and focused learning of using such resources. For example, implicit goals: the main goal for the student is the media resource (social network, computer game, video film, etc.), the secondary goal is the content of the media resource - the teacher, on the contrary, uses the didactic content of the media resource, but does it implicitly for the students. In the work of V.V. Guzeev, A.A. Ostapenko [Guzeev, 2011] a matrix-classification of teaching methods presents one of the bases of which is "openness – yet, closure of pedagogical goals for the student". Using this matrix, it is necessary to organize the work of students with media resources in various forms, including forms which have students' goals, open to them (implementation of training projects, solving problematic tasks, finding information for answering questions), and with closed ones (for example, computer training, simulation, organizational and activity games, as well as tasks and situations, when the teacher sets educational goals for working with media resources, and the students have interesting goals of working with such resources, at the English lesson, the task is to study, using Facebook account, the opinion of English school students about sanctions against Russia, while for the student the goal is to engage with British schoolchildren, communicate in social networks, and the hidden pedagogical goal - to study the peculiarities of a foreign language, humor, culture.

2. *Problem-solving navigation of students' work with media resources*: media sources provide users with simple, bright, emotionally colored, exciting images of reality; simple ready-made recipes that do not involve critical analysis, reflections. As a result, their mechanical consumption (most often for the purpose of entertainment) leads to the consumer-type media thinking, one-dimensional perception of reality, therefore, it inhibits the intellectual development of the learners. In such a situation, the task of the teacher is to set tasks for the student's interaction with the media resource, to make it intellectually rich, to induce virtual and social reality to be correlated, to combine media resources and intellectual development with the help of an attractive virtual environment for the schoolchild, not so much to transfer experience using media resources, but to encourage the student to work out new experiences, to reproduce knowledge. The most effective tool for solving these problems is training in the following logic: "presentation of solutions of educational and life problems using the media resources for students → asking students for problems with the possibility of partially solving them themselves → posing problems to students with the possibility of complete self-reliance - its solution → inducing students to independently pose problems and solve them independently, using media resources". As a result of this training, the student will understand that the media resource can be used not only for entertainment and getting ready-made recipes, but also for

solving difficult educational problems and life problems – thus, it is necessary to develop intellectually. The training assignments offered by trainees using media resources should be directed not so much to the search for factual information (date, name, city, etc.), but rather to solve, with their help, educational, life-oriented, professionally-oriented problems involving new knowledge on basis of already available information. For example, at the lessons of the Russian language you can offer such tasks: to reveal the peculiarities of using jargons by users of a certain social network or Internet forum; compare your findings with a friend while taking a long walk and on a social media outlet. At the lesson of history: to find out why the formation of the Russian army with weaker soldiers in the middle and stronger at the edges in the Battle of Kalka allowed to win; why did the Romans "alcoholized" their slaves at the feasts etc. At the English lessons: compare the features of Russian and English humor by analyzing the jokes found on the Internet. The task-based lessons can be aimed at developing the following skills in view of media resources:

- analyze, critically comprehend and create media texts;
- determine the sources of media texts, their political, social, commercial and / or cultural interests, their context;
- interpret media texts and values distributed by the media;
- select appropriate media for the creation and dissemination of their own media texts and gaining an audience interested in them [Recommendations Addressed to the United Nations Educational Scientific and Cultural Organization, UNESCO, 2001].

3. *Learner's self-projecting as a responsible user of media resources*: in a number of cases, the creators of media resources pursue their own commercial goals, obtaining personal benefits. Their task is to manipulate adolescents as active consumers of media resources, to create dependence on certain goods or services (gadgets, computer games, harmful products, alcohol, cigarettes, etc.). The schoolchildren succumb to such an influence which negatively affects the formation of their personality, leads to irresponsibility, infantilism, dependence, disruption of physical and mental health. Therefore, the teacher's task is to teach the teenager to manage his interaction with media resources, to help realize that he is the key subject in the media environment, therefore it is necessary to approach the choice of media resources responsibly, to critically evaluate the received information, to predict the influence of the media resource on his thinking, behavior and life. To solve this problem, effective technology of self-projecting is used [Tjunnikov, 2000]. Using such method, the teacher helps the student to become a responsible user of media resources, to design his interaction with those sources as part of the implementation of various social roles: family man, professional, friend, citizen, etc.

Results

Based on the system approach, a scheme is constructed that reflects the dual role of the media resource in the educational system - as a means of learning and as a source of information competing with the teacher (see Figure 1).

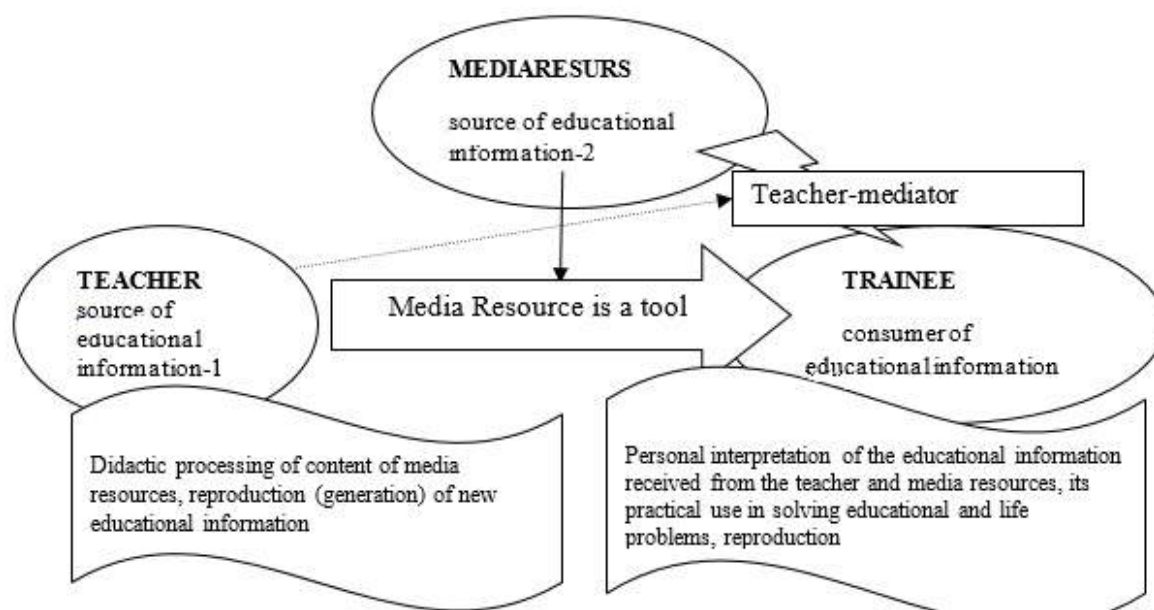


Figure 1. The new role of the media resource in the educational system

Table 1 – The features of the didactic use of media resources in order to ensure succession of continuity education based on key methodological mechanisms

<i>Methodological mechanisms</i>	<i>Implementation of methodological mechanisms to ensure continuity of education</i>		
	<i>Succession of values and goals</i>	<i>Succession of content</i>	<i>Succession of pedagogical instruments and tools</i>
Combination of implicit and explicit goals of working with media resources	Media resource is perceived by students as a means of realizing personal goals, and as a learning tool	Content of media resources is the main goal of the teacher and the additional (indirect) goal of the learner	Combination of working methods in the media environment with open (learning tasks, projects) and hidden (games, social networking) pedagogical goals
Task-based navigation of work with media resources	Goal is to teach those who learn to make personal judgments, use media resources for solving educational and life (personal) problems	Typical task situations (educational, life, personal-development, professionally-oriented)	Methods of task and developmental training
One's self-projecting as a responsible user of media resources	Formation of a responsible attitude to the use of media resources and its management	Drawing up and realization of vision of self-projects as a responsible user of media resources	Technology of self-projecting of the responsible user of media resources

Succession of values and goals of education. The main values: the intellectual and spiritual and moral development of the student. The goal is to teach students to critically assess the information from the standpoint of spiritual and moral values, its personal comprehension, practical use for solving educational and life (personal) problems, thanks to which the development of intelligence occurs. The means to ensure the continuity of values and goals at different levels of education - a scenario approach - the correction of unproductive and the implementation of productive scenarios of interaction between students and media resources, based on the identified key values.

The realization of succession of values and goals at different levels of education:

Preschool age: the spiritual and moral values are brought to the forefront. The main thing is that the child communicates with his parents and pedagogues about the content of media resources (talks about television shows, joint reading, watched cartoons, etc.); regulation of time and content of the child's interaction with media resources. The key methodical mechanism is the combination of implicit and explicit goals of working with media resources.

Junior school age: the main thing is the acquisition of primary skills of processing information for solving educational and life problems for the purpose of developing intelligence, primary skills of information reproduction (writing fairy tales). The key methodical mechanism is the combination of implicit and explicit goals of working with media resources.

Adolescence: a key aspect is the development of intelligence, using the media resource as a means of problem-based learning, mastering the skills of reproducing information through participation in project activities. The task of teachers is to help the adolescent realize that the media resource can be used not only for entertainment and pleasure, but also for self-fulfillment in various life spheres, solving personal problems. A key methodical mechanism is the task-based navigation while working with media resources.

Senior school and student age: the key goal is to teach the reproduction of information through research and design activities. Learners are encouraged to realize that they can manage media resources, act not only as consumers, but also as creators. The main thing at this stage is the formation in students of a responsible attitude to the media resource use and motivation for the reproduction of knowledge. A key methodologic mechanism is the self-projecting of the learner as a responsible user of media resources.

The succession of the content of continuity education is provided by means of solving typical problems for students using media resources:

- learning problems is obtaining new knowledge based on the available information;
- life problems are achievement of the set goals in communication, friendship, family, hobbies, sports, hobbies, etc.;
- the problems of self-development, personal growth is related to the use of media resources for the purpose of self-development;
- professionally-oriented problems are related to professional self-determination, choice of a favorite occupation, future profession and professional development.

Any interaction between the trainee and the media resource must be built with a view to solve a particular problem. It is necessary to teach the child not to use media resources simply to "kill time," or "because that's what peers do (parents) do," but only with a specific goal.

Dynamics of the content of problems solved by means of media resources at different levels of education:

At *preschool age*, the solution of the vital problems for the child is at the forefront.

In the *primary school*, learning problems become key.

In *adolescence*, the problems of self-development are at the forefront, in the *senior school* and *student age* - professionally-oriented problems, including professional self-determination.

Interdisciplinary ties serve as a means of ensuring continuity: students are encouraged to create themselves independently, using the media resources of interdisciplinary knowledge necessary to solve a particular problem, teachers assist them in creating such knowledge.

The leading principles of selecting the content of education at all stages are problematic and dialectical.

Succession of pedagogical tools. At all stages, technologies are used to organize the developing interaction of students with media resources, aimed at developing the intellect and subjectivity of learners as consumers (users) and creators of media resources, as responsible managers of their own behavior in the media environment, subjects of self-projection. The teacher's task is to help students realize that the media resource is a full-fledged source of

information, but it needs to be able to use it productively and responsibly, and the teacher can help in this.

While preserving the unity of selection principles, specific forms of tools are selected taking into account the age:

At the *preschool stage*, game methods of using media resources (didactic and developing games) prevail.

In the *junior school age*, situations of value-ethical content, problem-based learning situations, and the search method are at the forefront.

In *adolescence*, the key methods of the developing and problem-based learning.

The *senior school and student age* are characterized by active use of project and context-based learning and research methods (including independent scientific research on the influence of media resources on the consciousness of consumers).

The means of ensuring continuity of the pedagogical tool can be computer training programs designed on the basis of general principles (mechanisms) for using media resources. At the same time, the recognition and realization of a new role by the teacher is important: as one of the sources of information (not the only one) and as an intermediary between the students and the media environment.

Succession of pedagogical means. It is important for teachers and educators to adequately perceive the media resource as a didactic tool, but not as an end in itself. The use of a large number of media resources by a teacher does not lead automatically to an improvement in the quality of education, educational motivation, and should not be an end in itself; media resources is just a tool in the hands of a teacher, the use of which must be designed in advance. For students it is important not to become the object of manipulation by media resources, but to form a subjective, governing, responsible position with regard to media consumption.

Conclusions

- In modern conditions, the media resource performs a dual role in the educational system: as a didactic tool and as a source of information competing with the teacher. Its use in the educational process should be managed by the teacher, aimed at the intellectual development of students learners and preparing them for managing their own media consumption;

- the pedagogical use of media resources must be built on the basis of three key mechanisms: (1) a combination of implicit and explicit goals of working with media resources; (2) problematic navigation of such work; (3) self-projecting as a responsible user of media resources;

- media resources can serve as a means of ensuring the continuity of various stages and levels of education and self-education based on the unity of values (intellectual and spiritual and moral development of the schoolchild), goals (to teach students critical evaluation of information from the standpoint of spiritual and moral values, personal comprehension, practical use for solving educational and life problems), content (solution using media resources of standard educational, life, personal development and vocational oriented tasks), tools (methods of developing subjectivity of students as users and creators of media resources, as responsible managers of their own media consumption, subjects of self-projecting) and means (use of media resources should not be an end in itself).

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Media literacy education

Reflection modulations in the media

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Abstract. The selection of thematic fields of study is determined by the necessity of reflection media as a new paradigm of modern education; as mechanisms for the transfer of the disciplinary matrix, serves as the basis of education, training and upbringing of a new type that meet the request of modern society; as a platform for social and cultural development of personality, formed on the basis of a strategic audit of the basic pedagogical models, methodological principles, didactic methods and educational ideas, develop modern pedagogical science and practice, one of which is the modulation in the media. The focus of modern pedagogical science is changing under the influence of the epistemic potential that allows educators to use the latest technologies in teaching, to strengthen the receptive capacity of the subject, to update practice-oriented nature of education. The medial practice, considered in the article through the prism of system and activity approaches to identify mechanisms of diversification and modernization of modern education, to determine the degree of influence of the media loaded product for the implementation of educational, strategies, assess the degree of responsibility of educational institutions for the results and quality of education in the subject; to expand the range of training including engaging the best domestic and foreign medial practices on the basis of the formation of the experience of the subject and by the use of modulations in the media. ing tools in educational processes The authors describe the modulations in the media, helping to significantly expand the range of teaching tools in educational processes through the development of meta competences, develop cognitive skills of learners; the formation of consciousness in the benefits of new and existing media; assessment of modern information, communication; reflection on digital media, giving the subject a new tool for the development of creative thinking.

Keywords: teacher, media product, pedagogical modulation, cultural code, narrative, education, creative thinking.

Introduction

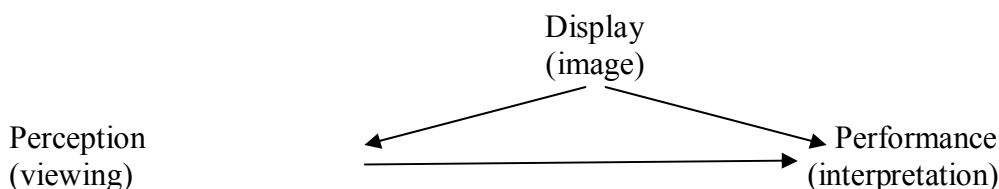
A modern person is a haptically, emotionally - communicatively, visually - demonstrably oriented subject. Communication in public or semi-public platforms widens the possibilities of mediapractices aimed at modern education on

- introduction of trainees with the communication process, media essence, types, forms;
- studying the forms of content production (on-line broadcasting, iconography, animation, comics, phylacters, Internet memes, strips, etc.), its capabilities;
- the cultural code formation of the subject reflecting the exponential growth of the information quantity coming through the Internet, which makes the information environment of a new type;
- mastering the methods of working with the media, allowing anybody to get a high resultant effect of the subject and maximally reveal the personal balance of the individual.

Materials and methods

A large amount of information, broadcast daily from the media (Internet, video, television, cinema, music television, news, advertising), forms the new paradigms of education, providing a transition from a socially-oriented (activity) paradigm to an individually-oriented (competence) one. The latter is a new way of thinking, built into the so-called "ping-pong" paradigm: "picture-word-text". This presentive matrix requires from the person not only the perception and remaking of the proposed content, but also

- the broadcast material selection and reflection;
 - the evaluation and discussion of director's, screenwriter's, artist's, musician's successful methods;
 - understanding of the scale and appropriateness of computer techniques using and so on.
- Schematically the paradigm: "picture-word-text" can be introduced in the following way.



Picture 1. Triad "image-perception-interpretation"

The main goal of the teacher is perception and reflection by the subject of the content, broadcast through the mass media. Achieving the goal from the perspective of pedagogical and andragogical discourses is possible due to reflection, consistent theory research and modulation empirical practice in the media.

Modulation is the process of converting the information parameters of a carrier signal in accordance with the values of the information signal [Otto, 1999, p. 37]. The use of modulation in the media significantly extends the range of teaching tools in the educational process and allows:

- to use numerous servers;
- to apply online-курсы, simulators, training facilities;
- to engage in self-realization (blog-hosting, Wikipedia, pages in social networks);
- to individualize the education (choice of trajectory, speed of a course study, the training form, etc.);
- to implement new effective study forms (projects, game technologies, 2D / 3D animation programs);
- to create soft independently, etc.

The given training tools contribute to

- a) the development of media competence (through the mastering of a wide range of knowledge in the electronic media field);
- b) the production and generation of trainees cognitive skills (mastering the productive state of consciousness, developing systemic thinking, cultivating multilingualism and multiculturalism);
- c) the formation of consciousness in the difference of new and available media advantages usage;
- d) the evaluation of modern information and communication support;
- e) the deployment of digital media, providing a new toolkit for work;
- f) the beginning and development of creative thinking;
- g) the implementation of modulation potential in media, existing in the information society;
- h) the development of the subject communication culture both in the conceptual and didactic format, as well as in the methodological support [Sachs-Hombach, 2006, p. 111].

In this article, we'll consider the pedagogical modulations in the media that are realized within the educational process of children and youth, and we'll also actualize the features of the media product perception and analysis by the subject within the adaptation to the life conditions in the changing society.

We understand the pedagogical modulations in the media as a complex education that performs the communicative function, the purpose of which is the point-forming influence on the addressee. The pedagogical modulations in the media assist in

- the education of children and adolescents in the formal (non-formal) education system with the purpose of competent perception of screen culture, isoculture texts, media texts combining the elements of visual, verbal, semantic information;
- tutors' assisting in the youth projects implementation in the fields of science and technology (blogs, social networks, flash mobs, etc.);
- the education of the learner's aesthetic attitude to reality by means of audio and video art, spectacular types of creativity;
- the formation of psychological balance, emotional-figurative state and active intellectual activity of the subject;
- the development of the creative, aesthetic individual potential due to the actualization of its heuristic dynamics [Bykasova, 2009, p. 31].

The pedagogical modulations in the media occur through the transmission of impulses sequence emanating from the teacher as the architect of the transmedia products.

Discussion

Studying of the media content in the paradigm of "picture-word-text" through the pedagogical modulations in the media requires the solution of several tasks: to reveal the subject's perception model; to develop a modular training system; to analyze the features of education in the era of intensive media development.

I. In our opinion, the perception model of modulations in the media by the subject consists of three blocks: procedural-informative (introjection), organizational-technological (interiorization), effective-purposeful (reflection) and reflects a complex of knowledge from neurology, biology, informatics and other industries. This model provides the subject of education the opportunity to use various practice-oriented tools, forming ideas about the man's cognitive processes and his creativity.

The creativity process has 3 phases: the preparative phase, the implementation phase, the reflexive phase [Bykasova, 2006, p. 4]. Let's view them in more detail.

1. The preparative phase includes 4 components: motivation-initiation-research-destruction, in other words – it is problem's analysis by the subject, the search of its solution ways. We consider this phase to be the most important, in many ways, capable to ensure the future success of the creative process [Schulz, 2005, p.15];

2. The implementation phase consists of the following components: selection-transformation-objectivity. The set of these components is not accidental, since in the implementation phase it is responsible for the three stages of creativity: the stage of frustration is the barrier emergence to solving the problem by the subject; the stage of incubation - the subject's work on the problem at the subconscious level; the insight is an unexpected explanation of the problem's solution. The implementation phase is rather complex and responsible for the education subject, since it fully covers all directions of the pedagogical modulations in the media: project, intellectual activity, the individual creative potential development [Meyer, 2005, p. 57];

3. The reflection phase: integration-project- forestalling. The significance of this phase lies not only in verifying the truth of the decision taken, in objectively evaluating the creativity product, but also in searching for the further ways of using modulations in media. The content of creativity potential is determined by, for example, the formed imagination, the independence in working with content (Internet, search archives, educational television, new platforms), divergent thinking (the communication process, intentions, the use of methods' assortment), motivation of activities [Pirangelo, 2001, p. 88].

II. Modular training system [Bykasova et al, 2016, p.76]. This system significantly widens the modulations' possibilities in the media and can include the performance of such types of works as

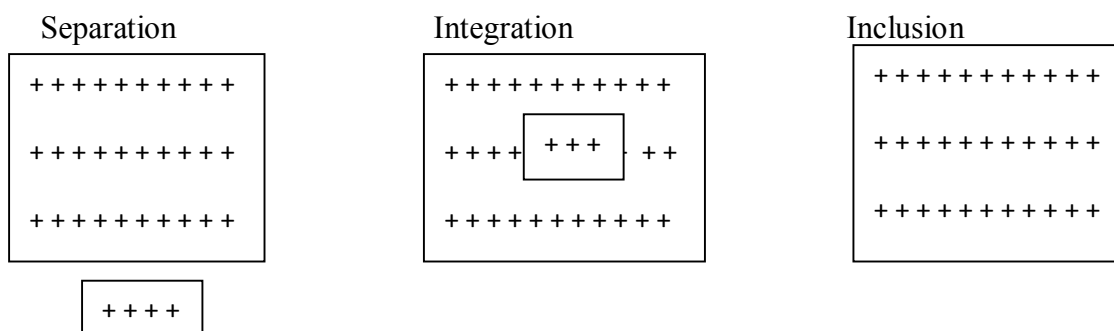
- creating video: screencasts, writing a script;
- video recording from a webcam and sound from a microphone control, sound testing;
- viewing the video recording: creating the project folder;
- editing: viewing the recording in full HD;
- editor's overview: preview window, preview management, conversion and deletion of tracks;
- scaling: enlargement certain parts on the screen, eliminating blur, pixelization and other undesirable effects;
- using of specific tools for image and sound formation;
- mastering the program of drawing and images editing, etc.

After the completion of one module the trainee moves on to the next, more complicated one in terms of technical development of the media park and in terms of reflecting the content.

III. One of the main education features in the media age is the inclusiveness of the educational process. To achieve the optimal result of the educational practice, the teacher is called upon to strive for the building up of diverse trainees groups from homogeneous and heterogeneous streams [Bykasova, Ischenko, 2011, p. 84]. Here we also talk about the media modulations: separation - integration - inclusion. Let's consider this triad in more detail.

1. Separation. In the media age this educational feature concludes in the heterogeneity of the trainees contingent: there is a significant difference between trainees in the use of media: working with offline information, simulating, hypertext navigation, etc. This circumstance leads to the trainees constant comparison by the teacher and a special group of trainees is singled out on this basis [Bykasova, 2017, p. 51];
2. Integration. In heterogeneous contingent trainees are considered as subjects united by a single goal (project), but having different potential (creative work, forums, chats, coding, decoding, information transformation). The teacher takes into account the trainees requirements, as well as the differences which must be considered (reaction speed, temperament, background knowledge). The meaning of working in a heterogeneous

group is the consolidation of the participants' efforts, their integration [Bykasova, 2012, p. 45];



Picture 2. Media modulations triad

- Inclusion. The trainees are perceived by the teacher as subjects with the different worldview, taste, character (mobile phones, e-mail, blogs, wiki-wiki, social bookmarking services, videoconferences, audio and video chat, YouTube, etc.). On the one hand, the difference serves as a resource for the subject individual development, on the other hand, it is the guarantor of the collective activity using the communication group forms. The socio-pedagogical and developing aspects of this work can not be overestimated. This media modulation ends with the inclusion.

Another important education feature in the media age is the subject inclusion to the digital culture, to the deeper understanding of the society multiformity, to the achievement of the synergistic effect, for which advisable in the educational school area (higher school) it is to develop media environment in which children and teachers (students and teachers) will be partners, and the main function of education - the activation of the educational and creative potential of the subject through the knowledge transmission in the subject-object tandem - is preserved [Andreeva, Bykasova, 2013, p. 11]. The modern media environment

- provides the opportunity for the education subject to choose the preferred communication forms;
- contributes to the implementation of general didactic principles: accessibility, information scientificity, computerization and informatization of training;
- creates the prerequisites for the implementation of special didactic principles:
 - information and communication principles (interactivity, network diversity of feedbacks, dialogicity) [Bykasova, 2016, p.130];
 - information-environmental principles (renewability of electronic resources, hypertext structuring) [Antipova, Kvashnina, Novikova, 2008, p.58].

The leading role in the media environment belongs to the teacher, who provides modulations by using the following means:

- the process of information, communication, educational influence on the subject-object dichotomy;
- the translation of social experience in mastering competences (counseling, didactic accompaniment, design, technology, methods);
- the connection with the information environment (Network, virtual objects, Web 2.0 site.) [Kalmykova, Maksimova, 2008, p.16];
- the formation of the trainees information culture (mastering of algorithms for optimal individual search, work on the Internet, successful software use, antivirus programs, etc.);
- the instruction of educational objects on psychological and legal issues of media environment impact ambivalence (hacking, cracker, Internet addiction, cybercrime).

Results

To conduct successful modulations in the media, it is necessary for the teachers

- to be trained specially. As part of the teacher's training, the media education mastering widens the communication possibilities: the creation, analysis, reflection of texts; the definition of texts sources (context, social order, cultural interest); the product perception and making. Media literacy allows you to connect in the communication process the discursive and intuitive elements of the trainees creative activity; theoretical science and empirical practice of the education subject. The arising by this unity information literacy is accompanied by a new form of dialogue between the subject and the object of education-the cultural-worldview; the so-called, " man's world" and " culture's world" is created, which means the opening of the symbolic relationship - the state of creativity;

- to form and use the media competence in communication, which will allow to create communication mechanisms between the subject and the object of education through specific norms and patterns - the digital language. The teacher's understanding of the media phenomenon epistemological foundations in the educational process, as well as in the format of hermeneutic and cognitive approaches (graphics, video, animation) permits to connect digital and network communication technologies. In order to diversify the communication process, teachers and trainees can be combined into a single team to implement the projects that would confirm the hypothesis that the modern student is a subject of the "digital revolution", a person who is in the "ping-pong" paradigm: screen-word-text;

- to develop the "auditory understanding" acquired in the process of education. The degree of the subject auditorial understanding is stimulated by appropriate verbal indicators (for example, the language of advertising, audiotapes, concerts), and its depth implies belonging to the certain social stratum, culture;

- to master medialocation skills. We interpret the medialocation as monitoring of the multiformat media. The implementation of this procedure will contribute to the discussion and analysis of television programs, films, computer games, comic books popular in the teenage environment, for building up the educational strategy, providing for the preventive influence on the education subject, teacher's organizing of the primary psychological and pedagogical assistance;

- to follow the ethical norms of media use [Rozin, 2006, p. 25]. The important task of the modern teacher is the desire to develop his own "social optics" (for the ego system protection, the spiritual potential development), capable to regulate his social behavior, moral principles, moral character. Despite the desire to achieve a high rating, the following provisions should be off-limits for the teacher:

- cynicism and cruelty of the presented text;
- own emotional comment (different from official one);
- ethnic intolerance, radicalization of information, etc.

Conclusions

1. Updating the modern education content urgently requires the development of the subject's media literacy. To fulfill this task, it is necessary to increase the trainees motivation to study the media in all their diversity, since the media practices in education are directed to protect the sacred landscape of the person, formed with the help of

- types, media forms with powerful synergies;
- simulation of situations in working with the media, allowing to reveal the personal balance of the individual maximally;
- preventive response and crisis management through the media;

2. By realizing of this mission, the considerable assistance will be provided by the subject-object reflection of modulations in the media. A modern teacher is the architect of the

transmedia products, possessing the system thinking, the activity creative character, overprofessional skills and abilities. A modern schoolboy is a subject of a media-induced scientific formation who needs the formation of rational thinking to master the results of the "digital revolution"; introducing with the cyberspace elements; the use of certain software, filter programs, etc.;

3. The pedagogic modulations in the media are:

- increasing in the share of the virtual education as the most perspective trend in the development of the Internet;
- the teachers' building up of the ways to perceive other cultural patterns and meanings in the form of the interactive polylogue, for example, for the prevention of alien ideologies, worldviews, opinions;
- increasing of the overall informational character of the society, which activates the new electronic media, possessing the properties of interactivity and individualization, in technological and cultural terms.

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Media literacy education

Evolution of views on media education in psycho-pedagogical literature of the second half of the XX-th century

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Abstract. Based on the full-text collection of theses, monographic research papers at various levels on the site of "Media Education" Scientific Library, the authors traced the evolution of the views of the Russian scientists on the problem of media education in the second half of the XX-th century. Numerous monographic explorations and articles by A.V. Fedorov served as materials of our research, the works by Russian media pedagogues were used for the same purpose. The selected time frame is conditioned by the fact that it was exactly the second half of the XX-th century which became the period of the appearance, formation and practical testing of media education abroad and in Russia, and the selection of the works of the authors for the analysis is determined and conditioned by their importance in the development of the ideas of media education in Russia. The main task of the analysis was the consideration of the specification, concretization of the concept of media education, its essence, nature, identification of key and basic categories of media education as a pedagogical phenomenon in historiographical period of time. Research methods which allowed to analyze the state of domestic scholars' views in the area of media education are the following: descriptive, comparative, historico-etymological analysis, discourse analysis, the method of targeted selective observation, dictionary definitions analysis, terminological unification etc.

Keywords: media education; media; mass communication; media, media competence.

Introduction

Faces of the past are being erased, revealing a wide panorama of the most important and exciting moments of the evolution of Russian scientific research in the field of media education. To understand what constitutes today the notion of "media education", it is necessary to consider how it emerged, what it used to be, how it was interpreted in time. Ease and comprehensiveness of perception become possible, if not to forget about the main thing – the continuity of the development of scientific thought as the basic component of any historical process. Previously the authors had seen in their numerous articles the evolution of the concept of "media education", which is a key notion in modern terminology, in a number of scientific pedagogical disciplines. Trying again to explore some aspects of the use of this concept, to examine different approaches to its understanding, and to come to the conclusion that the term "media education" is polysemous, we turn to the pages of our own writings of the past, supplementing them with more recent impressions.

Materials and methods

Numerous monographic explorations and articles by A.V.Fedorov served as materials of our research, the works by Russian media pedagogues were used for the same purpose. The tasks of analysis are consideration, precision, and concretization of the notion "media education", its essence, nature, definition of key and basic categories of media education as a pedagogical phenomenon during a certain historiographical period of time. Research methods which allowed to analyze the state of domestic scholars' views in the area of media education are the following: descriptive, comparative, historico-etymological analysis, discourse analysis, the method of targeted selective observation, dictionary definitions analysis, terminological unification etc.

Discussion and results

Before analyzing any problem, one needs to identify clearly research areas, to adopt a working definition of the phenomenon under study. This is especially important on account of extreme overloads from which the meaning of the concept "media education" is suffering from. It should be noted that a fairly complete picture about the evolution of the Russian and foreign scientific researches in the field of media education and the contributions of famous scientists in the development of the theory of media education are provided by the articles and monograph by A. V. Fedorov. In many books the author makes the analysis created by both Russian and foreign researchers in this field. Great interest represents a general article by A.V. Fedorov, "Evolution of Russian Scientific Research in the Field of Media Education" [Fedorov, 2009] concerning the historiography of the national research in the field of media education. The article contains comprehensive information about the most significant scientific achievements in the activities of Russian media educators. The article analyzes the views of Russian scientists in the field of media education, the role of media educators scientists in conducting exploration in research field, the development prospects of media education and science in the XXI century are touched upon in the work.

As noted above, the emergence of the term "media education" refers to the XX-th century. This term has come to Russia from foreign pedagogy. The proposal concerning the need to introduce into the higher and middle school mass communication means training also emerged there. Then for the first time (1973) in UNESCO documents has been given its meaning too [Media education, 1984, p. 8]. This new term was later perceived by domestic specialists in education. The term "media education" was introduced later by A.V. Sharikov at the Symposium on education issues (1986).

The analysis of the theoretical works of domestic and foreign experts in the field of media education of the second half of the XX-th century (Belgium, Great Britain, France, Russia) allows us to conclude that the theory of this phenomenon has not been developed, there was practically no single conceptual approach to it, and the concept of "media education" itself is considered from different positions, there was no common understanding of the essence and nature of media education. It seems necessary, by juxtaposing different points of view, to determine how this term was understood in the considered period of time.

In the scientific literature of those years there are different interpretations of media education. A great role in research on media education belonged to A.V. Sharikov. In his work "Media Education: World and Domestic Experience," he noted that "the term media education, most probably is not the best, it is a carbon copy of the English term "media education", the first part of which is an abbreviation of the expression «mass media communication», translated as "mass communication means". This term can be compared with the terms "environmental education" or the "economic education". The difficulty lies in the fact - we stress that - the Russian language has no adjective from the abbreviation "mass communication means", and the term "communicative education" would have lead further away from the content that is

contained in the word combination "media education" [Sharikov, 1990, p. 4]. The work was in great demand and deep recognition.

Archival materials show that among all existing definitions of the concept under consideration the first universally accepted definition is regarded to be formulated in the documents of UNESCO in 1973 (see. above). The advantage of this definition is an attempt to divide the concepts of "the use of mass communication means' aids" and "the study of mass communication means". We believe that in this definition the emphasis is made on means, not on the communication. However, this is unlikely justified, because "instrumental" understanding of media education leads to the fact that the dominant aim is the mastery of communication means and not media-communication education in the field of mass communication.

A great role in the clarification of the relevant terminology was played by the following definition: "media education (or media and communications education) – is the process of transfer and assimilation of knowledge and skills related to mass communication" [Sharikov, 1990, p. 5]. In this case, the focus of communication has shifted in the direction of the communication, carried out through media, i.e. technical means. And media education acted as a "media and communications education" [Sharikov, 1990].

In one of the encyclopedic editions of the "Russian Pedagogical Encyclopedia" (1993) the following interpretation of this phenomenon was given. Media education is a "direction in pedagogy, appealing students to study the laws of mass media (press, television, radio, cinema, video, etc.)" [Russian Pedagogical Encyclopedia 1993, p.555]. So, the problem of initiation to understand the laws of common processes associated with mass communication was put forward, more focus on training and not for training "competent user" of mass-communication products, in accordance with the social order of modern civilization. L.S. Zaznobina drew the teachers' attention to this point, who noted that the goal of media education should be aimed at acquisition of knowledge of informology (science about the processes and laws of creation, transmission, distribution, processing and transformation of information) in the context of general cultural training of students in accordance with the social order of the information society [Zaznobina, 1995]. In the same historiographical period of time, this idea was developed by N.P. Petrova in her works [Petrova, 1995]. It has been suggested that media education should be part of continuous education, from kindergarten to high school. As in the previous definitions in the "encyclopedic" determining there was an unjustified gap between upbringing and education.

Among the largest Russian media educators of the second half of the considered century is Yuri Usov, who defined media education as the process of "development of the individual by means and on the media stuff" [Usov, 1995, p. 5]. We will add that the only set of purposeful actions of the teacher, realized in a complete pedagogical process, with the purpose of education development, education by media communication means creates preconditions for the development of individual thinking of the creative character, formation of personality of the student on the basis of universal values.

There was no consensus on the definition of other key concepts of media education: mass communication, mass media (the media), the means of mass communication, media and communication competence, critical thinking, and others.

In any study terminological clarity and uniqueness is very important, so we focus on the basic concepts. Researchers touched upon such an important thing as a "mass communication" too, which is the foundation for further theoretical arguments of those years. Since the scientific study of any phenomenon requires terminological precision let's turn to the etymology of the concept.

"Media (plural form from lat. medium – mediator) is found already in the XVI-th century in the English language, in the XVII-th century used in the language of philosophy, and from the eighteenth century begins to be used in relation to newspapers – historically, the first special media of mass communication. Since the mid-nineteenth century, this notion takes the current

value of spreading messages by using special means of communication (mail, telegraph). To refer to newspapers as an advertising intermediary, the concept of "media" is used since the beginning of the XX th century" [cited from: Black, 2008, p. 14].

Then we read in the work by A.I. Chernykh, "the term "communication" (from lat. 'communicare' to do common, to link) existed in the English language since the fifteenth century, denoting any process of communication, especially the transport lines of communication (roads, canals, and later railways). In the scientific circulation the concept of "communication" was introduced by the American sociologist, one of the most prominent representatives of the Chicago school of sociology, Charles Horton Cooley (1864–1929). As a means of organizing communication in the beginning of the XX-th century, he calls the newspapers, post office, telegraph, railways, and education [Cooley, 1953].

Let's see the evolution of the concept of "mass communication" in humanitarian sciences. Equally important in the mainstream of our study is the opinion of the professor of the University of Amsterdam Denis MakKueyla [McQuail, 1994], that the term "mass communication" originated in the late 1930s, fixing the propagation of new ways of mass transfer of social information– broadcasting development (1920s), and later television (1940s) and their increasingly important role in society [Williams, 1976]. Thus, this unified an extended definition of "mass communication" reflected a new stage in the development of society - the emergence of modern media in that historiographic period.

Already in the last century, many sciences dealt with the study of mass media - sociology, philosophy, social psychology, sociology, communication, psychology. There were several hundred different definitions of the concept of "mass communication", associated with multiple connotations (meanings) which were part of this term. Thus, according to Grand Encyclopedic Dictionary, edited by A.M. Prokhorov (1998), "mass communication, the systematic dissemination of information (through print, radio, television, film, audio, video) with a view to promoting the spiritual values of the society and to provide the ideological, political, economic or organizational impact on the estimates, opinions and behavior of people" [Grand Encyclopedic Dictionary, 1998, p. 699]. In this definition the predominance of the regulatory function is observed. The phenomenon of mass communication was presented as a one-way process (implicitly: the impact of the mass audience, control over society through the content of transmitted information). In this function, mass communication serves the purpose of "brainwashing."

In the scientific literature of those years we find the following definition: "mass communication is a socio-cultural phenomenon consisting in the formation and maintenance of social community through mass replication and dissemination of socially important information and the establishment between "distributors" and "recipients" of the information feedback, which is usually delayed in nature" [Sharikov, 1991, p. 3]. In this definition, the phenomenon of mass communication is based on the idea of interaction. The main focus shifts from regulating (ideological) information and communication function (communication as information communication) in the context of cultural development.

In 1967, at the meeting of sociologists in Kaariku (Estonia) it was suggested to understand under media the social process of information distribution in the society.

Equally important, in the context of our study, is the position of M. Janowitz, interpreting the category of "mass communication". His definition says: "Mass communication embraces the institutions and techniques with the help of which specialized groups use technological means (press, radio, cinema, etc.) for distribution on a large, heterogeneous and extremely scattered audience" [Janowitz, 1968].

It is important to note that in this period, the most precise and complete definition of the mass media gave the doctor of sociological sciences E.V. Rudenskiy, who defined it as "the

process of dissemination of information (knowledge of spiritual-price, moral and legal norms, etc.) by the number of large, dispersed audiences" [Rudenskiy, 1998, p. 190].

The study of the scientific literature on the issue revealed that scientists quite often used the terms "media" and "media and propaganda", used as synonyms of the term "means of mass communication". Despite the similarity of the concepts denoted by these terms, they should still be distinguished. Let us analyze these concepts, because on the strength of these concepts' being lapidary, the real social content of these processes often slipped away out of sight.

There are a lot of written books, articles, dissertation research on this subject. The thesis of those years by N.I. Koroleva [Koroleva, 1994] deserves special attention, in which she suggested using the term "means of mass communication" along with the term "mass media". And she stressed that both terms basically denote one and the same object, and they are synonymous. The author noted that the concept of "communication" is wider than "information", but it more accurately reflects the nature of the processes, taking place with the help of this social institution - the implementation of communication of social groups on the basis of information, not only the production and transmission of information. Mass media, according to Koroleva N.I., as a social institution are rationally organized method of production, storage and dissemination of information of public interest. Social information - continues the author - is "the reflection of the different fragments of objective or subjective reality." N.I. Koroleva describes information as "a set of certain data and messages related to human activities and subject to their understanding. The institute of means of mass communication is based on the types of information: audio, visual, written, oral, television, radio information, printed information (newspapers, magazines), information embodied in the works of art. Means of mass communication include press, radio, television, cinema, advertising. Thus, the inaccuracy of this approach is quite obvious.

In the period under review, A.V. Sharikov developed this idea as follows: "Mass communication means act primarily as a means of transmitting culture (in the broad sense)" [Sharikov, 1991, p. 3]. Then the condition of massification should be understood as the regularity and replicability of socio-cultural information. The author of the textbook "Sociology of Communication" [Konetskaya, 1997] wrote that the main conditions that define communication as a mass one, are: "availability of technical means able to ensure the regularity and replicability of mass communication; - the social importance of information, enhancing the motivation of mass communication; mass - audience, which, given its distributed nature and anonymity requires a carefully thought-out valuable orientation; - multi-channeling and options of communication means to ensure the variability and, along with it, the normativity of mass communication" [Konetskaya, 1997, p. 200-201]. Hence, the means of mass communication are the means of mass reproduction of socio-cultural information [Sharikov, 1991].

We agree that it is impossible to consider the terms "mass media" and "mass media and propaganda" as synonyms of the term "means of mass communication". In this vision there is a substitution of one notion for another (the transfer of information and the information itself), and the meaning of the term "mass information" becomes unclear. Also the term "mass media and propaganda" is unclear, because in one row there are two elements of different category: information (object), and promotion (process).

From what has been said above, it becomes obvious that in the historiographical period of time under consideration the concepts of "means of mass communication" and "mass media" were often approached as meaningful synonyms. However, we believe that these are not similar concepts. The concept of "means of mass communication" is broader by its nature and covers the whole range of means, such as TV, press, radio, cinema, and other forms – video and gramophone recording, photography, posters, advertising etc. Their only sign is the possibility of mass reproduction of information, i.e. representation in a large number of copies. As a synonym

of the "means of mass communication", we propose to use the term "media" generally accepted in Western countries (from lat. media – means).

The analysis of theoretical works of domestic and foreign psychologists, teachers of the period under question allows us to conclude that the problem of media education had been interpreted from different positions and in different aspects. The lack of common understanding of the essence of media education, the absence of a unified concept of media education caused differences in targeting.

Consideration of theoretical works of the second half of the XX-th century gives us ground to conclude that "media education" is a general term that integrates many heterogeneous theories (the concept of "visual literacy" (Australia, Canada, USA), "critical" conception (UK, France), the program "socio-cultural education" (France), a wide-scale teaching experiment "Active Young Viewers" (France), "socio-pedagogical" conception (Finland), ethical conception, the aesthetic conception etc.). Despite the fact that the above-mentioned concepts in their names contained more differences than similarities, however, they all had a common object of study and they all became a kind of theoretical fundamental of media education. Media education actively absorbed all that has been accumulated within the framework of these concepts.

There were also different points of view regarding a leading goal of media education, reflecting different approaches to media education in the world during historiographical period of time under study.

According to Gendina N.I. the causes of "vagueness" and the uncertainty of their boundaries are connected with a large variety of types of information (textual, audiovisual, computer readable, etc.), a variety of information sources (article, book, patent, motion picture, television program, web site), abundance of technique and technologies of replication, processing, transmission of information: from the goose feather and Gutenberg's printing press to electronic media and Internet. In accordance with the evolution of media and information sources, in alignment with the development of information techniques and technologies, informative awareness and training of people were changing too and it is reflected in terminology" [Gendina, 2012, p. 142]. The researcher conditionally distinguishes two main concepts:

1. "Informative training revealed in such terms as bibliothecarial-bibliographic literacy, bibliothecarial-bibliographic knowledge, the culture of reading, information literacy, information culture, information competence, computer literacy, digital literacy, network literacy, Internet literacy, competence in the area of information and communication technologies, etc.

2. Media education, the essence of which is reflected in such concepts as media literacy media competence, media culture" [Gendina, 2012, p. 142].

The researcher Khilko N.F. also supported the idea that in the framework of media education the terms expressing only its separate directions were extensively used. For example, in his dictionary the following concepts are fixed: video culture, audio-visual (visual) literacy, visual culture, media-sign culture, photographic culture, screen culture (cinema and video culture, media culture, etc. [Khilko, 2000].

From this point of view N.I. Gendina's statement is very characteristic: "the rapid development of information and communication technologies at the turn of the XX–XXI c. has led to considerable diversity (differentiation) of literacy types connected with the area of information work: computer, network, electronic, multimedia, visual, etc. In each of these definitions there's one distinctive property of a particular type of information literacy, often associated with the specifics of the technique used, technology or type of information" [Gendina, 2012, S. 145].

One of the iconic moments of the formation of terminological system in the sphere of goal setting, goal reflection and goal-taking of media education is the search for integrative concepts. But let us return to N.I. Gendina's article, which states that at the end of the XX-th century there

has been a tendency to "reflect in one term the need of contemporary man in various kinds of information and in integrated use of a variety of types of information and communication technologies... among them were proposed the concepts of trans-literacy and multimodal literacy" [cit.: Gendina, 2012, S. 145].

We will not consider in details the categories of trans-literacy and multimodal literacy. We will refer to only two authors - Susie Andretta from London Metropolitan University (UK) and Sean Cordes from Western Illinois University Macomb (USA). The desire of the first author seems positive to us, his tendency through the notion of "trans-literacy" to combine a wide range of abilities, knowledge and skills essential to man, namely the ability to read, write and actively use opportunities of mass media, including print, television, radio, cinema, and digital social networks. In this prefix "TRANS" in the term "trans-literacy", the author accurately stresses the need to overcome the "division" between different kinds of literacy inherent in the print, digital and real worlds, generating a diversity of ever-changing human needs [Andretta, 2009].

The second author thought possible to speak in similar terms of the "multimodal literacy." Under multimodal literacy the author means a combination of four types of literacy: information literacy, visual literacy, media literacy and multicultural literacy. Thus, according to the research by Sean Cordes, the success of a person in the information society largely depends on his/her possession of a wide range of competences related to the consumption and creation of texts in a variety of formats: visual, audio, written [Cordes, 2009].

To protect students from the negative influence of the media, some representatives of the critical direction of the concept "information security (J. Berger, A. Given, L., Masterman etc.) put forward the main purpose of "the formation of critical thinking" of students in relation to the means of mass communication. This concept put a detailed analysis of media texts in the center of educational activities. The critical direction became widespread in Europe (UK, France, etc.). The efforts of the advanced pedagogical community of these countries, concerned about the negative impact on children and adolescents produced by the means of mass communication (low artistic level of the main mass media products; undesirable influence in the flow of socio-political information; violence and sex on screen; the undesirable influence of advertising, etc.), were aimed at "protecting" the younger generation from the means of mass communication. The supporters of this conception considered student's critical thinking as the result of media education, as the main developing personal characteristics. According to the Explanatory Dictionary of the Russian Language by S. I. Ozhegov, N. U. Shvedova (1997) "critical - is able to apply criticism to anything, to see the faults" [Explanatory Dictionary of the Russian Language, 1997, p. 307]. According to the Large Encyclopedic Dictionary, edited by A. M. Prokhorov – "the criticism (from the Greek. kritike, the art to analyze, to judge) - a negative judgment about something, an indication of the shortcomings" [Large Encyclopedic Dictionary, 1998, p. 595]. Naturally the question arises: is the modern student always in opposition to the media? Whether media have only a negative effect? We believe the improper consideration of media education only in the framework of the "educational criticism".

The supporters of another point of view (the conception of "visual literacy") objected to the exaggeration of the role of "critical thinking". The leading purpose of this line was the practical learning of new technical skills, the development of non-verbal methods of communication, "communication skills" and, in the first place, in their visual forms. They attached a particular importance in media education to creative and activity approaches concerning training to work with visual images of the mass communication means. As you can see, the result of media education, was seen by the representatives of this conception in the formation of "visual literacy", i.e. the main attention of the representatives of this direction was paid to the mass communication means such as photography, cinema, TV, etc. However non-verbal methods of communication are implemented not only on the visual material of the mass communication means, affect the student and print, radio, etc., and they must be perceived,

understood and used too. In a slightly modified form, this trend has spread also in Australia (John Cellar and others).

It is also interesting to analyze the point of view of representatives of "social-pedagogical" conception of media education, who expressed the position of those countries which are heavily exposed to the "informative imperialism" (the term introduced by Kekkonen, Finland, 1970). The wide spread of this conception took place in Finland, whose main aim is to reduce informational and cultural inequalities (P. Minkkinen, K. Nordenstreng). In the framework of this conception the tasks of media education covered the entire complex of mass communication means: TV, press, radio, cinema, and other forms - photography, sound recording, advertising, etc. Researchers find coincidence for a number of positions with "critical" conception, but "social-pedagogical" conception focused its attention on socio-political issues more obviously.

Another approach is "educational" conception (the study of the theory and history of mass communication means, media communication language). The level of scientific knowledge was judged by the authors of this conception as an indicator of media literacy of the student.

An important direction in media education was the development of "educational" conception, which included consideration of moral, philosophical problems on the material of the means of mass communication. In the classroom, when solving didactic tasks, the means of mass communication are involuntarily transformed into illustrative material and thus do not solve the task of media education.

"Developing" conception should be noted too, which put forward as a main objective the intensification of students' imagination, visual memory, various types of thinking, critical attitude to media information supplied from the screen through the use of visual language media information. Representatives of this conception, despite the attempts to solve important problems of development "media abilities" of the student, involuntarily also forgot the motivational component of media education, because made teachers use the visual information supplied from the video screen as an end in itself, ignoring the education selectivity in the "consumption" of video information. However, no knowledge, no practical action cannot be completed without their support of motivational sphere. Media education of personality is a process, organically associated with the development of all components of personality: consciousness, feelings and behavior.

The staff of screen arts laboratory of the Research center of aesthetic education of the Russian Academy of education, which in those years was headed by Y. N. Usov, offered a three-tiered conception of media education, combining "educational", "educative", "developing" one. This model used the educational possibilities of interpretation of a media text, analysis of spatial-temporal dimensions of screen reality, focused on the development of the language of audiovisual communication as a means of communication in the process of perception of information from a screen and also focused on creative activity. The ultimate goal of media education, the authors of this conception put forward the formation of "audiovisual culture" of the student. Determination of levels of formation of "audiovisual culture" was offered by them to carry out on the basis of the following criteria: the ability to perceive the media information supplied from the screen, the ability to interpret the results of perception, to assess audio-visual media, to be creative and to master knowledge in the field of screen and electronic media. The named criteria were specified indicators. On the basis of the adopted criteria and their indicators were identified three main levels of formation of "audiovisual culture", in its own way repeating the conception of gradual formation of mental actions by P. Y. Galperin. Positive is the idea of allocation the age criteria for audiovisual development of pupils.

In the period under review, the author of the other conception "media communication skills" (A. V. Sharikov) has put forward as a goal of media education the ability of students to participate in technically mediated communication. The author believed that "personal characteristics, intrinsic to the phenomenon of technically mediated communication, are the

"media communication skills" [Sharikov, 1990, p. 46]. The author believed that media communication abilities combine both the processes of perception and the processes of creation and transmission of media texts. However, he considered the ability of critical thinking as an integral part of media communication abilities. In the "critical" conception the critical thinking was the only component, describing personal characteristics; in this conception the critical thinking was neither the only one nor the dominant component. However, critical thinking largely determines the success of media education, and it cannot be ignored. In more recent years supporters of this conception proclaimed as a priority the goal of media education as the formation of "media communicative competence". Using the term "media communicative competence", they strongly objected to perceive it as the highest level of knowledge in the field of mass communication means. And they proposed to understand media communication competence as a sufficient (from the French, Eng. competence - sufficiency) level of knowledge and skills for perceiving, understanding, creation and transmission of media messages.

N.P. Petrova's creative aspirations [Petrova, 1995] at that time were focused on research in the field of computer graphics and animation (CGA). This found expression in the fact that scientific research of the author was focused on addressing one of the most pressing problems a comprehensive study and analysis of specific educational and cognitive capabilities of CGA to achieve the goals of media education. The author proposes to develop creative abilities of pupils in the process of creating a CGA, to motivate students to identify the latent component of visual messages of the means of mass communication. On the other hand, the author proposed to consider the critical analysis of television, the virtual world created by computer graphics and animation, as a basic task of media education. Taking into account the specific features and computer graphics and animation in the field of mass media, the researcher grouped the goal of media education in four main blocks:

- 1) development of orientation in the modern culture of mass-media;
- 2) development of critical and analytical thinking in relation to the CGA and its applications;
- 3) creativity by means of computer graphics and animation in order to master the "mechanics" of the creation and interpretation of the information media;
- 4) development of communicative abilities of pupils [Petrova, 1995].

It was time of creativity, broad testing of ideas, development of guidelines, training manuals, and N.P. Petrova's research proved once again that the range of conceptions of media education is quite wide. But let's note that objectives formulated by her didn't contradict the conceptions presented above.

A more detailed study of the last two conceptions showed some arbitrariness of the ultimate goal of "media communication abilities", because according to the Explanatory Dictionary of the Russian Language by S. I. Ozhegov under the abilities "the natural (underlined by us - L. I., O.M) endowment, talent" is understood [Explanatory Dictionary of the Russian Language, 1997, p. 757]. In the Large Encyclopedic Dictionary ed. by A. M. Prokhorov (1997) we find the following definition for the term 'abilities' - "individual personality characteristics that are subjective conditions of successful implementation of certain kinds of activities" [Large Encyclopedic Dictionary, 1998, p. 1139]. The notion is not limited to the knowledge, abilities and skills; it is found in the speed, depth and strength of mastering methods and techniques of activities. The high level of development of abilities is expressed by the concepts of talent and genius. In other words this ability is demonstrating itself in the process of mastering the activity, in how quickly and thoroughly, easily and firmly, the individual under equal conditions is mastering the ways of its organization and implementation. In connection with the above definitions of the abilities we came to the conclusion that abilities are not confined to knowledge, skills and experience, but however, they explain their rapid acquisition, consolidation and application in practice. Therefore, the goal of "media communication skills" doesn't reflect

accurately the essence of media education. Further, in the literature in this historiographical period of time, we find that "the main personal characteristics under development, the result of media education must become media-communicative education" [Ivanova, 1999]. A well-known media pedagogue, the founder of the Association of workers of film education and media education of Russia, Y.N. Usov, noticed that the term "media-communicative education" is not chosen very well. The concept of "communication" is repeated twice, since "media" are itself an abbreviated expression of communication.

Conclusions

It can be concluded that the development of science in general is an evolutionary process in which there is an improvement, that is, a refinement, rethinking, adjusting, and organizing. Systematization of terminology is no exception and terminological system in the field of media education either. Further, it is worth emphasizing that the second half of the XX-th century was a fruitful period in the history of media education development. No matter how eager the next generation of researchers is to rewrite the past, more visibly, marking its opinion, its position, its contribution, time puts things in order. When departing, it leaves scientists' research in the form of known theories, accepted conceptions, outstanding ideas... In the memory of time there are books, monographs, dissertations, articles which are typical for the second half of the past XX-th century.

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Media literacy education

Total journalism in developing media competence among youth

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Abstract. In the modern information society the importance of education in the field of mass media cannot be denied as it helps develop the skills everyone is required to have nowadays. The article tackles the issue of media education and underlines the significance of the search for new approaches in the light of information risks, an unstable position of professional journalists and an increasingly important role of horizontal communication. The authors of the article study the models of media educational activity by contemporary foreign and Russian researchers and give an overview of the most effective techniques.

The article provides an example of implementing a new teaching technique in the shape of a number of youth projects under the title *Medianavigator*. As for *total journalism*, its potential, efficiency and limitations in forming media competence in young people are examined. The authors present results of the preliminary research into media demands among high school students, as well as their awareness of an information agenda, their ideas of journalism as a profession and their abilities to solve ethical problems. It can be inferred that their level of media competence is rather low. The article analyzes results of the change in media competence that happened after the event that gave the students an insight into the professional activity of a journalist. The questionnaire survey of the participants shows that they acquired a better and altogether more realistic understanding about journalism. They recognized the importance of instrumental competence related to the target audience, information dissemination and the social function of a journalist. The students worked out a scale of true-false information and learned to work with respondents. They also acquired some skills in journalism ethics, critical thinking, and data processing. The article summarizes the advantages and disadvantages of the genre of *total journalism* as an interactive model technique in the sphere of media education.

Key words: Media education, media competence, total journalism, Festival *Medianavigator*, project, media literacy.

Introduction

The talk about professional journalism education has long been a matter of heated debate for those working as journalists and those studying journalism, which, to a certain extent, signals important issues in the media itself. Digitalization, globalization, technological progress, and artificial intelligence are the notions that determine the post-industrial society where educational activity has to adjust both content-wise and format-wise.

Western scholars and journalists actively discuss the notions of contemporary journalism and journalists. More and more often, journalism is viewed as a “liquid”, “dynamic set of practices and expectations” [Deuze and Witschge, 2017] much affected by rapid economic and cultural changes and development of new communications technologies all over the world and “without a clearly defined educational curriculum or even distinct pedagogically enforced style of thought” [Anderson, 2014, p. 64]. “The digitalization of content has radically transformed the media industry. Now that every Internet user can commit acts of journalism, professional journalists are in dire need of a redefinition of their work and purpose” [Kayser-Bril et al, 2016].

We can identify a number of difficulties that modern Departments of Journalism face these days both in Russia and abroad.

In our country, the first problem is the attitude to journalism as practical media activity that seems to have ceased to be an elitist institution due to the development and easy access to communication technologies. There is obviously little or no correspondence between a deep scientific background and an underprivileged status of a journalist on the global arena.

Secondly, multiple attempts to enter the international arena result in almost total negligence to the valuable regional component, whose study might in fact specify the local identity of the community and the regional journalist. Besides, the Soviet concept of journalism is still predominant in Russian universities and is based on the idea of exclusive qualities of journalists, their moral responsibility and their function of educators and mentors. However, the reality of the current media system and students (the so-called online generation) proves that they do not feel the need for supervisors and are quite content with horizontal communication despite the potential risks it may bring. Some of them include being susceptible to manipulation, being unable to verify news and other propagated content and having a vague understanding of what is true and what is false. The teacher is presented with a serious choice: to either follow the tried and tested principles or enhance his/her media competence, preferably sooner than students do theirs, before actually teaching them these new skills. One question that is still open to debate is how to deal with the fact that although modern students and applicants are technologically literate, they are incapable of being critical and cannot detect manipulation with information or control communication.

Similar problems are observed in the west.

Semi-structured in depth interviews with journalism students, professional journalists and educationalists were conducted and published approximately at the same time in Australia, Turkey, and the USA [Ferrucci, 2017, Ercan, 2017, Lynch, 2015]. The interviews focused on the current state and future of the journalism education and the journalism profession in the era of “digital transformation, with news provision moving from institutionalized settings to other pathways of communication” [Joseph, 2017, p. 469].

The findings of the interviews testify that all of the respondents are highly critical of journalism education nowadays. Their criticisms concerned the following:

- “universities should prepare students to work in all media, whether it be print, broadcast, audio or, especially, web, and help them understand the similarities and differences between the media” [Ferrucci, 2017, p. 6];
- “universities need to do a better job preparing prospective journalists to tackle complex stories and to understand how context matters and news tends not be an isolated event... and to meet deadlines [Ferrucci, 2017, p.7];
- “the rigidity of an academic system inadequately designed to provide and support the flexibility, immersion, iteration and professional currency that are such necessary attributes of the professional preparation of 21st-century journalists” [Lynch, 2015, p. 33].

In the Proceedings of the Russian applied research conference “Media education: What to teach modern journalists and media professionals?” [Media education and career guidance: What

to teach modern journalists and media professionals, 2016], the authors, some of them practicing journalists, introduced their idea of future journalism education. Thus, [Amzin, 2016, pp. 7–11] in trying to work out “what the basic journalism education lacks”, Aleksey Amzin says that all trainees learn how to work with sources of information, find what is newsworthy and write texts rather quickly. He notices that there are still a number of skills students do not acquire while studying at Departments of Journalism, which eventually leads to a professional crisis. The first crisis is linked to no experience of editing, which is highly important for adjusting the text structure to better express the author’s viewpoint. Other predicaments are the ignorance of media management and lack of leadership skills, little support from the professional community and so on. Artem Galustyan believes that a student has to perform the function of a micro-manager and take part in the process of creating new material and its edition [Galustyan, 2016, pp. 16–17]. In this relation, many people mention the ethical component of the profession that can only be felt in practice.

All specialists and researchers in the field of journalism advocate that the system of education should be based on a multiplatform solely for the reason that the target audience is now all there, on the internet and in social networks. Not surprisingly, the authors of the Proceedings underline the importance of developing skills for using cutting edge technologies. Some researchers, including K. Nigmatullina, focus on the need for making use of technology in order to make regional media just as modern and up-to-date as federal media, which is what technological effectiveness is all about [Nigmatullina, 2016, pp. 46–52].

Therefore, the activity aimed to form media competence and media literacy has to, first of all, meet the requirements of the media field and, secondly, the peculiarities of participants, especially their age, expectations and awareness of journalistic work.

In line with the above-mentioned claims, two common approaches to journalism education were developed in the western world. They are: the teaching hospital model and the entrepreneurial model. The first one was introduced by the Carnegie-Knight Initiative on the Future of Journalism Education and modeled by universities in the USA, Europe and Australia. The teaching hospital model “offers a mix of technical skill and conceptual and ethical acuity by offering journalism students a curriculum that integrates them and their coursework into a working newsroom staffed by professional journalists but housed in a university. Proponents argue that this curricular model offers “real-world connection” and an educational experience that creates individuals aware of the crisis afflicting journalism, the technical tools available, and the organizational realities and obstacles that determine the deployment of these resources” [Creech and Mendelson, 2015, p. 153].

An example of the teaching hospital model is the Integrated Journalism teaching news platform at the University of British Columbia described in [Joung and Giltrow, 2015]. The course publishes an online news website three times a year focused on Vancouver issues and events with the faculty members, all former journalists, acting as hands-on editors.

The second model is entrepreneurial journalism. It demonstrates the shift in the industry to “individual traits, skills, attitude, and mindset” necessary to “monetize content in innovative ways, connect to publics in interactive new formats, grasp opportunities, and respond to (and shape) its environment” [Deuze and Witschger, 2017]. Such courses and degrees exist in the United States, the United Kingdom, Canada, France, Colombia, Mexico, and The Netherlands.

Anderson discusses both approaches and finds them faulty. Ferrucci’s as well as Creech and Mendelson’s findings support his opinion. Introduction of digital innovations in journalism and wider use of the Internet can also mean a disruption in the existing educational models, the same as in business [Creech and Mendelson, 2015, p. 142]. Putting too much emphasis on “doing a good job teaching technology, there is too much focus on it to the detriment of traditional journalism skills” [Ferrucci, p. 1] such as critical thinking and media and news literacy as well as social responsibility and ethical standards [Jolls and Wilson, 2014, Dalton,

2017, Gasher, 2015, Press, 2015]. According to Young and Giltrow, “much of the curricular discourse over the past decade around innovation in journalism education in North America has focused on developing and expanding learning outcomes related to digital media and online journalism environments. These developments, while generally fruitful for students’ ability to recognize, know, reproduce, and apply journalism technologies, have occurred against a backdrop of deinstitutionalization of news and mainstream media organizations” [Young and Giltrow, 2015, p. 46].

According to Anderson and Press, journalism education should reach out both for the amateur, “part-time or momentary journalist – the citizen who occasionally, but not always, engages in media production or dissemination of information of great public import” as well as “the smaller but by no means intellectually diminished crop of full-time journalists with the set of new and traditional skills that are increasingly required of them in the rapidly shifting job market” (Anderson, 2014, p. 67; Press, 2015, p. 111). Journalism schools should provide hands-on knowledge about the journalistic process enhanced with the study of news media across the university campus, and bringing some realworld practice to theories of news media production from different academic disciplines [Press, 2015, p.116].

Thus, a need in new learning outcomes is stated. These new learning outcomes must “help students become resilient, adaptive learners, researchers, and journalists on the leading edge of the profession, with the capacity to deal with real world innovation... through “situated,” “authentic” teaching and learning [Young and Giltrow, 2015, p. 47]. The previously taught “replicative” journalism skills should give way to the “applicative” to “interpretative” [Young and Giltrow, 2015, p. 60].

Materials and methods

The Festival of journalism projects *Medianavigator* has come as an effective solution to educating teenagers and youth in the field of media that the Chair of Journalism, Tyumen State University, has worked out. The Festival is meant to discover and support creative initiatives on the part of the local youth in the media field and to help them acquire and develop their expressive skills and ability to understand the role and importance of the media. As for participants, many people are welcome to contribute to the event: students with Journalism as their major, students of other majors, high school students, young journalists, and experienced media professionals.

All participants are divided into several groups. The biggest of them is made up of freshmen, sophomores and high school students, who function as civil journalists. Their task is to collect information, process it, produce texts and post them on platforms – on the website of the festival “Medianavigator” (<https://medianavigator.utmn.ru/non-stop/2017>) and in social networks (the official page of “Medianavigator” in “VK”: https://vk.com/medianavigator_utmn)

This group has to be able to work with e-texts, have an account in “VK”, post content, have basic photo- and videographer’s skills, have experience of registering on websites and other media skills.

The other smaller groups are managers and experts who are supposed to be senior students majoring in journalism. Some of them are editors; they assess the quality of materials, edit and correct texts. Some are supervisors who do preliminary work, i.e. search for spots and organize the work of school students. Another important duty of the supervisor is to help create and format the material delivered by the students. It should be noted that the supervisors are not to interfere in the work of the “non-stoppers”, but they might provide assistance if needed. It can be done only by giving tips or offering their own options in the worst-case scenario. Thus, the group should have the knowledge of editing, managerial and organizational skills, communicative skills and empathy.

The third group is teachers-organizers, coordinating supervisors' and editors' activity, and university administration. They do the final editing (editor-in chief) and provide technical support.

Every year the festival "Medianavigator" has a new slogan determining the locations the civil journalists will head to. In 2016, the slogan of the festival was "Change the city with Tyumen State University!" and ensured news coverage from the university departments or city spots that are in some way related to the university. The locations themselves had to be of interest to school students, too (for example, a scientific laboratory "FabLab" or a city bookstore for friends "No one is asleep").

A day before the event, professors together with master's degree students organized a workshop on creating texts and technical skills necessary for working under pressure of a deadline. The information was followed up in social networks and on the festival website.

All the participants who had already signed up had to show up for a briefing at the time and place designated by the supervisor. They had to then head to the allocated spot in the city, collect the necessary data and return to the computer class to process and post the material.

By the end of the day more than 100 articles (information items) of various formats (notes, photos, posts, and videos) had been posted on the website of the festival and in social networks.

Medianavigator has encompassed a number of formats to meet the media objectives. In the competition part of the festival, participants present their projects before a panel of judges and get an expert opinion. Contestants are invited to attend workshops, get a glimpse in the workings of the media centre of the Festival and even get a chance to produce and promote content with the help of various media platforms (TV, radio, social networks). The crucial part of the Festival is non-stop media in the *total journalism* format. In our opinion, this kind of format has a rich media potential. Thus, setting a rigid deadline and ensuring there is non-stop broadcasting make contestants of the Festival raise their awareness of what a fact is and how to work with it. Besides, the participants find themselves in a situation where the accustomed assumptions about news are reviewed and the information agenda is overhauled.

Thus, we have studied media-educational practices, namely the Festival of journalism projects *Medianavigator*, and one of the many techniques called *non-stop journalism*.

To meet the objectives, a poll, an experiment, and a focus group research had to be employed as research techniques.

Discussion

The issue of the most effective ways and techniques in terms of media education has always kept both scholars and practitioners baffled. In the West, it resulted in the fact that journalism education is now considered to be at a transition stage. New degree and non-degree programs are evolving highlighting "different kinds of immersive professional experiences, from internships at professional journalism outlets to campus media outlets... tacit accumulation of knowledge" [Young and Giltrow, 2015, p. 54], "better citizen interaction through participatory services, tools, and new ways of making Journalism, and "Total Journalism", which makes better use of social research techniques, technologies, and automation models for a high quality Journalism – watchdog and accurate, offering a public service, added value, and socially useful tools" [Lopez Garcia and Rodriguez Vazquez, 2016, p. 57].

Russian researchers I.A. Fateeva and I.V. Zhilavskaya have analyzed fruitful empirical material and identified the techniques that are of methodological importance to our research.

I.A. Fateeva suggests that the media-educational concept should be rooted in the theory of media activity rather than the theory of communication. Thus, the practical approach will serve as a basis for media pedagogy and mean "a complex acquisition of practical skills of using the media and creating various media texts"; it is the approach used "to determine the choice of

this or that pedagogical technique” [Fateeva, 2007, p. 26]. The scholar names forms of activity that media education has to be based on, including the mastery of creating media texts through active participation in media education projects of varying scopes [Fateeva, 2007, p. 34].

In some articles, I.A. Fateeva is developing the notion of media educational project and defines it as “a unique media educational activity of an active type, having a beginning and an end in time and aimed at creating a certain unique media product” [Fateeva, 2015, p. 50]. The scientist mentions the high efficiency of the technique and its system-building role that it plays for all types of modern education.

A media educational project, in I. A. Fateeva’s understanding, is a particular case of pedagogical techniques, namely the method of projects. “The major learning outcomes of this technique are skills of media production that students (also known as project participants) are to acquire [Fateeva, 2015, p. 41].

I.V. Zhilavskaya, the author of “the interactive model” of media education believes that effective techniques are those that meet the strategies of dialogue-type communication, interaction between the audience and the media [Zhilavskaya, 2009, p. 118]. She is convinced that a media educator can implement different methods, but “a media educational project has to be viewed as a core educational technique in the media field” [Zhilavskaya, 2009, p. 161]. A media educational project is studied within the framework of media-related activity and can be attributed the following features: “In this case, we consider a media educational project in the media field to be a limited in time, intellectual and technologically advanced activity of actors of media activity, aimed at creating unique information product, having social value and forming a media environment” [Zhilavskaya, 2011, c. 110].

The above-mentioned definition is used both by scholars and practitioners of different media educational models. Representatives of A. Fedorova’s scientific school emphasize the importance of implementing interactive methods and productive forms in the educational process that can develop critical thinking and a new educational environment [Chelysheva, 2009; Bondarenko, 2008; Fedorov, 2001; Fedorov, 2007]. Professional journalists unanimously agree that this technique is highly effective in meeting the objectives of media education and in developing media competence of the younger generation.

The review of works on this subject-matter has revealed that media projects can take numerous shapes: professional media (corporate and educational media, pages for kids and youth etc.) [Zhilavskaya, 2008], educational unions (media schools, schools of journalism, workshops, clubs and studios under federal and regional newspapers and magazines) and creative events and actions.

The technique of non-stop journalism that has become an integral part of *Medianavigator* implies the usage of these types of activity. The technique comprises the principles of total journalism developed by the journalists of *Russian reporter* (“Russky reporter”). “The total journalism format means broadcasting news from different parts of the city 24 hours non-stop. A constant stream of content provides coverage of people from all walks of life whether it be academicians or bums, opposition figures or designers, doctors or police officers”, says one of the inventors of the format [Tarasevich, 2013]. The information received from different parts of the city in the form of text messages and photos is then posted on the website in real time. One of the features of *total journalism* as a method is its incredible impact value. R. M. Granovskaya in her book *Elements of practical psychology* [Granovskaya, 2010] points out that the method of immersion is mostly based on compulsion, which makes it different from the method of persuasion, thus capable of overcoming resistance and eventually the obstacles it creates for teaching. The author of the book also associates the method of immersion with pleasure, relaxation, play, involuntary increase of attention span and discovery of creative capacities. The method of immersion is traditionally used in pedagogy, psychology and teaching languages. We can trace its origin to Ukhtomsky’s theory of the dominant [Ukhtomsky, 2002]. It is essentially

about inhibiting other stimuli and directing a person to a certain goal, completely and for a long time. A more or less stable focus of attention can form a dominant (of thinking, of perceiving). Immersion, just like in the case of *total journalism*, is both a genre and a method.

Thus, the technique of a *non-stop* media project based on the principles of *total journalism* has a number of features.

Results

1. The preliminary stage of the research.

Right before the Festival we conducted a survey of media competences among Tyumen high school students aged 13-17 so as to narrow down the types of the target audience (it was done as part of the graduation work of a graduate student in journalism A. Nechetova). A poll, an experiment and focus group research helped identify the peculiarities of media consumption, the informative map of the world (an agenda), a level of information satisfaction and a stereotypical image of the journalist and the profession of a journalist, all based on the current experience.

The results of the poll and the survey show that teenagers do not have a need in the media as a source of news; they seem to exaggerate their increased awareness of the “agenda”; moreover, they have a vague idea of other sources of information, have difficulty differentiating between journalism, PR and advertisement, and have a hard time verifying sources of information. Thus, some rank social networks and internet-editions as their primary sources of information, while failing to name exact media sources or names of journalists. What interests teens the most is accidents and criminal news, least of all politics. Watching teens’ behavior (an experimental class of Tyumen school no. 49), studying their accounts, reposts, links to groups, friends-oriented content indicate that the content of public groups is not age-appropriate. The groups some school students are subscribed to often contain violence-related posts, erotica, cruelty etc. Undoubtedly, these results, backed up by numerous studies, cause much concern among teachers, parents, media professionals and society in general (see Knizhnikova, S.V. Media production and propensity for deviant behavior of children and youth. *Media education*. 2017. no. 3, pp. 91-103).

The experimental games the school students played (business role-playing games *Press conference*, *Talk show* and *Media texts analysis*) made it possible to conclude that teens have a distorted image of a journalistic profession. According to their beliefs, a journalist is a scandalous liar who readily crosses the moral line to get hold of some information. On the whole, as far as the classification of media literacy suggested by O.A. Baranov [Baranov, 2002] is concerned, the majority of respondents are at a “low than average” level, with two thirds of them having a position of a passive observer.

2. Results of the survey of the *Non-Stop* participants. While planning the media educational event, the organizers decided on the genre related to civil journalism. It was supposed to facilitate immersion and involvement, bring about entertainment and pleasure, and stimulate creativity to get some insight into the profession of a journalist. In 2016, more than 100 people signed up to this event. All the *Non-Stop* participants were then asked to fill out a questionnaire, 36 of which were selected for consideration, 20 of them were filled out by school students (aged 14-17), and 16 – by university students (aged 18-22).

The questions were open as it was highly important for the pilot research to get as many comprehensive answers as possible in order to identify some key issues and to understand what media competences *Non-stop* develops in participants and how having been plunged into journalistic work changed their idea of journalism as a profession and how it influenced their media literacy.

The questionnaire included some questions for unveiling the reasons and motives that influenced their choice of a future career: “Would you like to become a journalist? Why/Why not?” Twelve out of twenty school students were positive, one was having second thought, and

the other seven said they would not. Worthy of note is that the teens attribute numerous characteristics to the profession and those who chose it as a future career seemed to a little over-romanticize it: “Being a journalist is one of the most exciting jobs as you always keep up-to-date with important news”; “This profession helps you constantly develop yourself as a personality, interact with interesting people, become famous and be aware of the latest news”; “It is an interesting and creative job meaning you have to always contact with people. A journalist is always in the center of an event, which means an active lifestyle”; “The profession of a journalist helps you develop your eloquence” etc. Judging by the comments, creativity and communication are considered most important, whereas prestige, public nature and self-improvement are given a much lower position. The school students were expected to focus on themselves and their character, which is why some of the answers mentioning an audience and a reader seemed quiet out of the ordinary.

Those who chose not to be journalists mostly produced one-word responses, and some said that they had already chosen other professions. One of the odd answers though was the following: “I do not want to be a journalist. Total journalists only need the respondent’s speech”. The reaction makes us ponder over the key issues of total journalism as a genre: deep immersion and involvement into the process; besides, the educational nature of the electronic edition does not imply a certain live audience or their expert opinion or feedback. It is remarkable that only one person out of 36 pointed this out. Luckily, it is the only person who gave a categorical answer due to the real difficulties of the journalistic profession.

Some other profession-related questions were asked in the questionnaire: “Why have you decided to take part in the *Non-stop*?”; “Has your image of the journalistic profession changed after the *Non-stop*?” What is the essence of the profession of a journalist?” Some school and university students said they were interested in the event itself and wanted to try themselves in journalism and in total journalism as a new format (with a strict deadline); they wanted to get new impressions, flaunt their talents, test their abilities, interact with other students etc. Most of them admitted that they had not changed their image of the profession (32 people), however, some said they now had a better idea of what it was like to be a journalist.

The answers reflect major goals and objectives of journalism, and some answers contained certain details that respondents found worth mentioning: “After the event I changed my opinion of journalism for the better. The main idea of a journalist is to relay necessary and trustworthy information to the reader”; “The meaning of such profession is to be constantly searching for current interesting information, to understand it correctly and to provide proper coverage”; “The main thing is to quickly convey a message, a fact, by all means. What is more important is access to *information*”; “To cover ongoing issues and collect information about current events and burning issues of today”; “Finding a press event to entice the reader and writing about it in such a way that the reader does not fall asleep reading it are things a journalist has o master”; “It is of course about choosing the right words and making a text easy to digest” etc. To find a press event, to use good language skills and meet deadlines are abilities that help a journalist look at information at a different angle. The students supposedly found it rather difficult to use an instrumental competence: “My idea of a journalistic profession has not considerably changed. All I have realized from my own experience is that it is not as easy as it seems because such work takes a lot of free time, patience and perseverance”.

8 out of 36 questions were devoted to the social mission of journalism. The respondents used the concepts of truth, honesty and authenticity: “The main idea is telling reliable information to the audience and being true to yourself and to people around you”; “As I see it, journalists have to provide reliable information in a clear way”; “A journalist is the one who makes a difference in the world of justice and injustice, focusing on problems and trends, analyzing them and providing full coverage of the current situation in order to change it by deed not just by word”. By mentioning special skills a journalist should have, the students expressed

the whole idea of what journalism is. To their mind, a journalist is responsible to the society, s/he has to confirm to its rules and be an expert in social problems, i.e. perform the function of a teacher or a mentor. To be a good journalist, one has to be aware of the true-false (truth-lie) opposition, manipulative maneuvers and the need to verify information. Reflecting on justice issues had reportedly helped the students recognize the real standards of the profession (the importance of factual information, accuracy, reliability), which the *Non-Stops* supervisors had always set. The supervisors were surprised when students started complaining when they were not allowed to write a whole essay or change some last names, they were also not happy about having to look up some extra information on the Internet.

There was a cluster of questions in the questionnaire aimed at finding out exactly which journalistic skills school the students and freshmen gained in the practice, including the abilities to:

- 1) select a topic
- 2) find sources of information
- 3) acquire communicative skills when talking to other people (starting a conversation, getting acquainted with other students etc)
- 4) manage their own time (learn about the timing, find a location etc)
- 5) create a text of a certain genre (finding the right words, organizing a text etc)
- 6) be prone to self-reflection, self-assessment, and self-criticism (assessing oneself and one's work, value of one's work and its relevancy)

22 out of 36 participants faced difficulties selecting a topic. The most common replies were: "I was struggling when trying to put my ideas into words, there was so much extra information in the original text that most of it had to be discarded after all, which was actually more than just a half of the text". Some even complained that all they could do was write some discursive essays, while what they were asked to do was supposed to be clear-cut and concise.

The *Non-Stop* participants also noted it was quite difficult to work with informants; it was especially hard for them to extract key information and keep the conversation going; some felt embarrassed when getting acquainted and establishing communication. Concentrating was another obstacle. Five of the contestants had a hard time focusing, as well as collecting their thoughts and concentrating. It was mostly due to too many people in the computer lab. Four of the participants found it challenging to organize their work, manage their time and follow their plan of action.

Out of all the first-year students only two doubted they would want to become journalists in the future, while the other fourteen had not changed their mind and remained content. Their answers were not particularly different from those given by the school students though more detailed and verbose as the students used terms to describe the basic journalism skills.

To sum up, the results of the survey could partially be explained through texts posted on the website. According to the editor-in-chief's opinion, the drawback of *Non-stop* texts was triviality in titles (quite often similar titles), clichés, and superficial information about either a character or an event. The good thing about them was that almost all the texts were in the form of notes and met professional requirements.

A survey was also conducted among the groups of editors and supervisors, and 4-year students. They took note of certain details as they watched school students and freshmen working. Being new to the profession, they did not fancy the genre of notes much and the limit of 1000 words it imposed. As it turned out, what they did want to write was texts in publicist and analytical styles i.e. feature stories, essays, and extended interviews and so on. School students complained of being tired, they also found it difficult to work with texts and got upset when their supervisors had to correct serious factual or other mistakes. The supervisors, who were only a little older than the applicants, were greatly surprised at some school and university students' arrogance and a slight "star dizziness" that they suddenly got.

Conclusions

Thus, *Non-stop* is said to have influenced the level of media literacy, made a difference in shaping an image of a journalistic profession and helped develop media competence of school students and first-year students. They learned how to work with sources of information and texts and what standards and rules to refer to, they became aware of the responsibility for credibility and objectivity before the audience. Their understanding of journalism as a profession had become considerably more complex. The comparative analysis of the preliminary research into the image of a journalistic profession (as described by school students) and the results of the questionnaire among the *Non-stop* participants, the discrepancy is apparent. Although most students have stereotypical, destructive, discredit perceptions about the profession (a journalist is an amoral brawler and stops at nothing to get information), the participants of *Non-stop* seemed to have shown that they did not have rose tinted glasses on as for what role a journalist plays in the society. They managed to see the good side of that job (a journalist is hardworking, creative, outgoing and capable of working with information quickly).

By verifying information, students gained experience of how to use journalistic etiquette and what to do with facts, thus developing their critical thinking. Senior students practiced editing and managing other journalists, which also increased their media competence.

It is only natural to assume that there are a number of advantages and disadvantages of such a media educational event that immerses students in an environment with strict editing deadlines.

The disadvantages are the following:

- The press event is for a very limited circle of people and can even be called ‘private’; nonetheless, it means such an event attracts a certain group of people (some school students taking part in the event might be future applicants), motivates all contestants, but is not meant to evoke a grand-scale response;
- Journalistic works produced during the event are not aimed at raising social awareness or reflect controversial or social conflicts;
- Being sometimes ignorant of certain journalistic standards may lead to problems with ethics.
- A relatively low level of amateur work;
- Texts that students create are often subjective, biased and based on their own cultural experience; it is especially hard for school students to become more open-minded in this connection and get rid of their stereotypes;
- If all the texts that have been produced were to be viewed as a single “total” texts, it would be obvious that some information is either imbalanced, excessive, or redundant;

The advantages of the event are as follows:

- The conditions of deadlines are especially realistic;
- Participants feel encouraged and are excited to get their work done;
- Some tasks are highly demanding and require a constant concentration of effort; it is often challenging for students to adjust to new forms of work;
- The event helps form professional working standards and teaches how to work with data.

Implementing the technique of *Non-stop* within the frameworks of a media educational project helps achieve a number of goals:

- serving as a media educational tool
- providing vocational guidance (forming a pool of applicants)
- promoting the university (a hundred posts related to university appear on the website in just one day);
- creating a positive image.

School students and university students had to meet the requirements of completing all the stages in order to create professional journalistic material. Working with the website and posting news there and in VK groups, the students plunged in a new reality determined by the news agenda.

A multi-dimensional university image is being created before their eyes. At the local level, participants acquire media activity experience; they learn how to verify information and how to not be susceptible to manipulation. Such skills may also be useful in other spheres of life. Therefore, the consumer appears to be under protection when being bombarded with various sources of information. Media competence helps to relevantly use media techniques as a means of personal growth or professional development, and generally raises social awareness and social activity.

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Media literacy education

Electronic educational environment as the tool of manager student media competence development

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Abstract. The introduction of distance learning forms in the educational process at universities in the modern conditions of society development raises the issue of the readiness and the possibilities of the electronic educational environment concerning student media competence development. The consideration of this issue concerning the application to managerial specialties is particularly relevant, since the preparation and the adoption of managerial decisions actualizes the skills of work with media texts, requires the development of critical and imaginative thinking, and the ability to evaluate information reasonably. The aim of the study was the evaluation of EEE effectiveness use as the tool for the development of a manager student media competence, its resources and limitations in the modern educational space of Russian universities. Russian universities (N = 4), training managers, became the empirical base of the study. The research method is the questionnaire survey of students (N = 325), supplemented by focus group study materials. 11 university professors with the experience in the e-learning system took part in the study.

In the course of the study, the restrictions were established on the use of the electronic educational environment, such as: the absence of an individual approach by a teacher; low efficiency of the test system in the development of such competencies as analysis and the evaluation of media texts; the absence or a small amount of tasks, including the analysis of documents, the drawing up of summary analytical tables and the visualization of information. And the study also made it possible to identify a number of opportunities for the use of the electronic educational environment as the tool of a manager student media competence development: the development of knowledge about information resources, information systems, information communication technologies, media space and its components; the understanding of the place and the role of a person in information society; the ability to separate propaganda, imposed information from the presentation of facts, etc.

Keywords: media competence, media education, manager students, electronic educational environment.

Introduction

During the era of social development key process informatization and globalization, the media space is transformed significantly, becoming more dynamic, interdisciplinary and international [Gutiérrez-Martín & Torrego-González, 2018]. A significant media influence on the formation and the development of individual, business and professional qualities of a person requires purposeful work on the part of educational institutions [Cheung, 2005; 2009; Reid & Norris, 2016]. This circumstance emphasizes the difficulty of media management teaching and

the rethinking of higher education technologies in this field [Förster & Rohn, 2015]. A special attention of researchers from developed countries is devoted to the inclusion of new media technology teaching in the traditional educational process [Benhamdi, Babouri & Chiky, 2017], the study of the factors that affect the online performance and student performance [Zhu, Valcke, Schellens et al., 2009].

The importance of media education development, as the trend of learning, whose goal is to teach population to work with information coming from the media space, to analyze and critically perceive incoming information, to form its own vision of a situation, its own individual position is not questioned today [Cheung, 2009; Lauri, Borg, Günnel & Gillum, 2010]. Media education allows people to exercise their right to expression freedom and information [Rowe, 2014], which not only promotes personal development, but also increases social participation and interactivity [Fedorov, 2015]. Without reliable sources of information about the changes in various spheres of life, without critical analysis of this information using media resources, and without constant interaction with the media environment, it is impossible to make a balanced, an optimal and an effective management decision in the modern world.

Materials and methods

The reasons of media education relevance, which were justified by L. Mastreman in 1985 become more complicated and strengthened with the development of information technologies. The understanding of media education as an extended long-term social and educational activity, within which an information culture should be formed based on respect for the values and customs of all peoples and nationalities, and on respect for cultural diversity [Korochensky, 2003]. At the same time, a special importance of media education and the formation of media competence in the current conditions of international relations development, the information struggle [McMahon, 2003] and the influence of mass media on the consciousness of citizens, are acquired in the process of manager expert training. The preparation and the adoption of management decisions actualizes the skills of work with media texts, requires the development of critical and imaginative thinking and the ability to evaluate information reasonably. Modern e-learning systems are an effective multimedia tool intended for use both in the traditional educational process of an educational institution [Kabalnov, 2009] and in the professional development of developed managers.

The aim of the study is to assess the effectiveness of EEE use as the tool for manager student media competence development, its resources and limitations in the modern educational space of Russian universities. Russian universities (N = 4), training managers, became the empirical basis of the study.

The leading method of research was the questionnaire survey of students (N = 325) within the specialties "state and municipal management", "management", "personnel management" of the full-time course of study in two levels of preparation: bachelor degree - 2nd, 3rd year; magistracy - 1st and 2nd year. Such a sample is justified by the fact that the use of e-learning in core disciplines is envisaged for the recruitment of 2015, 2016 according to curricula.

The results of the research were supplemented by focus group study materials, in which 11 university professors took part with experience in the e-learning system. The following issues were discussed during the focus group survey:

- e-learning opportunities for the development of working skills with media;
- the main problems and the shortcomings in the practical work with e-learning system in the focus of media competence development;
- the trends of EEE improvement as an effective tool for media competence development.

Discussion

The use of e-learning within an additional education organization is of particular relevance: advanced training and retraining programs [Silverblatt, 2016]. Due to the need for continuous professional development in terms of new technology and management tool mastering [Buckingham, 2003], business planning, the search for effective management methods for managers, organization administrators and government agencies, the issue of work and learning combination takes place [Chu et al., 2014]. The application of e-learning system in supplementary education programs can become an effective tool for necessary skills [Potter, Thai, 2016].

In the context of higher education modernization in Russia and the introduction of distance learning forms [Gladilina et al., 2016], the issue of the electronic educational environment (EEE) role in the development of student media competence is re-posed. Are new information technologies a significant resource for knowledge and media operation skills development? The contradictory nature of this issue, conditioned by the lack of built-in and adaptability of EEE in the training of modern experts, illustrates certain risks and limitations in its use [Frolova, 2017].

Researchers emphasize the importance of creation in the context of a common space school between the poles of traditional authoritarian school culture and interactive creative media culture [Rantala, 2009]. There is a stable understanding of the need for media education of students in European countries. According to the performed studies, the need for media education is stressed. A regularity is revealed: the students with a critical perception of the media space have a higher need for relevant skills development [Küter-Luks et al., 2011]. At the same time, less than 5% of surveyed students understand the essence of "media education" concept in Russia. An insufficiently developed media competence of Russian population and the perception of certain things, the so-called "grandmother's competence syndrome" and "child's competence syndrome" [Tarkhov, 2016] affect the citizens' desire to learn and develop their work skills in the information space. The federal state educational standard of higher education does not provide special disciplines aimed at media competence development, and in this regard, a number of researchers describe the relationship between media education tasks with a particular subject on the basis of their own research [Podlinyaev, Mindeeva, 2016] or the knowledge branch and form the practical basis for the assignments and methods of student media competence development.

E-learning technologies provide "a wide application of multi-media and hypermedia, a remote access to distributed educational resources on the basis of web technologies, the use of a variety of network tools between students and a teacher" [Tarkhov, 2016]. However, the use of films, video stories, newspapers and magazines in the practice of teaching within the existing state educational standards of higher education is not provided for and given to a teacher's discretion. Despite the widespread introduction of e-learning systems and technologies in the educational process with the aim to develop a student media competence, in practice the issue of a teacher encouraging and motivating to introduce media literacy in education remains unresolved [Hobbs, 2004; Rogach et al., 2017]. An insufficient state regulation of the educational, financial, technological foundations for the realization of media education is a limiting factor in the development of a student media competency [Volcic & Erjavec, 2006].

The development of media competence of manager students presupposes the creation and a constant increase of electronic infrastructure potential and a wide introduction of e-learning tools into the educational process. Modern students are aware of the need for media education very keenly, they need general knowledge about the media, the skills of media text critical evaluation, the analysis of media influence [Küter Luks, Heuvelman & Peters, 2011], the recognition and the research of media political and economic context [Vraga, Tully, 2015]. However, today in most universities of Russia EEE is positioned only as an additional opportunity of student preparation, to compensate for the reduction of classroom number in the form of full-time education.

Results

Modern students own information technologies not only at the level of a "commoner": they have common ideas about network possibilities, they use search queries and social networks, but they also can display filters during the operation with media, create their blogs, place all the necessary information and know a number of special programs (53% of the respondents). At the same time, more than 75% of students noted that they spend more than 30 minutes to search for necessary information during the preparation for a lesson. The reasons of a long search for necessary information are the following ones: "intricacy and difficulty of assignments," "a large array of required information," "the inability to seek the necessary information quickly". At the same time, positive aspects of EEE use in training were also noted: "the regularity of contact with various types of media texts", "a number of tasks require a critical comprehension of information, an assessment of reliability and accuracy of sources". Accordingly, it can be concluded that EEE provides the development of analytical abilities for students, such skills as organization, prioritization, the analysis and the synthesis of information from various sources.

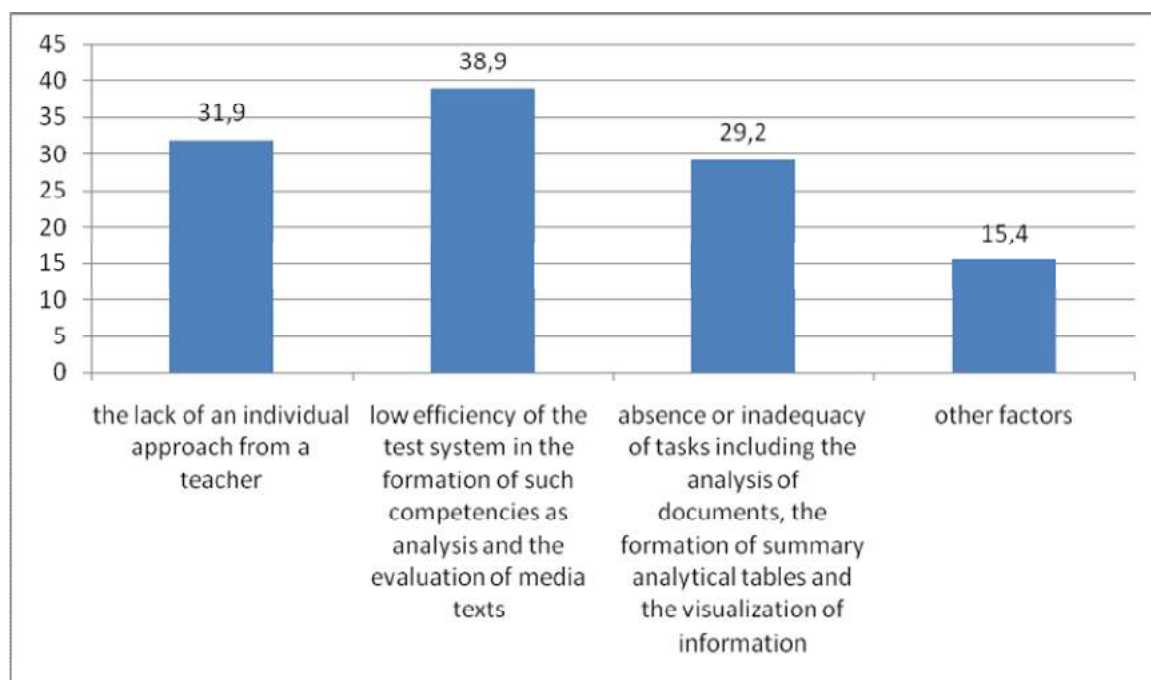
Despite the fact that 55% of respondents try to engage in e-learning at least once a week, 13% do not engage more than once a month, and 21% do tasks only during the session. Undoubtedly, this imposes a certain imprint on the quality of the performed work, and on a teacher's and a student's load during a session. During the focus of the group study the teachers noted that students frequently attach tasks in the electronic environment that do not meet the established requirements both for registration (to a lesser extent) and for content.

It is fair to note that the system of student teaching with EEE use has been applied at higher educational institutions relatively recently, which does not exclude the technical and organizational difficulties in its work. Ranking the factors that reduce the effectiveness of EEE in the development of media competence, we can distinguish the following: technical drawbacks of the system operation; an inconvenient interface; the functional weakness of EEE and the absence of a number of opportunities for interaction with other students, teachers and the scientific community. Teachers also noted the absence of an effective feedback, which does not allow to develop communication with students in the form of a dialogue, namely, the function "message", "discussion", "news" are not involved almost; the absence of opportunity for emotional activity of judgments, the development of public speaking skills, public protection and discussions, which is especially necessary for manager students.

Within the conditions of financial support insufficiency for Russian universities, the use of electronic technologies becomes the compensator reducing the number of classroom classes, which causes discontent among many students. 32% of the surveyed students believe that EEE does not contribute to the mastery of professional competence skills within the specialty. Teachers are less critical in their assessment - only a quarter of respondents in the focus group questioned the possibilities of EEE to have a positive impact on the quality of education and the mastery of professional competencies. "It is easier to dump documents into a common base than to produce a report in the audience. Full-time students speak to each other, express their position, master the material, communicating with each other.

According to the results of student survey, the restrictions on the use of electronic educational environment have been revealed. In particular, the respondents noted the lack of an individual approach from a teacher (31.9%); low efficiency of the test system in the development of such competencies as analysis and the evaluation of media texts (38.9%); the absence or the inadequacy of tasks, including the analysis of documents, the development of summary analytical tables, the visualization of information (29.2%). The greatest difficulties for students during the work with various sources of information is the assessment of these sources for their reliability and novelty. The least used ones in the educational process are the video cases and video clips, the use of which, according to students, will also allow them to develop the skills of work with information and media.

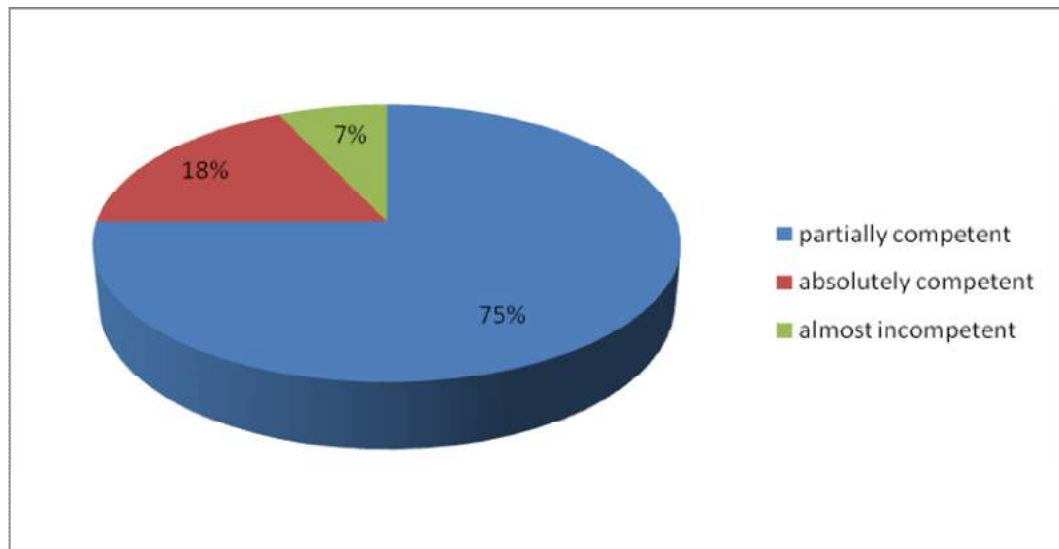
Diagram 1. Restrictions on the use of electronic educational environment according to the estimations of Russian university manager students



Positive aspects of EEE use in the educational process include the increase of independence degree during the work with media texts, the development of creative abilities of students, the skills of search, the generalization and the analysis of large amounts of information according to teachers. "With the distance form of training, it is necessary to do a large amount of independent work to obtain the necessary knowledge within a specialty. At the full-time form of education, the necessary information is given in a more accessible and expanded form. "At the same time, students (47%) noted that "the electronic educational environment promotes creativity in the work on assignments" and "stimulates cognitive activity in the field of media".

75% of surveyed students rated their competence in information analysis from the mass media as "partially competent", 18% - "fully competent", 7% - "practically incompetent". 54% claim that in order to form their opinion on any problem, they will study the information provided by 2-3 diverse sources of data, 37.5% - 3-5 different sources. However, teachers said the opposite during the conduct of a focus group study: "Students prepare the material without generalizing the information from various sources, but they choose one prepared essay or a report from student work base"; "During the expression of their opinions, students quote someone else's position often, without the knowledge of facts and the information on the problem."

Diagram 2. Evaluation of a manager student media competence development degree at Russian universities based on the results of trainee self-study



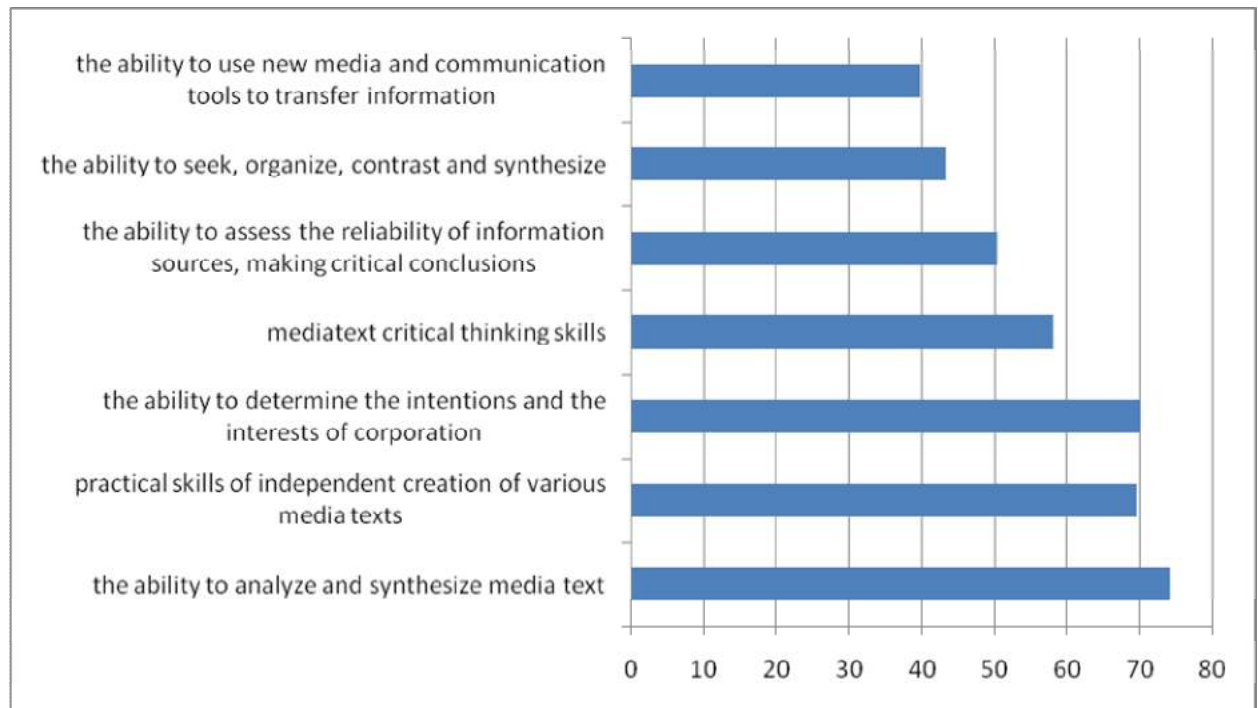
Most likely, students can not evaluate their skills with sufficient degree of objectivity during the work with information, since their self-esteem in this area can be overstated. If we consider a self-assessment consisting of cognitive and emotional components reflecting a person's knowledge of himself and his attitude to himself as a measure of self-satisfaction, then students believe that they have sufficient knowledge of information technologies, they do not write special programs, but they have the skills of search, analysis, the compilation of information and they are satisfied with their knowledge and skills in this field.

The results of the study illustrate the following possibilities of EEE use as a tool of a manager student media competence development:

- the understanding of the importance and the role of information in modern society;
- the development of knowledge about information resources, information systems, information communication technologies, media space and its components (direct-media, communication systems, mass media, social media);
- the understanding of the place and the role of a person in the information society;
- the understanding of values and the motives in information activities within the contemporary media space;
- the ability to separate propagandistic and imposed information from the presentation of facts.

Based on the results of the study, it was revealed that modern manager students have actualized the needs for the development of a whole range of media competencies, especially in terms of a media text analysis and synthesis abilities development and the abilities to determine the intentions and interests that underlie the corporate and popular production of media texts and their ideology.

Diagram 3. Actualized needs of manager students in the development of complex of media competencies



Conclusions

According to S.V. Tarkhov in his work "Media competence and e-learning: problems, challenges, solutions" e-learning is widely used due to certain opportunities that it reveals for teachers and students: "the organization of mass individualized interactive learning"; the possibility of training regardless of location; the use of educational content using various media and interactive technologies; automated control over the learning process, etc. However, they note "the interaction of students, both with each other and with a teacher using the communication capabilities of e-learning and social media" as another possibility. In our opinion, this is a controversial issue due to the specifics of the developed product of information programs of e-learning support, which are used in various universities. As the study showed, EEE as a tool for the development of a manager student media competence has a number of shortcomings, including that students do not use the entire interface and all provided opportunities. At the same time, EEE allows to use a lot of tools for student media competence development, and also expands the opportunities for education, especially for working students.

The efficiency and the effectiveness of e-learning use in the educational process largely depends on a chosen approach of an educational institution. The use of electronic environment as the "replacement or the supplement of classroom activities" does not allow you to create the necessary skills of working with information for students.

Despite the wide possibilities of communication technology use in the electronic environment, the authors identified certain shortcomings:

- The modern electronic educational environment does not sufficiently stimulate students to self-education and self-organization, the fulfillment of a number of tasks is of a formal nature.
- The technical imperfections in the functioning of the electronic training system.
- The implemented electronic educational environment does not provide opportunities for the interaction with other students, teachers and the scientific community.
- It is impossible to use the electronic educational environment as a platform for scientific discussions and webinars.

The effectiveness of EEE use as the tool for the development of student media competence is determined by a number of organizational and technical factors, such as the presence of effective feedback between a teacher and a student, the specifics of tasks that orientate to work in the media space, and the use of the communication capabilities of the electronic educational environment. A large volume of tasks, the prevalence of test items limits the effectiveness of EEE. The modern education system should be oriented towards the interests of students, where such competencies as the ability to analyze and synthesize media texts and the practical skills of its creation are claimed according to the results of the research. The revealed limitations and problems of EEE use as the tool for the development of student media competence allow us to formulate the key trends of its modernization: the preparation of relevant teaching content using all communication opportunities, including video clips and other media; the decrease of test item number with a simultaneous increase of creative task amount aimed at the development of critical analysis skills of media texts; the provision of a work quality control in EEE; the creation of conditions for the interaction with other students, teachers and the scientific community.

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Media literacy education

Formation of media competence of future teachers in the process of studying pedagogy

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Abstract. Currently, the main directions of research in the field of media education already defined. The methodology for the organization of this process in school and training institutions is developed. The formation of media competence of future teachers has become the subject of individual and collective research. However, methodological provisions must find concrete embodiment in the methodical support of educational process. The author substantiated the relevance of problems of formation of media competence of future teachers in the process of studying all-professional disciplines – pedagogy. The author identified the basic principles of teaching pedagogy in a professional educational institution, the main components of media competence of future teacher generated in the study of pedagogy. This article formulated the principles of formation of media competence of future teachers, described methodical experience of formation of media competence of students in their studying the pedagogy. The author conducted the study «Tools of media education in my profession» among the students and analyzed the results. The article indicated the perspectives of studies of formation of media competence of future teachers in the process of learning pedagogy.

Key words: media education, media competence, pedagogy, formation, future teacher, media resource, media education tool.

Introduction

The modern stage of education development is characterizing by competence orientation. The role of information competence of the professionals in terms of information society development in Russia is increasing. The rapid development of information and communication technologies, the expansion of broad public access to the content of different types (professional, educational, entertainment and others) leads to the involvement of the vast majority of children and young people use social networks, media resources of the Internet. However, this process is of ten spontaneous, not organized in accordance with the laws of the formation of the value sphere. It can lead to unpredictable consequences, detrimental to the formation of the moral world of the individual. Young people in large part does not yet possess full protection abilities of redundancy information, determine the level of the irreliability, aesthetic and spiritual wealth. Work with any type of information should be conducted primarily on the basis of a clear personal approach from the position of «moral or immoral», «helpful or harmful to me and others», «leads to personal development or leads to personal degradation». This approach is inherently - professional teaching, but it is necessary, in our opinion, each person, as a guarantee of its security and personal development.

The teachers were and remain today the main mediators in the process of immersion of the younger generation in the world of human culture. Material and technical conditions, technological tools change, but the basic principles of humanistic education do not change: subject-subject interaction between teachers and students; creation of conditions for free students

choose an educational path, formulating personal position on the manifold issues of public and private life; involvement of children and youth in creative activity. There is an obvious dependence of level of information competence of students from the level of its formation in the teacher. In the field of information competence, mutual influence is especially clear: children often learn better and faster the technical tools of information retrieval, but they do not yet have experience in setting goals for their use. The teacher should correctly disclose to the trainees the mechanisms of this goal setting.

One of the components of information competence of the person is media competence. Moving the media and in Internet has created unlimited access to a young audience. Future teachers from childhood involved in the work with social networks, YouTube. But they are not yet ready for a professional, that is pedagogically appropriate use of these tools. Formation of media competence of future teachers today is one of the most important tasks of the professional educational institutions. It is necessary to determine the methodological basis of this process, to select and test the pedagogical tools for working with the media. Mastering the techniques of media education by teachers of pedagogical educational institutions becomes an actual direction of their professional self-development.

Materials and methods

In the course of the research, we relied on modern theoretical research in the field of organizing media education. To achieve these goals used methods of theoretical analysis and synthesis, teaching experience, questioning, content analysis Internet-resources, mathematical methods. The basis for the study was our personal experience of formation of media competence of future teachers in the teaching pedagogy. The study was conducted in Kurgan Teachers College.

Discussion

In the book of UNESCO «Media Education: A Kit for Teachers, Students, Parents and Professionals» [Media Education: A Kit for Teachers, Students, Parents and Professionals, 2006] notes the increasing role of the media in the socialization of young people. Everyone, including a teacher, must master the media in the course of education throughout life. The book is a prototype of media education program for the formation of the basic qualification of secondary school teachers, which can be extended to adults outside the school system, whether it be parents, professionals in the media and whether the leaders. The development of media is becoming increasingly necessary in connection with the introduction of new digital technologies, since every citizen must seek, retrieve and produce information as well as communicate via the network. The potential of the media used for upbringing of other people and self-education, getting information from other people and getting information about yourself. At the same time, the authors of the kit spoke about the danger of coagulation and media education up to form a technical training in which «critical» theory of media measurement will be lost. Strategy of development of media education is to develop clear regulations that define the mechanisms for its implementation, training programs and plans, taking into account regional specificities. Such documents should describe the specific learning outcomes, criteria and procedures for their evaluation. At the same time, there should be consistency with the standards of teaching and significant opportunities for the flexibility and autonomy of teachers. Elements of training in the field of media education should be included in the initial training programs and teacher training, which should be available within the framework of the current teacher training. All who participate in the partnership in the field of education in the media (teachers, producers of media, parents and youth) need regular opportunities to share experiences, resources, and to cooperate in the development of new educational programs and project plans [Media Education: A Kit for Teachers, Students, Parents and Professionals, 2006, p.17-18].

Justifying the importance of media education for young people and society, A.W. Khan, Assistant Director-General of UNESCO for Communication and Information, said that young people today are among the most important consumers of new technology and information delivery formats. They can and will have access to mass media oriented to adults. However, the notion of a vulnerable child in need of protection from the dangers of the media is steadily inferior to the concept of the child as a sovereign consumer. On the one hand, children are more intensely focused on commercial interests. On the other hand, the modern media culture offers a huge variety of tools learning and interactivity. Many young people use the opportunities provided by the media to actively participate in democratic life. Media education is an instrument for the establishment of the school due to the youth culture. Overloaded curricula and the cost of teacher training are two of the many obstacles to integrate media education into school curricula. It is necessary to make a lot of efforts to get basic teachers in the field of media education by school teachers. Middle school teacher, trained in this subject, it would be better to understand the factors contributing to the socialization of young people, culture, mass media and its relationship [Khan, 2008].

R. Hobbs summarized the practical experience of media education technology to train students in grades 7-9, which allows to form such core competencies, as a curiosity, formulating questions, interpretation, synthesis and expression. In her opinion, it is necessary to create conditions for responsible use of information by students and modern technological tools. The result of media education is the students' understanding of cultural, social and personal problems related to the media and technology. The development of critical thinking can go through a dialogue about the media, through analyzing one's own interpretation of media texts, establishing links between ideas and actions of people in the surrounding life. The formation of the social responsibility of schoolchildren as participants in communication is the key result of media education [Hobbs, 2011].

D. Buckingham actualizes the problem of successes and failures of media education. On the one hand, teachers and students understand that the media play a central role in the social life in the modern world. The number of studies and training courses in the field of media has sharply increased. On the other hand, criticism of media education does not disappear. The scientist notes that there are objective reasons for this criticism - in particular, the value of research in the field of media in the UK is diminishing, the concept of «media literacy» is beginning to be reduced to functional online security or to film-making. It is unlikely that media education will become an independent educational area, as many dreamed, on the contrary, it may well remain with a low status, on the periphery of the education system.

D. Buckingham considers evolution of media education as an academic discipline. He raises how theoretical and practical training is correlated. A sharp division between «theory» and «practice» characterizes media education at the university. There are «theoretical» courses that teach media analysis, and there are «practical» courses that teach media solutions; and even in courses that involve combining them, theory and practice are often taught differently by very different people. To protect the teaching and learning media, you need to have a much better educational arguments: it is necessary to understand how and what students learn about the media at any level, and to be able to prove that what they learn, has a much wider relevance and applicability [Buckingham, 2014].

The western scientists study the increasing attention paid to the use of social networks as a learning environment. They note that the integration of social media into the learning and teaching environment can lead to the emergence of new forms of requests, communication, collaboration, identity, or have positive cognitive, social and emotional impact. K. Greenhow and C. Lewin described the social media as a space for learning about the various attributes of formality and informality. In the projects reviewed by the authors, social networks were used by trainees to manage group work (finding partners, forming groups, joint tasks), generating ideas,

communicating with peers and teachers (group discussion, questions, receiving feedback), sharing information, resources and links, evaluating and others [Greenhow, Lewin, 2016]. The Swedish scientists described the possibilities of the Facebook network in improving the integration of students into academic culture [Cuesta, Eclund, Rydin, Witt, 2016]. S. Tuzel and R. Hobbs analyzed teachers' experience of cooperation in the United States and Turkey, to organize interaction of grade 7 students through social networking in order to promote cultural understanding. Scientists have recognized that intercultural projects allow teachers to promote and understand the features of your values, share their attitude towards the media and mass culture, discuss the choice of educational programs and the use of digital texts and instruments [Tuzel, Hobbs, 2017]. There is a clear tendency to intensify the creation of student communities in social networks for joint learning.

In Russia, A.V. Fedorov made a significant contribution to the study of the problem of organizing media education of future teachers. Thus, he highlighted indicators of media competence of the modern teacher: motivational, informational, methodical, practical-operational and creative; comparative analysis of media education models; media education technology is considered in close relationship with the technology of development of critical thinking; describes the methodology of various types of analysis (content analysis of the functioning of media in society, analysis of media stereotypes, cultural mythology and characters of media texts, etc.) used in the process of professional media training of students; developed training courses on media education program for schools [Fedorov, 2007].

I.V. Zhilavskaya revealed the main characteristics of media educational environment of the university, which can be formed, be improved and which consists of global media and the educational environment in each educational organization. She described the tools and mechanisms for youth media education [Zhilavskaya, 2013]. However, she suggested that in Russia in the first place formed the pedagogical model of media education, which for a long time existed separately from the media community and outside the actual information space. Media education was regarded as a form of transmission to students of necessary knowledge about the field of mass media and the formation of skills of working with information [Zhilavskaya, 2013, p.217].

The team of authors under the leadership of A.A. Levitskaya presented a model for synthesizing the tasks of media education and media criticism for the effective development of media competence and critical thinking of future teachers, their targeted training to media education of schoolchildren. The implementation of the model is aimed at developing students' analytical, historical-theoretical, practical-creative and methodological (technological) skills. The model consists of a statement and analysis of the levels of media competence in relation to media and media texts in a given audience at the initial stage of training, theoretical training audience in the field of media education and media criticism, that is, the study of audience of methods and forms of media education, analytical and creative activity of the audience in relation to media, preparation of the audience to media education of school students, testing students to identify the final levels of media education by analyzing results. The main result - increased levels of media competence of the audience, including - in the material of the analysis the relationship of media and society and analysis of media texts of different types and genres [Levitskaya et al, 2016, p. 316-318].

I.V. Chelysheva actualized important problem in creating conditions for awakening interest in tomorrow's graduates of pedagogical universities to use the educational, developmental and educational potential of media culture. She stressed that the training of students in the process of media education activities focused on maximizing the potential of works of media culture in the organization of various leisure activities: contests, games, role-playing, improvisation and story-based games on media material. In addition, she recovered sludge large variety of activities in the process of media education: writing abstracts, reviews of creative directors, cameramen and

actors; preparation of reviews on sites about a specific topic, evaluation of their information, the aesthetic component; interpretation and analysis of critical articles media education issues in journals and scientific collections; the preparation of a plan of media education classes in school, institution of additional education; compilation of bibliography related to media literature; familiarity and direct participation in educational teleconferences, discussion, analysis discuss current socio-pedagogical problems of the region; work on media education projects using the full range of telecommunications networking opportunities: search for information, dialogue on the network, the creation of web-pages and web-quests, and others [Chelysheva, 2009, p. 125-127].

The team of authors under the leadership of Y.S.Tyunnikov [Tyunnikov, Afanasiev, Kazakov, Maznichenko, 2017 , pp. 58-59, 65-66] emphasizes that media education is a continuous process that accompanies all human life, and therefore, the formation of media competence of teachers should be viewed as an urgent task of his continuing education the formation of media competence of the teacher. One of the conditions of formation of media competence of the teacher, according to scientists, is the dynamic informational and educational environment, where change is necessary to react adequately. The authors described the structure and contents of preparedness of teachers to respond adequately to the changing information and education environment and developed a theoretical model of the formation of this readiness in the context of continuing education of teachers.

Earlier we noted that for teachers of vocational education one of the objectives should be the intensification of cultural component of disciplines, described the potential of cinema in the training of future teachers, which is, in particular, in its retrospective character, reflecting the values and lifestyle of different eras. The movie pays special attention to education and school, many films have a clear pedagogical issues include the domestic situation and pedagogical communication, disclose the nature of childhood, complex conflicts of the child's interaction with the surrounding world. Therefore, it is possible and necessary pedagogical analysis of the film from the point of view of reflecting the pedagogical processes [Hazanov, 2014].

Thus, the technology of media education of future teachers today has methodological base, created and implemented media education model. Certain forms and methods of media education future teachers are described: web-portfolio of student [Grigoryeva, 2009], student media club [Muryukina, 2009] and others. However, the specific methods using tools of media education of future teachers in the study of professional disciplines, in particular, pedagogic, are described, in our opinion, not enough.

Results

Pedagogy as an academic discipline is a kind of «window into a profession», which opens to the future specialist in its entirety relationships with real practical activities. Among the basic principles of teaching pedagogy in vocational schools, we highlight the following: focus on the formation of professional thinking and outlook of students; the relationship of ethics, value and competence approaches in the content of the discipline; deep interdisciplinary communication of pedagogy and psychology, philosophy, history, sociology, art; connection with the practical work of teachers, analysis of pedagogical situations, problema nalysis, use of Internet-resources; transformation of ethical dialogue into polylogue; organization of pedagogical discussion clubs. We develop and implement the concept of humanism teacher education, which is based on the principle of ethical orientation of vocational training content based on human and national moral values. The application of the tools of media education contributes to the successful implementation of such conditions for the formation of humanity, of teacher education as humanism and learning from each other through professional and personal contacts of participants of educational process; orientation of students on knowledge of the internal world of the child, the care, the joy of communication; the emotions of educational process; formation of Human culture as one of the main goals of professional training [Hazanov, 2014, p. 41].

In the study of pedagogy, the conditions for the formation of the following main components of media competence of a future teacher are creating:

1. Motivational worldview: media as a part of daily life and values of the spheres; combines positive motivation with students harness the power of media for personal development; a willingness to use media in the educational process; the availability of adequate pedagogical principles of using media in their professional activities.

2. Content: knowledge of the mechanisms of influence of media on the mental development of the personality, moral and social formation of the personality in accordance with the age stages of development; knowledge of types and uses of media resources and media tools, ways of access of children and youth; knowledge of the basic scientific approaches to the use of media in teaching.

3. Technology: the ability to search for and selection of media resources for child and youth audience; possession procedure pedagogical analysis of media content; the ability to promote and advance in child and youth positive media content; ability to identify and make use of didactic, educational, developing the potential of media assets; ability pedagogically expedient design media content.

Among the principles of the formation of media competence of future teachers, we highlight the following:

1. Compliance tools used media objectives and content as a specific educational theme and across disciplines.

2. All teachers use media tools (the ability to adapt them to the didactic units each academic discipline), broadcast media education experience during the training sessions.

3. Promoting student use of receptions of technology of media education during teaching practice, the analysis of their compliance with the age peculiarities of students.

4. Creating the students «media tools bank» for future professional activities.

Media resources does not dominate in the teaching of our pedagogy, but the job related to their analysis is very harmoniously integrated into the structure of the workshops. So, in a practical lesson on the topic «The teacher of modern school» we offer students to conduct a content analysis of the blogosphere of Russian online teachers' meeting - one of the most authoritative to date, of the professional pedagogical community in Internet. Future teachers must determine the thematic preferences of bloggers and neck of a thread, the role played by the blog for personal and creative expression of the teacher. Examine, inter alia, the blog of Academician of Russian Academia of Education B.M. Bim-Bad «Man as an educator and educability» [Bim-Bad, 2012] (blog was closed, but the scientist continues it in Facebook) and our blog «Soul - the sun! Career in science - is infinite» [Hazanov, 2017].

Blog of B.M. Bim-Bad - a kind of tape of historical events, not only in education, but also in public life, art, science. This blog is an excellent means of immersion in the history of pedagogy. We raises ethical questions of concern in our blog («Is kindness a weakness?», «Why is one lucky while others are forever?», etc.), publishes original poem pedagogical subjects, essays. Students studying on the basis of a blog should answer the questions: «What, in your opinion, is the meaning of life the modern teacher? Does he have a special mission?». At the same time they may wish to leave comments in the blog.

We also offer students to study video TV shows «Steps to Success with A. Kabaeva. Maria Komleva» (ether - channel 5 Spb, Russia, October 2010) [Steps to success with A. Kabaeva, 2011]. The life path of people's teacher of Russia M.A. Komleva, who grew up in the Urals and more than 50 years has worked as a teacher and headmaster of the school is rich and varied. Students get acquainted with her pedagogical beliefs, characteristics of the organization of the educational process at her school. The aftereffect view of the program is the task to analyze the grid of broadcasting of Russian TV channels and to identify, as represented in the teaching

profession and leaders of the enlightenment, which channel has the most pronounced educational focus.

Another task - study materials video conferencing TED [Performing the TED, 2014] and determine what current education issues and their solutions foreign teachers actualize, whether these ideas are applicable to the Russian education. Students are finding that foreign teachers are faced with the same problems that Russian: lack of creativity in schools, the construction respects the first teachers and students as a guarantee of positive learning motivation, the development of online education, and others.

In a practical lesson on the theme "Forms of organization of educational work", students study videos of lessons and master-classes of the finalists of the contest "Teacher of year of Russia", posted on the official website of the competition. Mission: to provide a creative communication techniques and educational work, to justify the importance of this competition for professional self-development of the modern teacher. Another task is to describe what services the Internet and how you can use when organizing remote scientific-practical conference of students; virtual tour; design activity of pupils; lesson in primary school (according to a specific discipline chosen by the student); business and professional communication in online communities of teachers. Students are also encouraged to justify their use of Internet services and describe the conditions of introduction of pupils to use ICT in the educational process.

In a practical lesson on the theme «The goals, objectives and driving forces of education», we use the potential of the Facebook. So, Professor B.M. Bim-Bad has been published a post with the statement of the famous Russian pedagogue K.D. Ushinsky about education goals. To discussion joined by experienced professionals - and get a belt with useful material problem [Bim-Bad, 2012]. We have also participated in this discussion. Students are encouraged to examine the arguments of the participants of conversation and, if desired, to leave their posts. The lesson is also given to the problematic task: «We educate or raise children? Analyze the publication of Russian Montessori Society in Facebook [Russian Montessori Society, 2015]. Which approach do you support?». Material of this post is interesting because it describes an approach to the understanding of education in foreign pedagogy, which can be compared with the domestic.

Practical exercise on the theme «Education for academic and extracurricular activities of pupils» includes the task: «Learn the Portal films of the Russian geographical society [Portal films of the Russian geographical society, 2017], describe the potential of its application in educational work. Suggest themes of events in the early grades, and a method of using a particular film». A portal opened in the Year of Russian cinema is a useful set of materials that can be used for educational and educational purposes.

We believe situational analysis one of the main ways of development of students of pedagogy. All teaching activity is essentially a daily set of events and situations-teacher interaction with the participants of the educational process. In the decision of pedagogical situations manifest the moral qualities, creativity, professional tact of the teacher, his knowledge of the age characteristics of children's development, goal-setting and professional values. A great opportunity for practicing the skills of situational analysis is feature films with pedagogically oriented content. In the course of independent study, students are invited to see two films – «Toy» (France, 1976) and «Freak from 5 «B» (USSR, 1972). Both films are emotionally saturated, rich in educational situations. Film «Toy» shows the influence of the social and psychological conditions of the child's life in his moral world and behavior. The film rediscovered mechanisms, the importance of friendship, humanity and dignity in the formation of the child's personality, the need for patience and tact in dealing with them. The film «Freak from 5«B» describes the pedagogical experiment: the teachers decided to ask the fifth-grader, characterized by the absence of concentration, and inattention to study, but kind and able to care for others, becoming a counselor in the first grade. The film shows the stages of the re-education of the

student, once matured and manifested in the course of communication with kids their best personal qualities. The film also vividly highlighted in the age characteristics of children of primary school age and adolescence, the specificity of their communication with each other and with adults. Students make the analysis of films by the following algorithm: 1. Read the story of the film. 2. Select the basic moral and pedagogical problems highlighted in film. 3. Describe pedagogical situation shown in the film. What are the solutions found characters in the film, do you think they correct? What is the educational impact on the personality of the characters have these decisions? How would you do in these situations? 4. What is the role the film in your professional development? Students are also encouraged to create a list of films for the feature educational work with students.

Every year we hold a special session dedicated to the International Day of Music, during which students show samples of children's musical creativity, reveal mechanisms to support and promote talented musically children. So, we introduce future teachers with the work of participants in the TV project «Voice. Kids» (Russia, 1TV channel; this project is best known for the students, but they know almost nothing about the activities of singers out of the project), the competition «Blue Bird» (TV Channel Russia 1), International competition of young musicians «Nutteracker» (Culture TV channel, Russia). We pay special attention to the project of the All-Russia Choral Society – «Children's Choir of Russia». Also, students get acquainted with fragments of the great musicals of the Moscow company «Ivanhoe», with the participation of talented children («Treasure Island», «The Ballad of little heart» etc.). All music content located on the sites of projects, as well as publicly available on YouTube, and used by us only for training purposes. Following the results of session students will write an essay «Children's musical creativity: Aspects of application in educational work», which reveals the possible ways to promote music among children, influence of the arts on the personality of schoolchildren.

We have developed and tested the extracurricular association «Teaching film club». The relevance of its introduction due to the fact that future teachers insufficiently aware of the ethical and aesthetic influence of film on the formation of world outlook, value-semantic sphere of the individual student. Cinema can and must be a school of life and a source of emotional and moral experience for the students, so students need to open ways of educational work with its use. The purpose of the association - to create conditions for the development of students' knowledge about the laws, the content, how to integrate film and modern educational process and the formation of film application skills in educational work. In the course of the club, we involve students in activities to learn basic laws and principles of using film as an educational tool in educational institutions, content and forms of work with film as a means of training and personal development. After activities, a student must know: theoretical bases and mechanisms for the use of cinema as means of education in the modern school; the structure and content of ethical-pedagogical analysis of the film; goals, objectives, regularities, principles, the content of the use of cinema as means of education and personal development of students of all ages; be able to: create educational and nurturing environment with movies; to conduct the selection of films for educational work with children and young people in educational and extracurricular activities; exercise ethical-pedagogical analysis of the film together with the students; to use the material film for professional self-education and self-development; to promote the film in childrens and youth millieu, look for and create efficient forms and ways of realization of educational potential of cinema.

The themes of the studies reveals the ways of using film in educational work in accordance with the age characteristics of students. Examines the biography and creative path became the well-known foreign and domestic of child actors. There are two quiz – «Frame from the movie» (correspondence; participants must name the movie by one frame) and «Music movies» (part-time; need to define a film based on the musical fragments). A summary of the work in the club

is to create a portfolio «Movie in my professional activities», the development of various forms of cinema for the course and diploma projects, industrial practice of students.

One of the main goals of such an active implementation of media to stimulate the interest of students to educate themselves in the field of media, namely reflection on their pedagogical potential. The modern teacher should be able to find in any field (arts, science, sports, technology, etc.) their own ways and means for more effective organization of educational process.

In the study, we conducted a survey of students on the theme «Media Education Tools in my career». It was interviewed 40 students of senior groups, majoring in «Teaching in elementary classes» and «Correctional Pedagogy in primary education».

To the question «Do you consider it necessary for the modern teacher ownership of the tools of media education?». The vast majority (97.5%) of the respondents answered in the affirmative. This shows that among educational technologies, developing future teachers, technology media education has taken a worthy place.

Answers to the question «What kind of media do you use in everyday life?» revealed quite a varied approach of the students to the development of media. Some respondents mixed whether the concept of everyday life and educational activities. Thus, 27.5% of the respondents noted magazines devoted to primary school; 30% - social networking sites; 22.5% - site «InfoLesson» (Russian); 10% of respondents are interested in blogging, and only 5% of students are using YouTube and the Google. 5% of the respondents wrote about the TV and scientific films. Some students indicated the children's cartoons, digital libraries, professional pedagogical community news sites. Newspapers in printed form, radio was not mentioned.

To the question «For what purposes do you use the media tools (select all possible)?» 67.5% of respondents answered «for self», 62.5% chose «to know the latest news», 50% - «for the organization of teaching educational process», 35% - «to expand the circle of communication», 32.5% - «for fun». Thus, the means of the media chosen by future teachers mostly with professional goals, while at the same time, students want to be informed of developments. However, the potential of media assets for aesthetic, emotional personality development of future teachers does not realized.

Students were asked to rank the media means for their relevance to the educational process in an elementary school. The following results were obtained.

Table 1. Median means for educational process in elementary school

<i>MediaTools</i>	<i>Rank</i>
Scientific and educational films	1
Feature films	2
School newspaper	3
Children's magazines	4
Children's television programs	5
Cartoons	6
Broadcasts	7
Music, videos	8
Social networks	9
Blogs	10

Perhaps the role of social networks and blogs is underestimated due to the insufficient popularity of these tools developed specifically for younger students. At the same time, high grade got the school paper, thus future teachers are familiar with this tool (in Kurgan Pedagogical College the newspaper «The Mirror» publishes). Leadership movie is understandable, as, on the one hand, the majority of respondents watching films since childhood, from a different methodological procedure of application of educational films used in

the teaching of many academic disciplines. In our opinion, students underestimate the potential of radio and a little familiar with children's radio.

The question «Is enough to use means of media education in the activities of the college teachers if presented?» - 60% of respondents said yes, 35% - negative, 5% - undecided. This means that, despite the fairly high attention of teachers to the use of media resources in the classroom, it remains possible to continue the search instructional techniques and conditions of use of the media for the training of future teachers.

To the question «Do you consider it necessary to introduce a special training in the discipline of a college or an association devoted absorptive media in teaching activities» 67.5% of the students answered yes, 17.5% - negative, 15% undecided. Despite the fact that the college is implemented circle, the result of which is to issue of the newspaper «The Mirror», there is a need for a systematic training of the future teachers the use of media resources complex (cinema, music, theater, publications, Internet resources, etc.) in the organization of educational process.

Questionnaires showed great potential for further expansion of the use of tools of media education in the educational process of college. According to the results of the survey, we have decided to include in the content of the practical training in pedagogy study: «Study the social networks and blogs for younger students, describe their orientation, developing potential». In this case, we particularly recommend for review blog «ShkolaLa» by Eugenia Klimkovich [ShkolaLa, 2015] (although it is entirely more focused on parents and teachers), the project «VebLandia. Best Sites for Children» [WebLandia, 2013] and other resources. When using Internet resources the problem of information security students of primary school is actualizing.

Thus, media education today is one of the elements of the process of study professional disciplines. It is obvious that students need to learn the pedagogical potential of media tools. We consider the possible development and inclusion in the program of extracurricular activities professional companies association «Modern media in teaching», whose main task will be the formation of skills to create and use media content and media resources with pedagogical orientation.

Conclusions

The direction of modern researches the role of media in vocational training the future teachers is defined quite clearly. It is the development of a methodological basis for the organization of media education in the teaching institution, the selection and testing of specific tools, media, appropriate targeting and content of the discipline. Further, search for effective ways to stimulate self-education of future teachers in the field of media. Deploying the potential of the Internet – one of the key conditions. Its cultural and educational opportunities are immense. The result of the study disciplines is the formation of a professional outlook, which is pedagogically appropriate use of media with a positive educational content became one of the leading ideas. The position of a future teacher can be described as: «I see the scope of human culture – so I learn it myself and engage in the development of students. Mutual interest and enthusiasm – the key to successful education and development of personality».

In the study, we found a fairly high level of interest of the future teachers to use the media tools in their professional activities. The most important means for the educational process in elementary school, they recognized scientific and educational film, feature film, and the school newspaper. Therefore, it is necessary to involve students in the development of these tools - in particular, to create lists of films and TV programs, to develop the content of the newspaper for students in accordance with their age characteristics, etc. It seems relevant to introduce a special session to explore the educational potential of the YouTube, the online television channels for schools, children's radio. Also the subject of future research will be the use of media resources in the course of teaching practice and the creation of tools to assess its effectiveness.

Great opportunities for the development of prospective teachers tools media contains in extracurricular activities. The extracurricular association as a community of like-minded people helps to study and disclose the goals, contents and methods of media education. But the need to expand the range of forms of work – it could be quizzes, social events, festivals, theatre performances, tours, concerts, interactive games and other forms of promotion media in the student's environment.

Technology of media education occupies a worthy place among the other technologies used in professional pedagogical educational institution. Adequate synthesis techniques and tools of different technologies is the way of increase of efficiency of professional training. Technology of media education is organic, value-oriented and in-demand in the process of formation of future teacher's personality.

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Media literacy education

Conditions for creation and development of media culture in students of secondary professional education

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Abstract. The article is devoted to the determination of the conditions for the creation and development of students' media culture. The theme is relevant since students need the skill to analyze and critically comprehend information from different sources in order to become a successful mid-level specialist. The indicators of developed media culture that are addressed in this article are the following: motivational, conceptual, communicative, operational and creative. The paper presents different views of scholars with respect to the impact of media culture on the society, and particularly on the young adults who study. Summarizing the opinions of scholars it should be noted that media culture influences both social and ideological spheres. Some scholars believe that young adults are particularly influenced by media culture because their learning efficiency in an educational institution greatly depends on the skillful use of modern means of communication.

The aim of the article is to determine and justify theoretically and practically the characteristic features of the conditions for creation and development of media culture in students. A pedagogical experiment was carried out using the method of systematic approach and the principle of relating theory with practice. The results of this study identify conditions for the creation and development of students' media culture.

It was revealed that the creation and development of media culture in students implied certain requirements both to the teachers (e.g. skills in the use of information and communication tools, self-improvement, professional development, etc.) as well as to the educational institutions (e.g. availability of the developing educational media cultural environment, establishment of the conditions for creative and productive activity of students in the space of media culture).

Keywords: education, media culture, information, methods of teaching, educational space, teacher, pedagogical conditions.

Introduction

It is often difficult for modern people to navigate the diversity of multiple information flows (i.e. the Internet, television, radio, books, newspapers, magazines) that surround them. Modern education demands that students have the ability to use the latest innovation and communication technologies and quickly adapt to different novelties.

The development of students' media culture enhances the acquisition of such skills as analysis and critical evaluation of the incoming information. These skills enable professional and personal development of students [Fedorov, 2007, p. 68]. In order to achieve these goals it is necessary to determine the conditions with respect to their legitimacy and level of implementation in the actual professional pedagogical practice.

The development of media culture in the process of learning is related with the development of the information and educational environment of educational institutions that is electronic educational resources, various forms of distant learning, when the communication between students and their teachers is mostly done through the information resources and personal interaction is minimised. The development of students' media culture should be realized as a part of their general culture.

Materials and methods

The development of media culture is one of the focus areas in the modern professional education. It is necessary to take into consideration the dual essence of media culture i.e. as a phenomenon of social and historical evolution of humankind and as an individual and personal quality of a man. This helps to determine such indicators of the students' media culture formation as motivational, conceptual, communicative, operational and creative [Chelysheva, 2009, p. 47].

One of the main indicators of media culture development is the conceptual one, which means that the learner knows the basic media concepts and can correctly use them.

The motivational indicator is also of great importance but is more difficult to identify. It is the peculiarity of values and semantic settings in the media activity as well as their *ethical and spiritual* nature that transfer media literacy into the dimension of personal culture and make the motivational indicator so significant.

The communicative indicator is of vital importance because it expresses the equal ability of the learner not only to perceive existing media products but also to predict the communicative effect of the media products created by the learner himself.

The development of the operational indicator means that learners are able to demonstrate their mastery in *keeping business correspondence* in blogs and on sites, their ability to give a competent description of the studied subject as well as their skills in creating video and photographic materials and presentations related to the studied subject field. The operational indicator is best developed in students who run their own video blogs or participate in media projects.

The creative indicator is characterized by a non-standard approach to the implementation of any idea. It is closely connected with the operational indicator otherwise media cultural skills would not be complete. The creative indicator complements all other indicators and depends on the fantasy, imagination and the level of creative thinking of the learner [Kirillova, 2005, p. 206]. Pedagogical conditions are a set of conditions in which educational activities are performed and the lifestyle conditions of the subjects of these activities. Both are understood as the factors that either facilitate or prevent successful educational activity [Khushbakhtov, 2015, p.1020].

Discussion

There is a discussion among scholars [Buckingham, 2013; Fedorov & Levitskaya, 2015; Hobbs, 2011; Livingstone, 2004] about the concept of media culture and its impact on the consciousness of young people related both to the perception of reality and to the process of learning. According to V.E. Melamud media culture is a special type of the information society culture which mediates between the society and the state, the society and the authorities [Melamud, 2005, p.43]. N.A.Paranina defines media culture as a special type of the information society culture that implies the ability to analyze and critically assess the information received through the media [Paranina, 2015, p.15]. In accordance with N.B. Kirillova media culture is "a world under cultivation" for the individuals whose needs are motivated not so much by biological but by social interests and demands [Kirillova, 2005, p.98]. N.A.Voinova reckons that media culture is a complex of information and communication tools and material and intellectual values that mankind has developed during the process of its cultural and historical evolution.

These values facilitate the development of social awareness and *socialization of the individual* [Voinova, 2004, p.112]. N. Luman has come to the conclusion that media culture influences people's mind through the creation of new media spaces and the virtualization of the cultural environment, including various forms of communication and *interactive engagement* [Luman, 2003, p.71]. Media culture, according to A.V.Fedorov, includes not only the culture of production and transfer of the necessary information but also the culture of its perception. Media culture can serve as an indicator of personal development including individual's ability to analyze and assess any media text as well as to *engage in creative media practice* and *absorb new knowledge* through media [Fedorov, 2007, p.95].

In her works E.I.Kuznetsova presents a broad and a narrow meaning of media culture. In the broad sense the author defines it as “an actually communicating social environment which by means of symbolic exchange provides an interaction between various subsystems of the society” [Kuznetsova, 2008, p.105]. In the opinion of V.V. Savchuk, taking into account the interest of young people in the electronic mass media, it is necessary to give these media cognitive character, using the following forms of learning: work in the classroom, extracurricular activities and internet training courses [Savchuk, 2001, p.164]. Some scientists point out that “media competence” is a complex notion which presupposes the existence of inner skills for working with media texts and the ability to navigate the media space. The main condition to develop media competence is the personal position of a teacher and his/her recognition of media culture and the importance of media education in the modern society. To develop students' media competence, the authors propose the following forms of work: webinars and seminars with foresight technologies, videocases, case studies, etc. [Frolova, Riabova, Rogach, 2017, p.37].

We note that the aim of researches in the field of educational content formation is to improve the organization and functioning of the information and communication environment, which means the use of technology platforms. Thus, there is an opportunity to use specialized tools for the administration, communication and knowledge assessment is provided [Ibragimova, Skobeleva, 2017].

Considering the issue of building media competence, I.V.Chelysheva believes that the critical analysis of a media text is understood as the process of thinking associated with the identification of properties and characteristics not only of media production in general but also its components and elements in the context of personal, sociocultural and author's position. The process of adequate selection of information, its perception, interpretation and reflection is the basis for the development of personal position with respect to media texts and for the further practical application of the received information [Chelysheva, 2012, p.36].

Considering the experience in media education in the European Union, A.A.Levitskaia and O.I.Gorbatkova indicate that media education helps every citizen in every country to realize the right to freedom of speech and information and plays an important role in the formation and maintenance of democracy. Acquired through educational process media literacy includes skills which help to access information and the ability to understand and critically analyse different aspects of media content and the functions of media institutions, including economical. It also comprises the ability to communicate in various contexts and feel comfortable with all existing media as well as the capability to use the media actively in order to create and distribute media texts [Levitskaia, Gorbatkova, 2017, p.93].

Media education helps people understand how mass communication penetrates the society and how to use media in the communication with other people. The use of potential opportunities of media education depends on the objectives and tasks we are facing. Media education is characterized by variability and the possibility of being introduced in the educational process as a whole or fragmentarily.

Summarizing the scholars' views and examining the impact of media culture on the society, it should be stressed that the media influence the audience, students especially, not only

in the aesthetic sphere but it also has a serious social and ideological effect. Students have a special place in the young audience of media culture for the efficiency of their education also depends on how skillful they are at using modern means of communication. Thus, the role and significance of media culture in the educational process grows considerably.

Results

The process of creating pedagogical conditions for the development of the above mentioned indicators of students' media culture includes the following stages [Paranina, 2015, p.71]: training teachers to develop students' media culture; creation of the media cultural environment in the educational space which is developing and educational; ensuring independent, creative and productive activity of students in the space of media culture, which implies the process of critical thinking about the content, analysis of the found information and creation of own media products.

There are a number of requirements to the teachers who build students' knowledge and skills in using information and communication tools, programmes and technologies: organisational, that implies the ability to plan both personal and students' work and the ability to build unity among students; didactic, i.e. experience in proficient selection and preparation of teaching material and equipment as well as in expressive and coherent presentation of educational material; the ability to motivate the development of cognitive interests; research, which includes the ability to objectively assess pedagogical situation and processes; scientific and cognitive, including the ability of teachers to perfect their scientific knowledge in the chosen field; subject, i.e. the professional knowledge of a teacher in a particular subject field [Fateeva, 2007, p.85].

Thus, the requirements to the teachers who build students' skills in media culture are multidimensional, which determines the necessity for the teachers to constantly develop professionally not only on their own but through refresher courses and master classes. Refresher courses for teachers deal with such issues as: modern technologies in the educational process; psychology in pedagogical approaches; new methods in education [Chelysheva, 2012, p.40].

To create a media cultural environment which is developing and educational, teachers *perform the following* activities:

- use visual aids and multimedia to present teaching material, provide students with access to the necessary information resources;
- use computer technologies in all the subjects throughout the whole course of study;
- ensure freedom to choose methods, styles and means of teaching based on the information technologies and telecommunication systems in order to identify individual creative abilities of students;
- create and apply scientific and methodical systems of teaching both in their subjects and interdisciplinary courses using computer technologies;
- implement such forms of teaching as webquests, clusters, round tables etc. with the use of information and communication media [Paranina, 2014, p.70].

To ensure independent, creative and productive practice of students, teachers should enhance students' motivation to develop their own media culture. To achieve this goal, it is necessary to ensure the continuous barrier-free development of media culture among students. This goal is achievable when the above mentioned requirements are taken into account, i.e. availability of the media cultural environment which is developing and educational and the availability of teachers with high media culture and professional knowledge in every educational establishment [Chelysheva, 2012, p.36].

Teachers can assess the level of development of the indicators of media culture formation by the following criteria:

- conceptual indicator is assessed by the ability to explain the meaning of the terms from the field of media education;
- communicative indicator is assessed by the ability to find, scrutinize and analyze the information received through the media;
- motivational indicator is assessed by the aspiration for the development of professional competence and search for the materials for scientific and research purposes;
- operational indicator is assessed by the ability to create different media products, e.g. presentations, including interactive ones, video clips, etc. [Fedorov, 2007, p. 40].

Conclusions

According to Russian and foreign scholars, media culture affects different areas of the society, i.e. social, educational, ideological etc. Thus, the learning efficiency of any educational establishment depends on the students' ability to use modern means of communication. To determine the pedagogical conditions for the creation and development of students' media culture, *certain conditions must be met*: teachers' skills in the use of information and communication tools, their willingness to self improve and continue professional development; availability of media cultural environment which is developing and educational; fostering conditions for creative and productive activity of students in the space of media culture.

The creation of the educational media cultural environment is *performed by teachers through certain activities*: the use of visual aids and multimedia to present teaching material, wide use of computer technologies in the course of study; application of non-standard forms of teaching such as quizzes, presentations, webquests, etc. with the use of information and communication technologies.

Of great importance in the implementation of pedagogical conditions for the development of students' media culture is the method of graded assessment of the levels of the development of the indicators of media culture formation in students. In this process the following criteria are used: the ability to explain correctly the meaning of the terms from the field of media education; the ability to critically scrutinise and analyse the information received through the media; the motivation for the development of the professional competence in the use of media resources.

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Media literacy education

Psychological characteristics indicators of media competence

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Abstract. The authors have studied the essence of the concept of media competence, the indicators of the development of the audience media competence from the point of view of psychology. The indicators (in ascending order): 1) contact; 2) motivational; 3) conceptual; 4) evaluative; 5) creative. In our opinion, there are several important conditions regarding this arrangement: absolute mobility of media education indicators; "work" of lower levels even while moving to higher levels of development. Speaking of the first condition, the authors would like to focus on the creative indicator. We spoke about its "drifting" form above, but still we emphasize once again on the lack of its permanent place in the classification of indicators media competence developed by A.V. Fedorov. Besides, a critical point is the existence of interrelations between the indicators. Emotional sphere of activity, expressed in the classification of the motivational indicator, as we have already noted, often affects the thinking processes of a person. The process of thinking is often distorted and changed by emotions. In turn, the evaluative and conceptual indicators of media education affect the creative level no less than the motivational and emotional spheres. Thus, thinking creates certain conditions for a fruitful creative process.

Key words: media competence, contact, motivational, conceptual, evaluative, creative indicator, creative thinking.

Introduction

The result of media education activities can lead to an increase in the level of media education, media competence. Let us note that in the science there are works in which the characteristics of such a concept as "media competence" have already been studied. These include the works of O.A. Baranov, S.N. Penzin [Baranov, Penzin, 2005], E. Camarero [Camarero et al, 2017], A.V. Fedorov [Fedorov, 2001; Fedorov & Levitskaya, 2015; 2017], S. Livingstone [Livingstone, 2004], E.V. Muryukina [Muryukina, 2009] and others. At the same time, the alternative term for media competence is mass media - communication media (print, photography, radio, cinematography, television, video, multimedia computer systems, including the Internet).

The term "media competence" integrates two aspects, namely: "1) the accumulation of material and intellectual values in the field of media, as well as the historically determined system of their reproduction and functioning in the society; 2) in relation to the audience, "media competence" serves as a system of levels of personality development, capable to perceive, analyze, evaluate media texts, being engaged in media creativity, and absorb new knowledge in the field of media" [Fedorov, 2001].

Materials and methods

The materials of our research were the scientific works on psychology and media education. In our work we base on a comparative and retrospective types of analysis, generalization, synthesis.

Discussion

To identify the visible changes that accompany the media educational sessions on the material of the film press, we have chosen the system of the indicators of the audience media competence, developed by A.V. Fedorov [Fedorov, 2001, pp. 15-16] and presented in our work in Table 1.

Table № 1. Classification of the indicators of media competence development (by A.Fedorov)

№	<i>Audience development indicators in the field of media competence</i>	<i>Detailed explanation of indicators</i>
1.	Conceptual: below average, average, high levels	History, theory and terminology background of media culture.
2.	Contact: below average, average, high levels	Frequency of contacts with different types of media, ability to choose favourite genres, topics
3.	Motivational: below average, average, high levels	Motives of contact with the media: emotional, epistemological, moral, aesthetic, etc.
4.	Valuative: below average, average, high levels	Level of media perception and the ability to analyze media texts.
5.	Creative: below average, average, high levels	Level of creativity in various aspects of activity (art, research, gaming, etc.) related to the media.

It seems possible to add a psychological description of these indicators. This will help us to determine their logical sequence (i.e., to identify the order) and to reveal existing relationships.

Thus, "contact" and "motivational" indicators determine the needs and motives for interaction of high school students with the media. A high motivational indicator of the development of media competence implies "engaging" cognitive, aesthetic, ethical, psychological, creative, emotional needs, as well as the need for self-actualization. Undoubtedly, it relies on emotions and feelings of personality, which manifest themselves before the activation of the process aimed at satisfying the need. "The peculiarity of feelings lies in the fact that they, being improved (the degree of their development directly depends on the degree of the contact indicator development), form a number of levels, beginning with immediate ones and ending with ultimate feelings (spiritual values and ideals)" [Nemov, 2001, p. 276].

"Conceptual" and "evaluative" indicators refer to such a psychological process as thinking. R.S.Nemov defines thinking as a movement of ideas, revealing the essence of things. Its result is not an image, but a certain thought, an idea, and a specific result may lead to a concept. Thinking implies theoretical and practical activities, and implies the inclusion of actions and operations of orientative and research nature [Nemov, 2001, p. 277]. The structure of thinking distinguish such logical operations as comparison, analysis, synthesis, abstraction and generalization.

Comparison reflects the identity of things and often acts as the primary form of theoretical and practical cognition. We believe that such a thinking unit as a "comparison" refers more to the conceptual indicator of media education. It is very difficult to clearly distinguish between processes related to mental operations, so the transition from the "conceptual" level to the "evaluative" one, from the psychological point of view, is smooth. Perhaps, the conceptual indicator of media competence is "the closest" to the analysis, which is understood as "the dismemberment of an object, mental or practical, into its constituent elements and their subsequent comparison" [Nemov, 2001, p. 278]. While the evaluative indicator is largely

associated with such a mental process as "synthesis". "Translating" into the language of media education, we can see that at the conceptual level, analysis takes place on the basis of the available knowledge, but the media text is not considered as an organic whole, but "componential". And with a sufficient level of analytical information, which directly depends on the amount of knowledge used, such a thinking operation as "synthesis" is included in the work. Thus, (when the above condition is fulfilled), a transition is made from the conceptual to the evaluative indicator of student development in the field of media.

There are several types of thinking:

1) Theoretical conceptual thinking. This type of thinking is indirectly relevant to our practical part of the lessons since media competence, like culture in general, has its goal to influence the emotional world of a person. Thus, the outstanding psychologist L.S. Vygotsky in the "Psychology of Art" [Vygotsky, 1999] says that the socio-aesthetic product (text) is built with the expectation of causing a psychological effect, to produce an explosion in the emotional sphere of an individual, called catharsis. During our media education classes, we also strive to "understand" the emotional connection with the media product, using the knowledge base, in particular, relying on 6 key notions of media education.

2) "Theoretical visual thinking, which differs from the conceptual one in that the material used by a person for solving a problem is not concepts, judgments or inferences, but images. They are either directly extracted from memory, or creatively recreated by the imagination" [Nemov, 2001, p. 276]. With the help of imagination and memory, a high school student while solving an intellectual problem, transforms the corresponding images so that, as a result of manipulating them, finds a solution to the problem he is interested in.

3) Visual-figurative thinking. Its distinctive feature is that the thinking process is directly connected with the perception of the surrounding reality by a thinking person and can not be performed without him. This form of thinking is peculiar to preschool and primary school children and the people engaged in practical work.

4) Visual-active thinking, where the process of thinking is a practical transformative activity carried out by a person with real objects. The main condition for resolving a task is the correct actions with real objects.

The creative indicator takes pride of place. It does not have a "fixed" permanent place in the classification of indicators of the audience media competence. It can join any (motivational, contact, conceptual, evaluative) level of development. This indicator is directly dependent on many factors, among which we have identified the following:

- the age of the student;
- development of creative thinking;
- development of fantasy, imagination.

The creative indicator is in no way tied to any age. On the contrary, a person of any age can create and for doing this he does not need to have high contact, motivational, conceptual, evaluative indicators of development. The most "advanced" creators are preschool and primary school children. They do not think about motivating their actions, the emotional sphere plays a more important role for them. Beginning with the awkward age, the imagination activity, which is the impetus for creativity (in the form which manifested itself in childhood) is curtailed. The student begins to be critical of his work. At this age, "leading places" are occupied by two main types of imagination: "plastic (external) and emotional (internal). One of them can be called objective, and the other one subjective" [Vygotsky, 1999, pp. 29-30]. Thus, the place that the creative indicator can occupy according to this classification depends among other things on the age under study.

Consistent with the hypothesis that the creative indicator does not have its permanent place in the classification of A.V. Fedorov, it can be noted that creative thinking, in R.S. Nemov's opinion, is associated with the domination of 4 features:

- 1) Originality, unusualness of the ideas expressed, a strongly pronounced desire for intellectual newness;
- 2) The ability to see an object from a new angle, to discover its new use, to expand functional application in practice, that is, semantic flexibility;
- 3) Figurative adaptive flexibility, namely the ability to change the perception of an object so as to see its new, hidden features;
- 4) Semantic spontaneous flexibility, manifested in the ability to express various ideas in a situation that does not contain any specific aims [Nemov, 2001, p. 283].

So, based on the above features of creative thinking, we do not observe its direct dependence on contact, motivational, conceptual and evaluative indicators.

Any creative activity includes such a psychological unit as "imagination" and the result of creativity directly depends on the level of its development. It is the basis of visual-figurative thinking, which allows a person to navigate the situation and solve problems without resorting to practical actions. Despite the important place of imagination in human life, psychologists note that it remains byway and in many respects the nature of its origin is not explained by facts but assumptions. Imagination has 4 main types:

- 1) "Active imagination is characterized by the fact that, using it, a person voluntarily forces himself to the appropriate images in his own will;
- 2) In passive imagination, images arise spontaneously in addition to a person's will and desire;
- 3) In productive imagination, reality is consciously constructed by a person, instead of its mechanical copying. At the same time, it is still creatively transformed in the image;
- 4) The main task of reproductive imagination is to reproduce reality in its "real" form. There is also an element of fantasy here, although such imagination is more like perception or memory than creativity"[Nemov, 2001, p. 294].

It can be stated that most often the process of creating media texts is associated with the active imagination: before embodying any image on paper, perform in a stage version, role-playing game, etc., the artist creates it in his imagination, investing conscious voluntary efforts to it. But this, of course, does not mean that other forms of imagination have been ignored during media education classes.

The basic law of imagination, according to L.S. Vygotsky, is the following: "The creative activity of the imagination is directly dependent on the wealth and diversity of the previous experience of a man, because such experience represents the material which fantasy is made up of" [Vygotsky, 1999, p. 10]. Consequently, the creative abilities of a preschooler will be "poorer" than those, for example, of a high school student, which affects the complexity of designing the media texts. But this is a qualitative, not a quantitative indicator. Speaking about the activity of realizing creative abilities, it is necessary to note that preschool age is in the lead.

Based on the results of the above, it is possible to determine the sequence of the dynamics of the thinking process: the emergence of the motive, then the orientation, involving questioning - they are the result of a well-known understanding of a problem and its solution. Answering questions, the person begins to think over and sort out possible alternative solutions. The presented order of mental operations is important, since it affects the sequence of indicators of the development of media competence, which we range as follows (in ascending order): 1) contact; 2) motivational; 3) conceptual; 4) evaluative; 5) creative.

In our opinion, there are several important conditions regarding this arrangement: 1) absolute mobility of media education indicators; 2) "work" of lower levels even while moving to higher levels of development.

Speaking of the first condition, we would like to focus on the creative indicator. We spoke about its "drifting" form above, but still we emphasize once again on the lack of its permanent

place in the classification of audience development indicators in the field of media competence developed by A.V. Fedorov.

Undoubtedly, these indicators of media education have close interrelations. And although the presented levels can develop and function relatively independently, in the case of full media education, they "work" in an alliance. So, the imagination which is the "engine" of the creative indicator largely depends on the emotional sphere of a person. L.S. Vygotsky in his book "Imagination and Creativity in Childhood" said that "... impressions or images, that share the common emotional sign, in other words, producing a similar emotional impact on us, tend to unite with each other. It turns out to be a combined product of the imagination, which is based on a common feeling, or a common emotional sign that unites the heterogeneous elements that have entered into the connection "[Vygotsky, 1999, p. 13]. Consequently, the creative indicator implies reliance on emotionality. In fact, any work of media competence is subjective, since it has the author's feelings, emotions, etc. Undoubtedly, the media text will be "more perfect" with a more complex structure, if thinking is involved in creativity (expressed primarily by conceptual and evaluation indicators). It can be said that the media education process will be more efficient when using all the indicators of the audience development in the field of media competence simultaneously.

Besides, a critical point is the existence of interrelations between the indicators. Emotional sphere of activity, expressed in the classification of the motivational indicator, as we have already noted, often affects the thinking processes (conceptual, evaluative indicators) of a person. The process of thinking is often distorted and changed by emotions. R.S. Nemov writes that emotional thinking selects arguments in favor of the desired solution. But emotions and feelings can not only distort, but also stimulate thinking, because they make thoughts more tense, sharp, purposeful and persuasive. Without them, a productive thought is as impossible as without logic, knowledge and skills. "[Nemov, 2001, p. 299]. Emotions route thinking through the "given vector", participate in the activity of mental operations and when solving a problem, they perform heuristic (separating the optimum search area) and regulative (activating the search in the desired direction and slowing down, if it is erroneous) functions.

In turn, the evaluative and conceptual indicators of media education affect the creative level no less than the motivational and emotional spheres. Thus, thinking creates certain conditions for a fruitful creative process. Among them we have identified the following - "the more knowledge a person has, the more diverse the approaches to solving creative problems will be" [Nemov, 2001, p. 287].

L.S. Vygotsky also takes it into account condition when speaking of creative activity: "It is necessary to expand the child's experience if we want to create solid foundation for his creative activity. The more the child has seen, heard and experienced, the more he knows and has learned, the more elements of reality he has in his experience, the more significant and productive the activity of his imagination will be under other equal conditions"[Vygotsky, 1999, p. 10]. Thus, we tried to identify the existing inter-classifications of the relationship between the development indicators of the audience media competence.

Conclusions

Thus, we have studied the essence of the concept of media competence, the indicators of the development of the audience media competence from the point of view of psychology.

Therefore, using all kinds of thinking, we, in our media education work with school students, relied, mainly, on theoretical conceptual and figurative thinking. In doing so, we took into account:

a) the conclusion of psychologists that these types of thinking act simultaneously as the levels of its development. Theoretical thinking is considered to be more perfect than practical one, and the conceptual has a higher level of development than the figurative one;

b) age characteristics of a senior pupil's personality, manifested in the emergence of abstract-logical thinking, as a consequence of the tendency to abstract theorizing, the creation of abstract theories, which is characterized by the corresponding needs;

c) features of media education indicators, in particular the fact that each of them can exist relatively independently from the others and at the same time be a "conductor" to the creative indicator, which is the "embodiment" of the complete use of theoretical knowledge and practical skills for developing new media texts through creativity.

The presented order of mental operations is important, since it affects the sequence of indicators of the development of media competence, which we range as follows (in ascending order): 1) contact; 2) motivational; 3) conceptual; 4) evaluative; 5) creative. In our opinion, there are several important conditions regarding this arrangement: 1) absolute mobility of media education indicators; 2) "work" of lower levels even while moving to higher levels of development.

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Media literacy education

The use of media education technologies in the patriotic education of students in the context of the modernization of pedagogical education

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Abstract. The patriotic upbringing and civic development of modern youth, while remaining an invariably topical problem of modern pedagogical science, receives a new content due to the constantly expanding educational, developmental and educational possibilities of media education, the use of innovative approaches to the integration of media pedagogical ideas into forming a competent graduate model of a modern graduate student.

The processes of information and media system development which are taking place in the modern society attach the special attention to the development of sociocultural space, the use of media resources for cultural enrichment and self-improvement. In this regard, more and more leading educational institutions include the elements of media education in the system of their work for the purpose of developing media competence of the individual, which involves the broadening of the motivational sphere, the development of the skills of making independent decisions, allows to solve the educational tasks more effectively and efficiently. The formation of patriotic and civil qualities is an integral segment of professional training which is realized in the process of using active and interactive methods of working with media products, preparing research papers and projects, etc. The authors analyze the media education segment within the patriotic education and civil formation of modern students.

Key words: media, media education, university, students, patriotic education, innovative methods and technologies.

Introduction

The modernization process that is taking place in the educational system strongly suggests new conditions to the educational institutions of various types, expands the space of interaction between the subjects of the educational and socio-economic space of the region and the country, demands the improvements in its quality in view of the solution of urgent problems of training high-profile university graduates possessing not only general cultural and professional competencies, but also high moral and civic qualities demonstrating community commitment and patriotism. Not incidentally, nowadays the problem of developing the patriotic feelings of the younger generation, including love for one's native country, devotion to the Fatherland, preserving the cultural memory of previous generations, striving to contribute to the development of their country by their deeds and labor is more relevant than ever.

Since the interest in participating in public life encourages the younger generation to independently understand what is happening in the world and to determine their attitude towards it, the development of innovative forms and methods of patriotic education in the setting of higher educational institutions such as the improvement of active, interactive, projective and other educational technologies and the revitalization of cultural component in the system of training future university graduates, deserves the particular attention in the modern socio-cultural context.

Materials and methods

The problem of studying the use of media education technologies in the patriotic education of students in the context of the modernization of pedagogical education is determined by the contradiction that has arisen between the intensive increase in the information flow, the virtualization of the processes in all spheres of modern students' life and the use of potential media education opportunities in the development and formation of patriotic and civic consciousness of the younger generation. The study used a set of methods, including analysis, synthesis, generalization and classification.

Discussion

In Decree of the Government of the Russian Federation No. 1493 of December 30, 2015 on the state program "Patriotic Education of Citizens of the Russian Federation for 2016-2020", patriotic education is positioned as "a systematic and purposeful activity of public authorities, civil society institutions and families in the formation of citizens' high patriotic consciousness, a sense of loyalty to their homeland, readiness to fulfill civil duty and constitutional duties to protect interests in the Motherland "[Decree, 2015, pp.3-4].

The particular importance in this document is given to information support for "patriotic education at the federal, regional and municipal levels, creating conditions for coverage of events and patriotic phenomena for the media which includes: the formation and updating of databases, the analysis of Internet sites and the blogosphere, informational and analytical materials of patriotic orientation; increase of the level of new technologies use and modern approaches to patriotic education in the media; the creation of the conditions for the development of civic activity in the formation of patriotic culture in electronic and print media, the information and telecommunications network Internet; assistance in the development and expansion of patriotic themes of television programs, periodicals, literature; creation of conditions for acquaintance of wide amount of citizens with the contents of works of journalists, writers, scientists and culture in the field of patriotic education, achievements of Russians in the field of science, technology and culture; the creation of conditions for the publication and distribution of literature, the development of electronic and print media, specializing in patriotic subjects; creation of conditions for the support of gaming and media programs that promote patriotic education of citizens, the active use of the information and telecommunication network

"Internet" to work with the youth audience" [Resolution, 2015, p. 10]. We think "the modern education system is characterized by the rapid introduction of various innovative information and communication technologies. In this context, close attention is paid to the creation of the conditions for the functioning of the media environment, the relevance of which is conditioned not only by the requirements of normative legal documents, but also by the requirements of educational organizations, society and the personality of the student, professional and personal development and self-improvement of students" [Albekov, Vovchenko, Goloborodko, 2017].

In the modern scientific literature, the problems of patriotic upbringing and the formation of civic consciousness of the younger generation are considered in the works of I.A. Agapova, N.V. Vorobyeva, A.N. Vyrshchikov, S.V. Kuimova, M.B. Kusmantsev, N.V. Ippolitova, V.E. Levashov, B.T. Likhachev, V.I. Filatov, etc. For example, in the works of N.V. Vorobyeva patriotic education is considered as a necessary condition for the existence of the country and the basis for the strengthening of the state. The sense of personal contribution to the triumph of justice and the improvement of human life, respect for the great achievements and heroic pages of the past, the feeling of one's own influence on the course of history is the basis for educating the patriotism of youth" [Vorobyeva, 2016, p.531]. S.V. Kuimova highlights the importance of developing students' patriotic feelings, noting the important role of teachers in this process: "the views, ideologies, attitudes and ideals laid down at the student age will strengthen and help develop the patriotic orientation of the personality of the new creative person, an active participant in social transformations. The problems of patriotic upbringing are important, including pedagogical self-improvement of the teacher; undoubtedly, the method of a teacher's personal example revealing the patriotic attitude towards the Motherland and its values is essential"[Kuimova, 2015].

A.Y. Goloborodko and V.A. Griбанова stress that "the fundamental objective of culture is to make and teach us to be people, to give us knowledge, skills and motives to live in a society and continuously create it; we emphasize that education is the most vital resource of culture, its meaning is not only in transferring of "knowledge-how to", but in creating the conditions for the translation of values about what to strive for" [Goloborodko, Griбанова, 2015, p. 6]. And the development of the socio-cultural space of the younger generation is increasingly associated with the media sphere. Student youth today is "one of the the most active groups of the population using media resources, besides, the younger generation is much faster than older people is mastering all the technical innovations in this area. However, mastery of media technology is only an integral part of the media competence of the individual. In fact, one can hardly call a media-competent person the one who, having mastered the user skills in the media sphere, is incapable of creative mastering of the media space, does not have any interpreting skills, has no knowledge of the theory and history of media culture, etc." [Chelysheva, 2017, p. 123]. In this regard, the inclusion of the media education component in the implementation of educational programs of the undergraduate and graduate programs is an actual vector for the preparation of a modern competitive graduate of a modern university.

Media education aspects in the professional training of students are presented in the works of O.A. Baranov, E.A. Bondarenko, L.S. Zaznobina, E.V. Muriukina, A.V. Fedorov, I.A. Fateeva, I.V. Chelysheva, and others [Chelysheva, 2017; Fedorov, Levitskaya et al, 2017].

In modern studies on media culture and media education, it is noted that one of the promising areas in the development of patriotic feelings of students is the use of mass media, which occupy an increasingly important place in the life of the younger generation. Printed and audiovisual media material of a patriotic orientation is increasingly being used in the system of education and upbringing of modern schools and universities. Many educational institutions include the elements of media education in their system of work - "a special direction in pedagogy, advocating for the study of mass communication by the younger generation" [Fedorov, 2005].

Numerous scientific studies (E.A. Bondarenko, E.V. Muryukina, A.V. Fedorov, I.A. Fateeva, I.V. Chelysheva, etc.) indicate that the use of the elements of media education in work with the younger generation promotes the broadening of outlook, the acquisition of additional knowledge, the adoption of independent solutions to important life issues, allows to solve the problems with greater efficiency. Watching and discussing the films on patriotic themes, creating websites and highlighting the most significant events in the Internet space are important in the process of patriotic upbringing, the development of patriotic feelings of students in professional educational institutions. Therefore, the formation and development of new vectors of patriotic education by means and media material in the conditions of educational institutions of various types remains an invariably topical problem of the modern scientific community. For example, "the cinematography and media culture in general have the potentials, aimed at developing the sense of patriotism of the audience. These opportunities can be used in the course of media education activities. This goal seems to be relevant both for pedagogical activity and for the development of Russian society as a whole" [Shevchenko, Muriukina, 2011].

D.O. Berezutskaya in her study emphasizes that "in the present situation of the development of Russia (the revival of spirituality, the upbringing of the population, especially the youth, in the spirit of patriotism, love to the Fatherland), the cessation of the propaganda of violence, cruelty, entirely alien way of life is necessary more than ever. The Russians' background is a great intellect and military feat of ancestors, a mighty culture; the Russians never lacked courage and fortitude, the sense of responsibility to the Motherland. Without the rise of civic consciousness, the patriotic potential of the population and Russian statehood, the prospects of the revival of the Fatherland are slim. In the implementation of patriotic upbringing, new conceptual approaches are needed, first of all, the realization of the fact that the formation of patriotism can not occupy a secondary place or be the subject of speculation in the political struggle" [Berezutskaya, 2014]. One of the strategic resources in the process of patriotic upbringing is media education, the use of which can contribute to the formation of positive dynamics of growth of patriotism and internationalism in the country, the provision of favorable conditions for spiritual and cultural growth in the society, the strengthening of the economic stability of the state.

Results

Currently, a unique model of integrating media education into a number of areas of Bachelor's and Master's levels of education has been created at Anton Chekhov Taganrog Institute (branch) of the Rostov State University of Economics: "Organization of work with young people" (Undergraduate and Master programs), "Organization of work with young people in the sphere of culture and mass communications", "Social and cultural activities: social and cultural animation and recreation" and the Master's program "Pedagogy of the socio-cultural activities", Psychological and Pedagogical Education: Bachelor's program "Educational Psychology"; in 2018 Master's program "Media psychology and media education" is planned to be launched. Along with the tasks of professional development and enhancing the media competence, the purposeful formation of patriotic and civil qualities is considered to be an important aspect of students' preparation. Active and interactive methods of working with media products are actively used in this process, research works are being prepared on the problems of history, the theory of media and media culture, cases are being developed, etc.

The basic principle of organizing integrated media education classes of a patriotic orientation is the active use of media education methods and technologies. The creation of media texts (articles, films, photo collages, pages in virtual social networks, etc.), is an important component of the media creation process, serves as a link between the study of theoretical approaches to media education and practical media creation. In the course of their professional

training, future graduates accumulate the necessary research, methodological, practical experience that they can apply in their professional activities, including media education.

The project and research activity of students, aimed at the development of patriotic and civil qualities, includes several main stages:

1. The preparatory stage, which includes the development of a work plan, the definition of the relevance of the project theme, the formulation of the problem, objectives, tasks, and methods that will be used in the development of the project; the study of scientific literature on the chosen problems and the subsequent compilation of a short annotation of the obtained research results, which will be placed in the general provisions and conceptual bases of the project.

2. The experimental-activity stage includes the formulation of a working hypothesis, the development of ways to solve the main tasks of the project on the basis of a detailed study of information sources on the subject of the project; including experimental ones.

3. The analytical stage includes the formulation of the obtained results of the project, the presentation of the project and its evaluation in the course of discussion in the student group [Chelysheva, 2017, p. 126].

The contests of social projects with the use of media material are held within the framework of the organization of educational, research, socio-cultural activities of the students. As an example, there is an annual regional Olympiad for schoolchildren and students "Youth Initiatives", the newly opened student club "Youth. Society. State. " and others.

The practical realization of the competences of students in the field of media education and media competence is carried out by the graduates in educational institutions of all levels, in the activities of public organizations and movements, is included in the activities of media associations, etc.

Conclusions

Thus, the patriotic upbringing and civic development of modern youth, while remaining an invariably topical problem of modern pedagogical science, receives a new content due to the constantly expanding educational, developmental and educational possibilities of media education, the use of innovative approaches to the integration of media pedagogical ideas into forming a competent graduate model of a modern graduate student.

The processes of information and media system development which are taking place in the modern society attach the special attention to the development of sociocultural space, the use of media resources for cultural enrichment and self-improvement. In this regard, more and more leading educational institutions include the elements of media education in the system of their work for the purpose of developing media competence of the individual, which involves the broadening of the motivational sphere, the development of the skills of making independent decisions, allows to solve the educational tasks more effectively and efficiently.

At present, on the basis of Anton Chekhov Taganrog Institute has created a unique model of integration of media education in a number of areas of Bachelor's and Master's levels, including such areas as "Organization of work with youth ", "Social and cultural activities", "Psychological and pedagogical education", etc. The formation of patriotic and civil qualities is an integral segment of professional training which is realized in the process of using active and interactive methods of working with media products, preparing research papers and projects, etc.

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Media literacy education

Media education in training students to provide information and psychological security

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Abstract. The article substantiates the need to use media education in teaching information and psychological security to students. Here are areas of media education implementation as a means of teaching and as a subject of studying information and psychological security. Media education is designed to help the student master the media space, and is aimed at providing knowledge of the basic laws of media, as well as at the ability to understand information messages, to realize the results of their impact on the psyche and to use them to solve educational and fundamental problems, to be able to assess and provide personal information security. We are realizing two conceptual media education lines: "analytical" ("critical"), aimed at forming critical thinking among students, reflecting on the material of media resources they are interested in (media, Internet resources, computer games) and "practical" lone aimed at developing students' ability to produce their own media texts, to use media resources. For the purpose of testing the efficacy of the implementation of media education, we conducted a study in which the ability of self-management and the level of subjective assessment (control) were chosen as psychological indicators of information and psychological safety of students. The study showed that, media education can serve as a means of ensuring the information and psychological security of an individual, by developing critical thinking, forming a subjective stance, kindling interest in theoretical thinking and theoretical knowledge in the field of information security.

Keywords: media education, information and psychological security, information culture, students.

Introduction

The ongoing process of informatization and digitalization of society accounts for intellectualization of all types of human activity, as well as the creation of a brand-new information environment of the society, opening access to information sources for every person.

Information society makes new demands on the education system. Modern educational process is inextricably connected with new information and communication technologies based on the use of the Internet, telecommunications and electronic educational resources.

The main objective of education system informatization is the development of transformational results of education, as well as a high level of information culture. Besides, the information culture should be not only a combination of knowledge and skills related to the consumption and creation of information resources, but also the ability to properly internalize information [Kislyakov et al., 2016].

Along with the benefits of the society informatization, there are emerging new threats and challenges that require prompt resolution. The information environment, affecting the

consciousness, mentality of the younger generation, changes their needs, values, opportunities, social space of existence and functioning, a multipronged system of relations.

In 1983, A. N. Leontiev said: "It is vital, that there is no impoverishment of the soul when enriching with information." Leontiev meant an impersonal accumulation of knowledge, of the danger of the education system as a means to mold a person; today this theory can be interpreted differently. Way of thinking, worldview, values, spiritual, material interests influence the process of information enrichment, development of moral and semantic filter [Khvorost, 2016].

Information impacts are classified as negative if they cause psycho-emotional and socio-psychological tension, distortion of moral criteria and norms, moral and political disorientation and, as a result, abnormal behavior of individuals, groups and masses of people. Manipulation of consciousness begins and manifests itself in a seemingly real-life situation. It is especially effective during childhood and adolescence, against the background of the human mentality formation and its high instability. A fundamental aspect of controlling mental, physical and social health and health preservation at social, cultural and national levels is the ability to establish adequate behaviour while receiving the information [Khvorost, 2016].

The Internet space provides not only freedom of access to information, but also is the platform to inculcate alien to a normal person values. Therefore, the Doctrine of Information Security of the Russian Federation (Approved by the Decree of the President of the Russian Federation of December 5, 2016 No. 646) updates such threats to information security as the information impacting the population of Russia, especially young people, in order to compromise traditional Russian spiritual and moral values; the widespread use by terrorist and extremist organizations of mechanisms of information impact on individual, group and public consciousness for the purpose of generating ethnic and social tensions, inciting ethnic and religious hatred or feud, encouraging extremist ideology, and attracting new proponents to terrorist activities. The Federal Law "On the protection of children from information that is detrimental to their health and nurture" specifies the information that harms the physical, mental and intellectual development of children, namely pornographic information, as well as information that induces actions that pose threat to their life and health, capable of causing a desire to use narcotic, psychotropic and other intoxicating substances, denying family values, justifying violence or cruelty, containing obscene language.

The Internet is almost beyond the control of censorship. Hence, not only its positive opportunities, but also collateral effects. The Internet extends human freedom, providing the opportunity to obtain information that is inaccessible via other sources, and openly express opinion at a time when it is impossible to do through a newspaper, radio, and TV. But such lack of control, all at the same time, allows in the most cynical form to spread electronic pornography, fascist or sectarian ideas, including those that are of apparently satanic orientation. The resources that openly encourage terror, national and racial enmity, incite religious conflicts, and extremism have found fertile ground on the Internet. The sites that advocate xenophobia, and offer recommendations on where and how to deal with foreigners are by no means uncommon nowadays. There are suicides clubs, drug addict clubs, clubs that train rookie terrorists on the Internet. In those clubs one can order own death, buy weapons, learn how to properly select drugs. Those threats are of information and psychological nature and have a destructive effect causing disorientation in most people, especially in children and youth, resulting in an increase of social troubles, the growth of addictions, the criminalization of the social environment, and the deterioration of the social health of society [Kislyakov et al., 2015; Grigorova, 2006; Knizhnikova, 2017; Machenin, 2014].

Given the circumstances, the education system faces the goals of training the individual to provide information and psychological security, which in general terms can be described as a state of mental protection from the impact of negative information factors that threaten to deform consciousness and conduct. Provision of information and psychological security implies the

awareness by the individual of the negative information and psychological effects, as well as the skills for information and psychological self-defense [Ezhevskaya, 2011; Tylets, Krasnyanskaya, 2017; Shmeleva et al. 2017]. To be properly protected from information impact, trainees need to know the goals, techniques and means of contemporary manipulation by people's consciousness and be able to control the degree of their dependence on external influences. Consequently, information technologies in the educational process should act both as a learning tool and as a subject of study.

The influence of information on personality is studied by G.V. Grachev, S. Livingston, I. Melnik, S. Peipert; the information security system of school students in an educational institution has been proposed in a study by N.I. Sattarova; I. Morev, A.V. Fedorov, A.V. Sharikov are engaged in the study of issues pertaining to information security in the application of educational communication technologies. The aspects of information security of a school student are explored in the works of T.A. Malykh, and N.A. Perelomova.

G.V. Grachev believes that the psychological security of the individual is a state of the protection of mentality from the impact of diverse information factors that hinder or impede the formation and functioning of an adequate information-oriented basis of human social behavior and, in general, life-sustaining activity in modern society, as well as an adequate system of its subjective (personal, subjective-personal) relations both with the world around him and with himself [Grachev, 1998]. T.A. Malykh defines the information security of a school student as a pedagogically oriented process of developing a child's knowledge of the information threat and the ability to resist it to minimize the consequences of mental and moral impact. To successfully implement this process, a complex of pedagogical activities is essential, namely the organization of interaction between a teacher and students based on the principles of pedagogy of humanism, the teacher's readiness to accept the stance of a child, respect for the student's self-reliance, which in turn entails the need for targeted theoretical training of teachers on the issues of information security [Malykh, 2016].

Today, within the formation of information culture, information security of an individual, the so-called media education is under implementation both in our country and abroad. It is aimed at the specific study of the language of various media (television, radio, press, the Internet).

The combination of the goals for training an individual to ensure information and psychological security and the system of pedagogical education reflects its dual nature. The university should create conditions to train students, future teachers, to ensure personal information and psychological security. A graduate who has mastered the educational program on pedagogical education, being a teacher, is called upon to provide information and psychological safety for school students. The expertise of teachers in the field of information and psychological security depends on how much school students are prepared for a safe life in a modern society. It is this dualism that distinguishes the pedagogical education from any other education and calls for seeking new approaches in the professional training of pedagogical personnel, including the formation of appropriate information and psychological competence.

The need for the formation of information competence in future educators, which contributes to the provision of information and psychological security, was specified by the Federal State Educational Standard in the field of Pedagogical Education. So, among the general cultural competencies of a graduate are "the ability to understand the essence and importance of information in the development of the modern information society, to realize the dangers and threats arising therein, to comply with the basic requirements of information security, including protection of National Security Information."

The implementation of the educational process within the Federal State Educational Standard framework provides for extensive use of active and interactive forms of managing classes along with out-of-class work. Indeed, there is ample evidence that training in information

and psychological security issues is effective and achieves the set goals under the condition that the students:

- are open for training and are actively involved in relationships and cooperation with other participants in the educational process;
- they get an opportunity to analyze their activity (reflection) and realize their creative potential;
- are able to get prepared for the solution of security tasks, which they are likely to confront in real-life situations and professional activities.

The following didactic possibilities of information technologies are part and parcel of the educational process:

- providing the subjective standpoint of a learner, assuming his involvement in active participation of goal setting, planning, assessment of the results of his activities;
- shifting the emphasis from training to learning, which means focusing on a student's independent work shifting from mechanical accumulation of knowledge to mastering the ability to independently acquire new knowledge;
- focusing on creative processing of new educational information, providing for the existence of special class assignments for the development of research, creative, and mental abilities;
- the choice of an individual educational course;
- availability of educational materials at any time.

Materials and methods

The methodological basis for students studying the issues of information and psychological security was the approaches of media education. At the same time, we are realizing two conceptual media education lines, identified by A.V. Fedorov: "analytical" ("critical"), aimed at forming critical thinking among students, reflecting on the material of media resources they are interested in (media, Internet resources, computer games) and "practical" lone aimed at developing students' ability to produce their own media texts, to use media resources [Fedorov, 2014].

The structural basis of the technique for the development of critical thinking constitutes the basic model of the three stages - "challenge-awareness-reflection". At the stage of "challenge" actual knowledge and ideas about the subject are elicited [Halpern, 2000]. At the stage of "awareness" a student acquires new information. The student gets an opportunity to think about the nature of the object being studied, learns to formulate questions as the old and new information are correlated. At this stage a student adopts own standpoint. Finally, at the stage of "reflection," students consolidate new knowledge and actively rebuild their own primary ideas in order to include their new concepts. As a result, there is an "acquisition" of new knowledge and the formation of its own well-reasoned idea about the subject. Within the "analytical concept" of media education, students perform an analysis of information resources, including those placed on the Internet, for their destructiveness and manipulative characteristic. At the same time, we use the information resource analysis scheme developed by T.N. Le-Van. When performing the analysis, students answer the following questions:

- What is presented on the site (product, service, personality, organization, way of thinking, etc.)?
- Who created this site? Whose point of view is expressed in it?
- How is our attention drawn?
- Which sign systems are used (words, pictures, photos, symbols, colors, schemes and graphics, familiar images, noises, music, etc.)?
- What rational and emotional arguments are involved in the message?

- Is the message content different from reality?
- What way of life, values and viewpoints are presented explicitly and implicitly?
- What is the purpose to create the site and who is the beneficiary? [Le-Van, 2014].

As the subject of analysis, you can offer resources placed in today's popular social networks [Morozova, 2015]. There is a lot of extremist information in social networks, as well as calls for inciting national hatred. It was through none other than the social networks that calls were circulating for organizing riots in the UK in August 2011 and in Moscow in December 2010, on the eve of and after the election of the President of the Russian Federation, in the spring of 2012. Today, the content of the main Internet resources for promoting the ideology of violence (terrorist, extremist, nationalistic and other orientation) is offensive, aggressive, and is characterized by a substantial theoretical basis, a well-thought-out spectrum of methods of controlled information and psychological impact on users [Petrov et al., 2012].

There are also resources that promote the use, manufacture, sale of narcotic and psychotropic substances, containing instructions on the manufacture of drugs, as well as resources that call for committing suicides, etc.

It is advisable that the analysis of Internet sources conducted by students has theoretical, but also social and practical significance. This is achieved by attracting students to participate in the project "Union of Information Defenders" (<http://www.npszi.ru>), aimed at identifying "malicious content" and assisting state bodies in the fight against it.

It should be noted that when managing students during the performance of this work, the teacher should observe the principle of information security, which consists of clear selection of Internet resources, proper distribution of emphasis and strict observance of ethical norms and boundaries of psychological and pedagogical competence.

Within the framework of the "practical concept" of media education, we are implementing project training based on the use of information technologies. At the same time, the Internet is a means of practice-oriented education, a space for designing and forming links to bring together science, education and the information environment.

Training of students in the issues of information and psychological security is realized on the basis of the interactive project training technology, developed by V.S. Stupina. The author defines this technology as "subject and subject interaction of the participants in the educational process both with each other and with the information system for the implementation of their practical activities, with the aim of solving the problem from real-life situation, obtaining the product of this activity, carried out on the basis of information and communication technologies". This technology is aimed at training students for the design of educational products as the results of their personal-oriented vocational and educational activities [Stupina, 2008].

We implement his technology in several stages. At the first stage, students perform abstractive and search or abstractive and practical work in the form of homework (mini-projects). In doing so, the student should understand that the Internet is used by him not for mere copying, but for further development, research of a particular problem. An important impetus here is the student's awareness of the need to apply his own intellectual efforts and the understanding that he and the teacher are like-minded people.

It is essential to understand that the information placed on the network sites is of different quality, including those with obsolete data, with actual inaccuracies, so the proper organization of independent work is provided with involvement of the following specialized sites:

- websites of state executive bodies (Security Council of the Russian Federation: scrf.gov.ru);
- websites of public organizations and movements (Public Opinion Foundation: fom.ru);
- information and reference systems;

- electronic periodicals;
- forums and conferences (Science and education against terror: scienceport.ru);
- thematic resources (Youth for True Internet: truenet.info);
- educational resources.

At the second stage, students, using their own material, jointly create network-based educational content using the "forum" and "wiki" technologies on social networking sites. To wit, students created a group "Security of our society" in the social network "V kontakte". Working in a virtual group, students comment, edit their own and joint written network projects, and also supplement them with visual materials (photographs, audio recordings, video recordings), conduct sociological surveys on information security issues. Also, students take part in the Internet project of the youth association of students and young academics of Russia and CIS countries "Youth for True Internet" (truenet.info). The materials posted on the site reflect an independent point of view of youth and an active students' stance, based on clearly analyzed facts and events in the field of counteracting terrorism and extremism. This type of work allows students to develop skills of interaction and creative thinking. The students common communicative space enables collective assessing of processes and results of work, as well as monitoring the development of each member of the group and evaluating student's contribution to collective work.

In addition, the Internet is used for electronic scientific conferences and seminars, which allows to improve the quality of events by attracting a wide audience for public discussion of student research papers, exchange of ideas and comments. So, we organized a conference "Psychology and safety pedagogy" in the framework of the International Students Electronic Scientific Conference "Student Scientific Forum".

The third stage is pertaining to the implementation of innovative activities, coupled with the identification and registration of intellectual property. Together with teachers, students take an active part in the work on the promotion and production of ideas. For instance, the students took an active part (in the process of writing term thesis and final papers, creative and scientific projects) in compiling databases "Social Security of Personality, Society, State: Theory and Practice of Security", "Safety of Educational Institutions", "Sociology of Security" as well as the development of a computer program "Social Security and Health Preservation of Students". The databases analyzed and systematized scientific, educational and methodological and legislative sources on ensuring the security of an individual, society and the state; developed theoretical regulations, issues of self-control, test tasks, tasks for independent work of students; a list of bibliography, a dictionary of terms in this area were also completed. The material is illustrated by drawings and diagrams, video materials reflecting the essence of social hazards, including those in the information environment.

These approaches to the implementation of media education in training students for information and psychological security were implemented by us within the "Information Security", "Social Security of the Educational Environment" and "Audiovisual Information Management Technologies" courses, as well as in the framework of extracurricular activities.

Discussion

Consequently, one of the indicators of the information culture of a contemporary person should be the ability and the desire to resist information adversely affecting his consciousness. Building up an information culture, focusing the future generation on the values of not just any information, but only on those with specific qualities; it is also possible to improve the "ecology" of the information space, getting rid of a substantial amount of harmful "junk information", as well as prevent consciousness manipulation [Mahfuth, et al., 2017; Da Veiga, Martins, 2017; Kraus, et al., 2017].

Our study is consistent with the results of European and Russian research in the field of media education. Media education is designed to help the student master the media space, and is aimed at providing knowledge of the basic laws of media, as well as at the ability to understand information messages, to realize the results of their impact on the psyche and to use them to solve educational and fundamental problems, to be able to assess and provide personal information security [Amdam, 2017; Fedorov, 2014; Pasquini, Evangelopoulos, 2017].

Students need to show time and again that the manipulation of their consciousness is carried out not only and not so much through the implementation of global projects, the application of scientific methods and the state-of-art technical means which can be hard to confront. To a greater extent, it is the result of an ongoing influence, which we do not consider a manipulation [Petrov et al., 2012; Tayouri, 2015].

For everyday protection from gradual transformation into a "zombified creature", students need to know the goals, methods and means of modern manipulation of people's consciousness and be able to control the degree of their dependence on external influences on a daily basis and in each real-life situation. Relieving consciousness from lopsided information dependence is facilitated by a critical attitude to incoming information, as well as a creative approach to professional activities [Fedorov, Levitskaya, 2017].

The level of adequate behaviour formation depends on some specific factors like degree of information and psychological attitude, decision making ability, typical behaviour [Khvorost, 2016].

Therefore, when implementing the development methods of critical thinking, students master different ways of integrating information; learn to forge their own opinions on the basis of understanding different experiences, ideas and perceptions; draw inferences and logical chains of evidence; learn to express their thoughts clearly, confidently and correctly in relation to others [Jabari, Esmaeelbeygi, 2017; Petrucco, Ferranti, 2017; Tan, 2017]. All this contributes to the mastering by students of information and media technologies and skills for successful adaptation in the conditions of an aggressive information environment and negative impacts of society, and as a result, mitigation of information and psychological causes and factors of antisocial behavior.

Results

For the purpose of testing the efficacy of the implementation of media education, we conducted a study in which the ability of self-management and the level of subjective assessment (control) were chosen as psychological indicators of information and psychological safety of students.

To study the ability of self-management, the "the ability of self-management" technique was used. The technique was developed in the laboratory of psychological problems of the higher school of the Kazan University under the leadership of N.M. Peysakhov and includes eight sequential stages that can be attributed to the content of the concept of anticipation: the analysis of contradictions, prediction, goal-setting, the formation of criteria, quality assessment, decision-making, assessment, correction.

Self-management is a purposeful change, and the goal is put by a person who manages his own forms of activity: communication, behavior, activity and emotional experiences. Self-management is a creative process, involving the creation of something new, confronting uncommon situation or contradiction. It also involves the necessity of setting new goals, seeking after new solutions and means for achieving goals.

Before the self-management system begins to develop, there should be a need for it. Such a need really arises when the habitual, previously developed ways and means of communication, behavior, and activity fail to "work", and do not lead to success. A person has a feeling of dissatisfaction with his behaviour and actions, discontent with himself. A person begins to act by "trial and error," method sorting through known and unknown approaches, techniques. When

they fail to lead to success, there is a need to shift to a rational analysis of the status quo, to the analysis of the situation, to the development of the goal and to a purposeful change (self-management) of it. From now on, the formation of self-management system starts. It includes eight sequential stages: the analysis of contradictions, forecasting, goal-setting, formation of criteria, quality assessment, decision-making, assessment, correction [Peysakhov, 1997].

As is clear from the results of the study (Fig. 1), initially students showed low indicators of self-management abilities - lower than level 2 (below-average level).

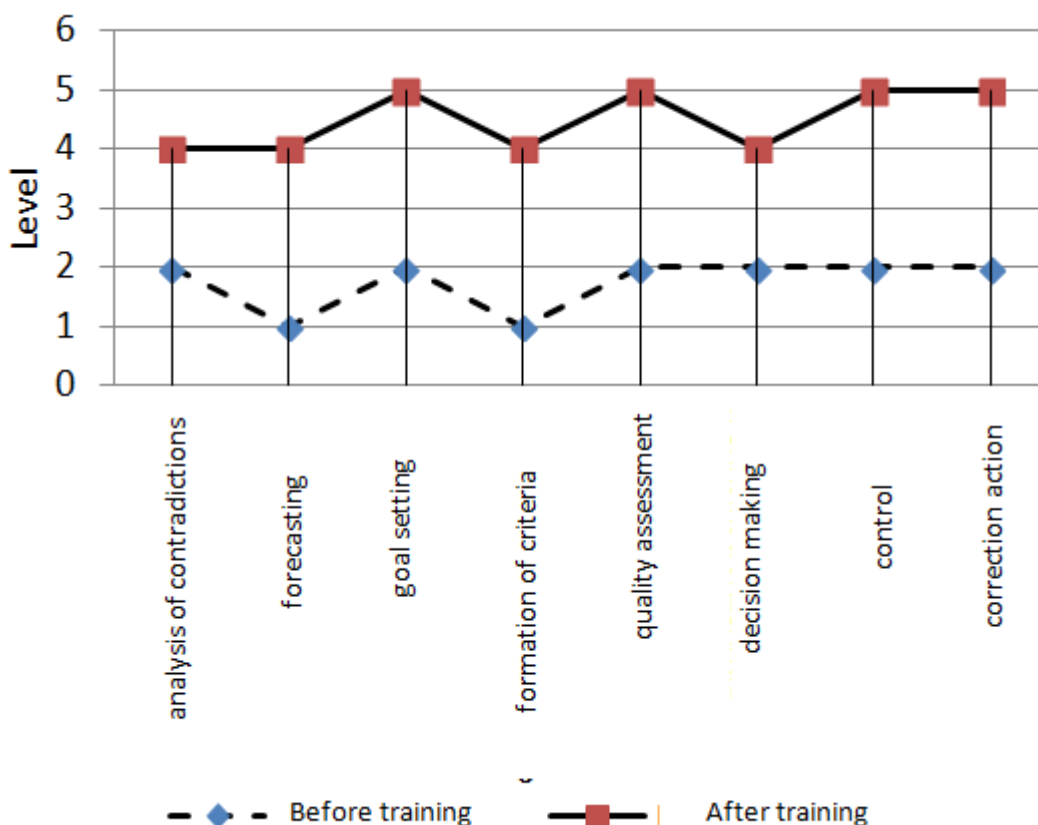


Fig. 1. Dynamics of students' self-management ability level

In general, the number of students with a low level of general ability to self-management decreased from 46% to 12%. The percentage of students with a high level of general ability to self-management increased significantly from 21% to 42%.

The level of subjective assessment, as well as the ability to take responsibility for what was going on around them and other people who depended on them, was investigated by using the "Subjective control level" technique (J. Rotter, in the adaptation of E.F. Bazhin, E.A. Golyunkina, L.M. Etkind).

The study of self-assessments of people with different types of subjective assessment demonstrated that people with a low level define themselves as selfish, reliant, indecisive, unfair, fussy, hostile, insecure, insincere, dependent, irritable. Inversely, people with a high level of subjective assessment consider themselves to be kind, independent, determined, fair, capable, friendly, honest, self-sustained, unperturbed. Therefore, the level of subjective assessment is associated with information and psychological security, with social maturity and individual independence [Bazhin et al, 1984].

Fig. 2 clearly shows that as a result of the research the number of students with a low level of subjective assessment decreased from 42% to 20%. After training using the system of psychological and pedagogical support of the process of formation and development of information and psychological security of an individual, most students with a low level of subjective assessment have moved to the mid-point level group. The percentage of students with a high level of subjective assessment has increased significantly from 8% to 28%.

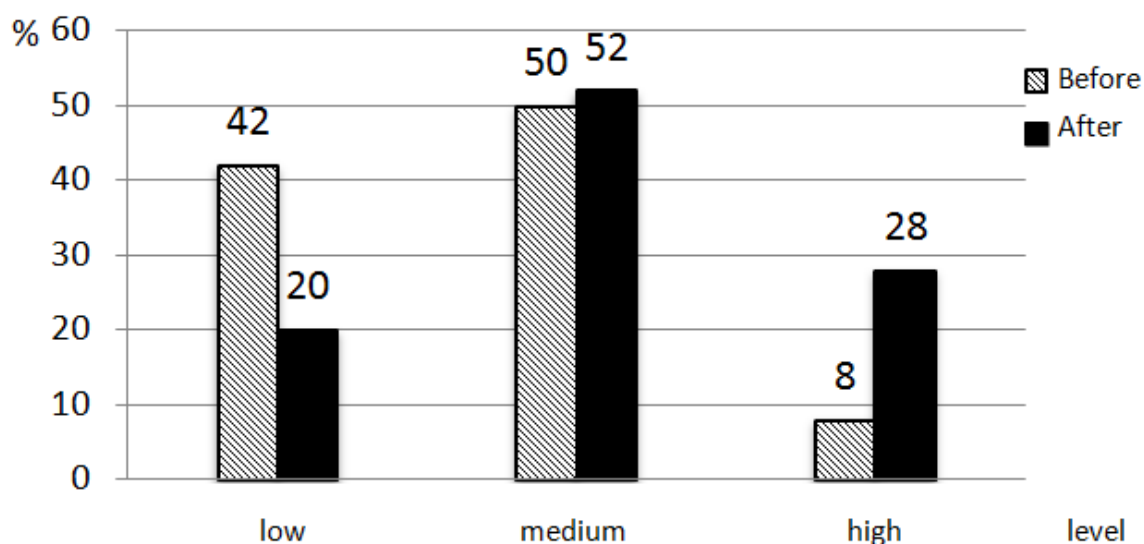


Fig. 2. Dynamics of student's subjective control level

Conclusions

Summing up, media education can serve as a means of ensuring the information and psychological security of an individual, by developing critical thinking, forming a subjective stance, kindling interest in theoretical thinking and theoretical knowledge in the field of information security; whereas, the information environment can become the space with communities fostering the security values of an individual, society and the state. The main task of the teacher is to increase the information and psychological competence of students, to teach them to navigate the flow of constantly changing information, to think independently, critically and creatively. In addition, the use of media education in the educational process is an important component of teaching students for further professional activity, and in many respects predetermines its innovativeness.

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Media literacy education

Development of critical thinking and media literacy of adult learners in the Russian as a foreign language classroom

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Abstract. The article is devoted to developing critical thinking and media literacy based on the analysis of media messages (analysis of stereotypes, analysis of characters, autobiographical analysis) and with the consideration of peculiarities of teaching adults. The author analyzes a complex concept of "critical thinking" and its importance in methodology of teaching foreign languages and specifically in teaching Russian as a foreign language. In current conditions, when western media shows a one-sided and biased opinion on Russia, forming and developing critical thinking gain great importance and become an integral part of learning Russian as a foreign language outside of language immersion. Nowadays, teachers-practitioners and scientists come to a conclusion that critical thinking is one of the main skills for learners to develop. Working with the media messages and compounding the assignments, the author considers the principles of teaching adults (the limit of free time, life experience, high expectations from learning process and results), the principles of communicative approach to teaching languages (communicative exercises, developing all types of language behavior and forming communicative competence) and also the principles of critical thinking in media education (reception, analysis, evaluation of media messages).

The experiment included watching, discussing modern Russian TV shows (*How I became a Russian* and *Silver spoon*) as well as creating the conditions that allow learners to form unbiased attitude to Russia, which gain current importance within the informational influence of western media on perceiving the image of the country by foreigners. The research provides the results of the survey conducted among the learners from different countries, studying Russian as a foreign language online, and it also gives the examples of questions and tasks for working with the media messages.

Keywords: media, media education, media literacy, critical thinking, andragogy, Russian as a foreign language, TV shows.

Introduction

Nowadays, it is hard to imagine a person's life without traditional media (newspapers, magazines, radio, TV) and social media (*Facebook, Twitter, Instagram, Vkontakte, Youtube*). Social media has become popular not only among children and the youth, but also among adults who create short videos, post them, comment and earn money and popularity in the social networks. Teaching foreign languages, instructors and tutors should follow modern technologies and tendencies, and implement them into a learning process. However, not all information, which is presented in traditional or social media, is trustworthy, reliable, objective and showing all points of view. Thus, one of the main instructors' objectives, particularly Russian language instructors, is to develop critical thinking skills and media literacy.

In modern methodology of teaching languages, a great attention is devoted to forming and developing learners' abilities to perceive and evaluate information and media messages critically, to argue soundly, to raise questions and make decisions based on personal experience.

It is necessary to note that adult learners impose high requirements on teaching, so it is important to organize the learning process in the way that it meets modern tendencies in the methodology of teaching languages and considering the peculiarities of andragogy. Many specialists in this area of science, for example, Malcolm Knowles, Mark Tennant, B.M. Bim-Bad, A.I. Kukuev, I.A. Kolesnikova, N.B. Kruglova and others remark that teaching adults differs from teaching school or college students [Knowles, 1980; Kolesnikova, 2007]. Adult learners are defined by having not only strong motivation, but also a deliberate approach to learning [Knowles, 1980] as well as understanding of what is important and what is secondary. In 1970, Malcolm Knowles published his book *The Modern Practice of Adult Education. From Pedagogy to Andragogy* where he formed the basic principles of teaching adults [Knowles, 1980]: 1) a leading role belongs to a learner; 2) pursuit of autonomy and self-fulfillment; 3) possession of professional knowledge and life experience which need to be exploited in the learning process; 4) readiness to learn; 5) pursuit of applying knowledge in practice.

In addition, adult language learners, due to their busyness, can hardly have time to carry out all tasks fully, but at the same time they aim to see positive results from lessons within the shortest possible period of time. Time factor brings some difficulties to instructor's work: how to obtain maximum outcome, to form communicative skills, to vary lessons, to help learners develop necessary competencies. So language instructors have to find effective methods, instruments and approaches to achieve these goals.

Materials and methods

In order to prepare the article, the author conducted the surveys among Russian language learners, studying individually and in online form. Moreover, the author included the analysis of audiovisual media texts (TV shows *How I became a Russian* and *Silver Spoon*) in order to form adult learners' critical thinking skills and media literacy. In the research, we also used theoretical methods such as studying, analyzing and generalizing scientific and methodological literature in media education, andragogy and scientists' opinions on "critical thinking".

Discussion

Recently, the term "critical thinking" has become a frequently used one in scientific and methodological literature, and it is interpreted and defined differently. Foreign and Russian scientists in psychology, philosophy, history, pedagogy, linguistics etc. are trying to research this concept and give it a precise definition and description (D. Klooster, M. Lipman, D.T. Moore, S.I. Zair-Bek, I.I. Ivunina and others). Considering a broad definition, we accept the opinion that critical thinking is "reasonable reflective thinking that focuses on deciding what to believe or do" [Norris, Ennis, 1989, p.3].

"Reasonableness" and "reflectiveness" are typical characteristics in the definitions of "critical thinking". Other frequently and common used phrases are "making decisions" and "solving problems". For instance, D. Halpern defines it as "the use of those cognitive skills or strategies that increase the probability of a desirable outcome. It is purposeful, reasoned, and goal directed. It is the kind of thinking involved in solving problems, formulating inferences, calculating likelihoods, and making decisions" [Halpern, 2000, p.10]. Other definitions point out that critical thinking is characterized by evaluating situations or actions and their further analysis. Richard Paul and Linda Elder denominate critical thinking as "the art of analyzing and evaluating. It entails effective communication and problem solving abilities and a commitment to overcome our native egocentrism and sociocentrism" [Paul, 2006, p. 4]. All these definitions indicate the ambiguity, complexity of the term and impossibility to form a unified approach. It was fairly noted by an American researcher, D.T. Moore, that this concept is complex and can bring the confusion, so it should have specific characteristics in each discipline [Moore, 2011].

In pedagogics, D. Klooster builds his definition on the following characteristics [Klooster, 2002, p.3]:

- 1) critical thinking has individual character and it is defined by independency;
- 2) the main point is information;
- 3) critical thinking entails raising issues and understanding problems;
- 4) it is characterized by argumentation;
- 5) it is social thinking, so pair and group tasks are used in the classroom.

On this basis, it becomes obvious that critical thinking fits well into the learning process. Matthew Lipman, for example, also advocates that critical thinking should be added to all disciplines [Lipman, 2003, p. 229]. Nowadays, language instructors follow the tendency to encourage learners to think independently, to process the information effectively, to argue convincingly, to set right questions and find decisions not only individually, but also communicating with others. Klooster thinks that teachers should actively implement tasks which encourage the development of critical thinking skills. “Due to critical thinking, a traditional learning process becomes individual and meaningful, continuous and productive” [Klooster, 2002, p.3]. John Hughes is another supporter of the implementation of critical thinking into the learning process, particularly in teaching languages. We completely agree with him that critical thinking is “one of the key skills for any 21st century learner” [Hughes, 2014, p.1]. However, not all scientists and practitioners agree with implementing and developing critical thinking in foreign language classroom. For instance, Atkinson believes that critical thinking is “cultural thinking” [Atkinson, 1997, p. 89]. In his opinion, critical thinking is more inherent in western culture and mentality. “Many cultures endorse modes of thought and education that almost diametrically oppose it” [Atkinson, 1997, p. 72]. It is obvious that it is inexpedient to ignore and exclude this concept from practice of teaching languages; yet, it is necessary to take into account learner’s culture and mentality.

Today, teaching foreign languages is impossible to imagine without media messages that need to be perceived, based on reasonable and critical understanding. Critical thinking being “a constant component” [Fedorov, 2007, p. 86] of media education, is gradually coming into the process of teaching languages, so it enables to tightly intertwine media educational and pedagogical methods and technologies. L.A. Ivanova comes into a conclusion that media education and foreign languages “are connected and interdependent, that the only right way is their integration” [Ivanova, 2013, p. 108]. It is necessary to note that in the sphere of media education we support the definition of critical thinking offered by A. Fedorov. “Critical thinking in relation to media and media texts is a complex reflective process of thinking which entails associative perception, synthesis, analysis and evaluation of mechanism of functioning media in the social environment and coming to a person through the media of information” [Fedorov, 2007, p. 86]. Thus, in relation to media texts, it leads to interpretation and evaluation of the meaning that is seen or heard, and it is also a constant and integral process. Also, we totally agree with a L.A. Ivanova’s conclusion that “media education is naturally built in the disciplines of curriculum, especially in “Foreign language” discipline” [Ivanova, 1999, p.107].

Practical recommendations on using media or developing media competence and media literacy in English language classroom have already been presented and are widely used and applied by instructors and media teachers [Novikova, 2004; Khlyzova, 2016 and othes]. The studying literature on media education shows that media teachers consider the development of critical thinking and media literacy in schools or colleges [Fedorov, 2005, 2012; Chelysheva, 2008, 2009; Khlyzova, 2016] and offer the following forms of creative tasks: creating collages, photomontage, slide-films, videotapes, wall newspapers, as well as discussions, debates, presentations of video projects, training, etc [Chelysheva, 2008, p. 6]. However, the experience of working with adult learners shows that the effective forms are discussions, debates and creation of short videos (1-2min.). Methodology of teaching Russian as a foreign language has

the lack of practical materials and training complexes, including media and developing media literacy. Moreover, the situation is considerably worse in teaching Russian as a foreign language to adults.

Results

In our opinion, one of the effective instruments which assists instructors in developing adult learners' communicative competence, critical thinking skills and media literacy in Russian language classroom, is the implementation of media in the learning process. A. Fedorov fairly noticed that "theoretically, the level of media literacy could be increasing during all life, perceiving, interpreting and analyzing emotional, aesthetic and ethic media information" [Fedorov, 2007, p. 9]. As an example of such media information in Russian language classroom, we offer to use movie trailers, TV shows, news, TV programs. Due to the lack of time, as a significant distinction of teaching adults, learners cannot do all assignments or watch movies, so we suggest using short videos or watching TV shows to solve this problem. We think that watching the TV show *How I became a Russian* is appropriate for learners of B2 and C1 language levels. This Russian TV show depicts how an American comes to Russia to work as a journalist and discovers the country and people for himself. The main character (Alex) tries to understand Russian mentality and reveal some distinct peculiarities of the Russians, being in funny and dramatic situations. As a result, he falls in love with the country and people, finds true friends, alters his attitude to Russians and changes himself. On the one hand, this TV show depicts and ridicules disadvantages of Russian life; on the other hand, it forces to admire virtues of Russians and Russia. The authors filled the episodes with typical cliches that are artificially exaggerated to create a comic effect. However, this effect becomes a stumbling stone for foreigners who watch it. So the instructor's' objectives are to help learners understand the stories and correctly organize work for discussing the situations, which Alex and his friends get into. The positive outcome from watching and discussing this TV show is achieved by making questions, based on the principles of critical thinking and developing learners' communicative competence and media literacy. Composed questions and tasks are based on the following types of the analyses of audiovisual media texts:

- analysis of media stereotypes;
- analysis of characters;
- autobiographical (personal) analysis.

In recognizing the significance and importance of other types of media text analyses, we believe that the chosen ones satisfy the conditions and the peculiarities of teaching adults (time availability, lesson duration; overall language level), as well as they meet the principles of communicative language teaching.

The analysis of media stereotypes implies "detection and analysis of a stereotyped image of people, ideas, events, stories, topics etc. in media texts. Media stereotype reflects a set attitude to one or another object in a society" [Fedorov, 2007, p. 228]. The TV show *How I became a Russian* is rich with the following stereotyped characters: a Russian oligarch (Analoliy Platonov), a spoilt oligarch's daughter (Ira Platonova), a quick-witted guy (Roma, a driver), a mean CEO (Ekaterina, chief-editor), a pretty, but stupid personal assistant (Marina), an intelligent, smart girl (Anna, a doctor), a stupid security guy (Ignat, Nikolai). Discussing these characters' stereotyped behavior, we asked learners to tell about media stereotypes in their cultures and countries, to compare with a Russian view, showed in the TV show, to assess it (agree/disagree; believe/not believe etc.), to express an opinion (How Russian stereotypes are correlated with the reality?).

The analysis of characters includes "personality analysis, behavioral motivation, ideological views, deeds/actions of the media text characters" [Fedorov, 2007, p. 289]. It is necessary to note that this type of analysis fits well in consideration of the *How I became a*

Russian show because it is a situational comedy with a variety of live and domestic situations which could be easily applied to the learners' life experience. Also, application of own life experience in a variety of different text discussions is widely utilized in a communicative method of language teaching, that is why we observe a positive impact of such tasks not only on developing critical thinking and media literacy, but also on acquiring new vocabulary and forming communicative competence. The examples of questions prepared for each episode:

- 1) What is the main idea and purpose of this episode?
- 2) What values were revealed in the episode? Does the main character share them? Do you?
- 3) What deed of the main character surprised you the most / shocked and why?
- 4) Do you agree with the main character's conclusion at the end of each episode?

Besides the assignments with the questions, we offer some statements to discuss or continue.

- 1) This episode's story made me think of...
- 2) In my country (culture) this issue is resolved
- 3) If I were in such a situation, I....
- 4) When I was in such a situation, I

To complete this questionnaire assignment we encourage learners to use smartphones, and offer to make a short (1-2min) video in which they will express their opinions or attitude towards the issues reflected in the episode, or main character's deed as well as his conclusions. If the instructor runs a blog in Instagram or some other social media, then the learners can post the video and comment on each other's. This type of assignments is not only helpful in the development of all kinds of language behavior, but also teaches learners how to create media texts, perceive, rate and analyze them, which aids to develop learners' media literacy.

After watching all of the episodes, we offer to discuss each character:

- What are your thoughts about the character?
- Did the character evolve during the season? How?
- Did your attitude towards the character change? In what way?
- What, in your opinion, is necessary to add to the character's personality description?
- What can be changed?

It is necessary to note that the final episode of the first season leaves many unanswered questions: will the main female character agree to come to America with her loved one, will Katerina be happy with the oligarch, what happens with Roma and oligarch's daughter relationship. This kind of final gives learners the opportunity to try themselves as a scriptwriter. The learners are offered two ways to complete the task: to write a story or utilize technology (such as a smartphone camera) to make a short video, describing their version of the sequel, and then discuss other learners' stories in the instructor's blog.

Despite developing media competence, one of the main instructor's objectives is to form and develop language and communicative competences, and one the main learner's goals is to speak the language they study; yet, setting additional objectives or forming other competences and skills, accompanied the learning process, only enriches learners' store of knowledge. Thereby, we observe a positive effect from exploiting media texts at Russian language classroom. This conclusion is based on the results of the questionnaires conducted among the learners, aged 23-75, living in different countries (Argentina, Canada, Denmark, England, Norway, USA) and studying Russian as a foreign language individually online. This survey showed that 74% of learners find such tasks interesting and useful, 12% evaluate them "normal/neutral", 14% consider them difficult to discuss.

We believe that forming a modern and unbiased opinion about Russia and Russians is another reason why developing media literacy and critical thinking is crucial for adult learners at Russian language classroom. The image of Russia is being formed not only through movies which show Russian characters, but also through news media. As our experience of working

with the learners from North America and Europe shows, many of them do not know about the country at its current stage of development, or their opinion about Russia is affected by media. Our study revealed that, for instance, some American news channels and newspapers offer substantially political news or news, reflecting negative evaluation of the country, which leads to a corresponding perception of Russia and Russian life. As A. Novikova noticed “standards and values, models of social behavior, stereotypes, which we see in the screen, in one way or another influence on forming our picture of the world in general and about society” [Novikova, 2004, p. 14]. Thus, we noticed that western newspapers and TV channels in 2017 successively formed a negative image of Russia. We did not set a goal to find out the reasons of conscious or unconscious actions in creating such image; however, it is impossible to neglect negative connotations (*scandal, influence, disqualification, violation* etc.) in news headlines. Here are some examples taken from American news media sources:

Table 1. News headlines in American mass media in 2017

Source	Headline	Date
1. <i>Washington Post</i> www.washingtonpost.com	Wondering if the Russians reached you over Facebook? You can soon find out	November 25, 2017
2. <i>NPR</i>	How the Trump-Russia scandal is playing in Russia	May 20, 2017
3. <i>NPR</i>	Russia continues to use social media to influence public opinion in the US	September 28, 2017
4. <i>CNN</i>	US says Russia intentionally violating Syria military agreement	December 21, 2017

So news media offers political news about Russia with implicit or explicit negative content. In connection with this, it is important for Russian language instructors to show Russia in a different way: unpolitical, cultural and modern, and offer learners media texts revealing the country in another view. It is necessary to remark that, nowadays, movies or TV shows are available not only on websites on the Internet, but also through the online service *Netflix* that is popular in the US and in some other countries. This American company shows famous or relatively unknown movies and TV shows on demand and produces their own. Recently, the company acquired the rights to show Russian popular series such as *Silver Spoon, Method, Fartsa*. So it is the first time some Russian modern TV shows have become available on such a well-known online streaming service.

The remarkable fact about Russian movies on *Netflix* was placed on the website www.ranker.com (<http://m.ranker.com/list/best-russian-language-movies-on-netflix/reference?>): “Forget the American cliché of Russians being the bad guy; these films are funny, emotional, horrifying and just downright entertainment”. This opinion supports existed cliches in media and society, so it is important to evaluate media messages/information critically and develop media literacy at Russian language classroom. Fedorov remarked that “Cinema (due to TV shows, videos, DVDs and Internet) is considered an effective means of media influence (including political and ideological influence) on the audience” [Fedorov, 2017, p.4].

Another successful usage of media at Russian language classroom is the discussion of *Silver Spoon* TV show. This criminal drama arose a keen interest among the learners. The survey of the same group of learners showed that 92% evaluated the choice of this TV show “positively”, 8% “negatively” pointing out the following reasons: “too much slang” and “the plot is not interesting to me”. Among the learners, who gave a positive review, 100% wished to watch the second season. The analysis of this TV show was based on the same principle - the development of critical thinking and media literacy as the work with *How I became a Russian*; yet, we eliminated the questions and statements connected with personal life experience due to the plot specifics, leaving only the analysis of characters and media stereotypes. Also, a survey

has been offered after watching all episodes of the 1st season. The following questions have been asked: “Did it surprise you the way Russia was portrayed?”, “What exactly surprised you?”, “Would you recommend watching the show to your friends?”. 100% of the learners answered “yes” to the first question, which supports the hypothesis about single-sided portraying of Russia in foreign mass-media. Likewise, absolutely all respondents would recommend the *Silver spoon* to their friends. All the learners expressed a desire to watch the second season which in terms proves that certain contemporary Russian TV shows, particularly *Silver spoon* are qualitative and attractive to foreign viewers, therefore can be effectively utilized in teaching Russian language and develop media competence as well as raise interest towards the subject and the culture.

Conclusions

Thus, in today’s reality the development of the critical thinking skills as well as media literacy in learners gains more and more significance and importance; therefore, it is necessary for instructors to find ways and instruments to incorporate this concept in the learning process.

Our experiment with using media (situational comedy *How I became a Russian* and criminal drama *Silver spoon*) indicates that this type of work contributes to the development of communicative competence, critical thinking and media literacy. Despite the lack of free time for performing grammatical and lexical assignments, adult learners are willing to watch TV shows and find them entertaining and beneficial. In addition, media texts help to bring diversity to the class, offering cultural and media educational aspects, opening up learners’ creative abilities and develop an idea and opinion about the country, culture, values, new traditions as well as the old ones and people, living there.

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Media literacy education

Models of pedagogic guidance in the system of additional media education

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Abstract. Contemporary educational system in Russia is the process of reforming, which on the one hand is connected with certain difficulties, but on the other hand this situations is favourable for activation of innovative potential and pushes toward new solutions and implementation of innovative approaches and technologies. Contemporary researchers say that one of the special features, inherent in currently developing innovative educational system is co-existing of various types and models of pedagogic guidance and support, based on person-oriented educational model.

This article reviews models of pedagogic guidance in the system of additional media education. The authors analyze the style of shaping and pedagogical activities of photo teachers, directors of photo schools. For analyzing the extent of researching in the chosen area authors used methods of observation, theoretical comparative and system analysis. The article examines various models of administration of photo schools, based on the difference between pedagogic guidance concepts of the personal creative potential development in the system of additional media education. Basic principles of various concepts and models, strong points, features are emphasized. The sources used for the research are: oral interviews with photo teachers, internet resources, leaders of photo groups' workbooks, summarizing their media pedagogic experience, literature on mediapedagogic.

Keywords: media education, media literacy, photo, school, teachers, students, technologies, Russia.

Introduction

Nowadays additional education is one of the full-fledged areas of educational environment. Current Russian legislation marks its main function as: “satisfaction of educational needs of a person in intellectual, spiritual moral, physical and (or) occupational advancement without obtaining a higher educational level” [Federal education law of Russian Federation. No. 273-FZ].

Contemporary educational system in Russia is the process of reforming, which on the one hand is connected with certain difficulties, but on the other hand this situations is favourable for activation of innovative potential and pushes toward new solutions and implementation of innovative approaches and technologies [Verbitskaya, Kasevich, 2004].

Contemporary researchers say that one of the special features, inherent in currently developing innovative educational system is co-existing of various types and models of pedagogic guidance and support, based on person-oriented educational model. This model is

characterized by variety of interactions of personal role positions, high level of student's autonomy, variance and flexibility, attention to areas of student's motivation and sense making. In addition a very important is the thesis that educational environment is a part of contemporary culture and its development inevitably reflects tendencies of the latter [Mokrinskiy, 2006]. Elaborating on this thesis, we can note that one of the significant characteristics of contemporary culture is its audio visual, media character, consequently implementing of media technologies and understanding their classification and meaning is an actual pedagogic problem.

Currently media resources and technologies gain more and more meaning in all aspects of social life. It is natural that active penetrating of media resources and technologies is seen in the system of basic and additional education. It is manifested in the active creation and usage of presentations, slide-shows, movies, 3D projections, media forums, installations etc in educational process. The current development tendency of social networks results in displacing or substituting real associations by network groups with different directions in media education and media culture. [Kirillova, 2006]. However, the classical understanding is that film schools, photo schools, cartooning schools and finally media schools can be and must be the centre of additional media education.

The most capacious organizational form of additional media education (AME) is film-, photo-, video amateur studios, which are the centres of creative self-development of children and youth. Various forms of youth creative activities in media culture, based on modern technologies are realized there. These activities for some types of participants are the only possibility of creative self-expression. Club form of creative self-realizations in film, photo, video art plays significant part in shaping the personal creative potential.

A.N. Tubelskiy noted in his works that learning groups of different ages, including clubs and circles contribute to creating free, humane and tolerant style of the modern educational environment [Tubelskiy, 2007].

Creative capacities and various qualities are developing in this process. Particularly accents of perception, sensor standards are formed. Also immediate influence on aesthetic consciousness of cultural values, meanings and images is taking place [Hilko, 2001].

Taking it all into account, we can define the research problem as establishing the connection between creative potential of participants of photo associations and technologies of additional media education.

Materials and methods

For the research were used: oral interviews with photo teachers, internet resources, leaders of photo groups' workbooks, summarizing their media pedagogic experience, literature on mediapedagogic, thesis abstracts. For analysis methods of observation, theoretical comparative and system analysis were used.

Discussion

The problem of the wide use of the photography means in creative potential realization and artistic training of the young generation was raised recently (in the 1990s). This opinion was shared by famous figures in photo art and amateur photo art (A. Agafonov, R. Krupnov, G.N. Lukyanova, S.G. Pozharskaya, V.A. Kim, B.V. Chigishev).

History, theory and practice of teaching photography is examined by E.V. Barhatova, A.S. Vartanov, A.Y. Kravtsova, S.V. Kulagin, A.I. Lapin, A.B. Meledin, M.K. Musorin, M. Oland, S.G. Pozharskaya, G.K. Pondopulo, A.V. Redko, G.D. Rozov, A.V. Ruzaev, N.M. Solovyov, V.T. Stigneeov, L. Frost. N.A. Hrenov, E.A. Yakimovich etc.

However this approach in studying opportunities of photo pedagogic cannot be seen as full-fledged for ways of creative development of participants. In this connection we should note another view on photo pedagogic as a creative area. Certain sides of the problem of using

photography in pedagogic process in context of interacting arts were actively developed of the modern researchers: T. Mambetaliev, G.A. Oparin. Photo art as an aspect of the artistic activity of amateurs in the historical context was investigated in the thesis of V.T. Stigneev, and in a wider view in the works of N.F. Hilko.

Also this multidimensional problem of interacting of photo art and educational process of teaching this art was not investigated. A problem of teaching the art of artistic photography among the subjects of artistic aesthetic cycle as a means of natural reality perception and reflection was examined by academician V.S. Kuzin, who suggested to implement special tasks for students. The majority of workbooks on photography consist of self-study guides, based on a personal author's experience, but there are Russian methods of teaching photography with scientific approach to teaching material, where creative aspects dominate (A.A. Vasilyev, D.S. Volosov, A.Y. Kravtsova, A.B. Meledin, M.K. Musorin, V.D. Privalov, A.V. Ruzaev, I.N. Selesnev, N.M. Solovyova, S.V. Chernikov etc.).

We have to note that a problem of pedagogic guidance in the system of additional media education is not studied properly. Having analyzed international scientific sources we can state that the main focus of researchers is on studying issues, connected with systems of primary, secondary and profession oriented higher education, without looking at systems of additional university, pre-university training and professional retraining.

In this way the closest to the problem above is an aspect of media cultural innovations and social activity in internet in the process of youth self-education and self-training as a basis for creative leadership in pedagogy. These kind of approaches can be found in many foreign studies [Khomeriki, 2015; Levitskaya, Anastasia, 2015, Rokhvadze, Roza F., Yelashkina, Natalya V., 2013, Slepko N., Baranova Natalia A., Fayurshina, Elena A., Mitiukov, Nicholas W., 2016].

These studies contain thorough analysis of modern informatization processes and ways of informational support of innovative processes in education, which determine specificity of students' activity. They also review current changes in educational university system, which require lecturers to adapt to it and students to be ready to project individual educational route as a new form of educational activity.

Views of N. Saifutdinov are quite similar. He considers independence, students' readiness to constant learning, professional self-education and self-improvement to be very important.

However current studies almost miss out innovations in pedagogic guidance in such a system of mass education as additional education.

Speaking about modern views on the process pedagogic guidance in the system of media education, we have to note that this process is reviewed generally in the works of Russian scientists [Fedorov, 2014, 2015; Levitskaya, 2015; Mikhaleva, 2015; Saifutdinova, 2012]. Many topics are revealed there: opportunities of synthesis of media criticism and media education, compromised solution for arguments between "aesthetics" and "pragmatics", combination of the artistic, experimental and analytical approaches, media skills with practice and creative approaches.

Anastasia Levitskaya sees expanding of opportunities in media educational activity and media criticism in some regional centres of media education, acting in non-professional area in mass media, which allows to develop mass media competence among various age groups with different social status. G. Mihaleva comes very close to modelling pedagogic guidance. She marks out the appearance and development of modern socio-cultural models in Russian media education, which are based on cultural studies and critical thinking theories.

A.V. Fedorov notes regional specificity of media education centres in Ural and Siberia. He justly states that although the main purpose of such centres is multifaceted, in general it can be defined as a development of media competence among the audience. Indeed this approach contains a key quality of media education. But in the system of additional education this direction must have another component – creative personality development of participants of

studios and teams. So we can see multi-structural properties and multi-functionality of opportunities in developing various models of additional media education, which requires synthesis of modern theory and progressive creative practice experience.

Results

Analyzing media pedagogic experience, one can conclude that success in this area depends on the right choice of the pedagogic system type. The following typology of photo teachers – workers of additional media education – can be extended also on documentary film and video art.

The first category is expert photo teachers. They are very rare. There are only two such personalities in Omsk: B.V. Chigishev and V.N. Buynitskiy. Their “personality art schools” are connected with the creation of an art laboratory, based on a desire to teach on the examples of their art by the means of imitation and reproduction, using some elements of the Teacher’s style as standard patterns. The characteristics of this category is a desire to pass the expertise by the creative exchange through unions, communities and to search for the people with the similar spirit and style.

B.V. Chigishev founded the first photo school in the USSR, which existed as an informal methodic community for 20 years, from 1968 until 1988. It had many followers: E.P. Kochetova, S.S. Sarsekeev, L.M. Novikova and others. This school used following principles and technologies: help of standard patterns, art meeting, master classes, creative training through self-development in photography, personal growth, author’s reports, interactions with fiction and arts, searching for original expressions means in photography, presentation of one’s achievements in a team.

The second category is photo teachers inspirers. One can meet them much more often. Their activity is based not on their own photo art, but on the ability to inspire students, to inspire them on creating pieces of art, found in real life. Among Omsk media teachers of this kind we can point out: L.M. Novikova, S.S. Sarsekeev, O.A. and A. Moskalenko, O.L. Siverina, E.P. Kochetova. They tend to inspire by the word and examples of other classic experts, to inspire on figurative vision and the search of harmony in photo images, to awaken talents and the urge for creativity and finally to make students love their work, to make them believe in themselves in their creative potential. Long-term experience of Omsk veteran media teachers and young directors of photo and video studios prove the effectiveness of this innovative teacher-inspiner technology

The third category – photo teachers initiators – is quite frequent. They don’t inspire participants, implying that his will happen by itself, but by their suggestions they initiate creative activity and arising of new ideas. There are few such teachers in Omsk photo pedagogic practice: V.A. Dyakonov, M. Kunakbaev, V.A. and O.V. Toropchin, V.P. Volnina. Their pedagogic guidance is based on a desire to examine and manifest creative potential of participants, to set the pitch in arising of new ideas, to suggest an alternative of creative realization of the participant’s message.

The forth category – photo teachers experimenters, critics. They are very rare. Their activity is based on implementing innovations in pedagogic process, in organization and conducting lessons. It is important for them to show advantages of the rational optimization of media pedagogic process, to implement experimental aspects in conducting lessons, to unite technical advancements with creative art practice, to awaken the interest to experiments in participants. There were such teachers in Omsk: V.D. Asmolov (boarding school no. 2), V.A. Petrov and A.R. Sitin, working in 1990s in photo studios of the Municipal centre for child’s and youth technical art.

The fifth category – consulting teachers in personal and family photo service and photo teachers business coaches. Lately they prevail in autonomous photo schools, service centres, in

Internet and photography courses. Their pedagogic activity is not always certain and is often doubtful. In Omsk there is such photo teacher V. Melnichenko and his photo school “So-bytie”. Most often they work as tutors and consultants, supporting mastering the techniques of photography and basics of photo business to use it as a hobby. Pedagogic part of this type include development of technical competence of participants, the feeling of economical effectiveness of their projects, the emphasis on creativity in the process of connecting their creative and business plans, the desire to use family interest to photography for creating club community.

The sixth category – photo teachers art-therapists – is a new school in media pedagogic, closing up with art-therapy (the area of psychotherapy). It is of a high importance in resorts, boarding houses, social centres, mental hospitals and it must be conducted along with the doctor in charge. This practice is described by psychiatrist Mark Burno [Burno, 1998].

Conclusions

In the 21th century photo schools has began to gain multistage character and a commercial direction. They become a part of photo business, which is directed to itself or to interaction between business and art. Different types of pedagogic guidance actualize prevailing of some types of organizational forms of activity and innovative technologies in photo pedagogic and media education. The example here can be multiart and interactive technologies of creative pedagogic activity such as concert presentations, photo performance, photo open air, photo tours, summer photo schoold, contests on film, photo, video art, personal, thematic and studio photo exhibitions, photo artists studios, photo vernisages, author’s and team photo exhibitions.

Media education nowadays is extended on all groups of population. Lately it is claimed by veterans, people of the middle and old age, disabled people, orphans, which after immersion into media art use it a powerful means of art-therapy and healing art. It is needed by those in health resorts, health camps for adults and children, rehabilitation centres, organizations for developing talents, social service centres. This activity becomes a basis for practice of students, future media teachers. Such organizations (centres of media entertainment) at various institutions will allow consciously organize reflection of creative media products by their participants, to organize clients’, children’s leisure wisely.

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Media Culture

The hermeneutic analysis of Soviet films of the “stagnation” period (1969-1984) on the school topic *

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Abstract. This article focuses on the study of the main characteristics of Soviet feature films and is devoted to school problems, the chronological framework of which covers the period from 1969 to 1984. The author made an attempt to perform a hermeneutic analysis of audiovisual media texts of different genres including stereotype analysis, ideological analysis, identification analysis, iconographic analysis, plot analysis, and character analysis.

The methodological basis for using this type of analysis of feature films on the school topic is the research papers by C. Bazalgette, A. Silverblatt, and U. Eco showing the relationship between hermeneutic analysis and key media education concepts: media agencies, media / media text categories, media technologies, media languages, media representations and media audiences. The author presents an overview of the scientific approaches to the study of cinematography in the period under consideration, in particular, the works by E. Artemieva, I. Waisfeld, E. Eliseeva, M. Kosinova, O. Grigorieva, D. Davidenko, I. Levshina and others.

In the course of the analysis, the complexity and inconsistency of feature cinema on the school subject, closely related to social processes taking place in the society, were revealed. For example, a changing representation of teachers' and schoolchildren's images, coverage of the most acute problems in the school community (interpersonal relationships, personal development, moral choice, etc.) in feature films, including such problematic issues in the adult society as development crisis of family relations, substitution of spiritual values with material ones, formalism, indifference, moral fatigue, etc.

Key words: hermeneutics, analysis, media text, media criticism, film, schoolchildren, characters, USSR, media literacy, media education.

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Introduction

Feature films have always been popular with viewers of all ages. However, this kind of technogenic art aroused most interest in this country in the 1970s-1980s. The release of each new film was an important event for the vast majority of young audiences of the time who were naturally unaware of modern video technology and internet technologies. In addition to fulfilling the aesthetic function, the cinema production was also meant to develop moral, value and the world outlook of the younger generation. This goal was mainly achieved by making films about school problems (then called “pedagogical films”) telling about teachers, pupils, parents: their

relationships, speculations and dreams, hopes and thoughts. The state education policy entrusted film makers with the following mission: “to create films teaching children and teenagers kindness, justice; convincing them of the rightness of our course; raising love of the native country, diligence, honesty and modesty, a sense of beauty and good taste; stirring curiosity and imagination, desire for creative endeavor, assimilating the values of the national and world cultures. The roles of family and school, Pioneer and Komsomol organizations should be presented more fully; films must show the power of collectivism and comradeship, teach children to respect elders and parents, a high standard of conduct, irreconcilability with somebody’s contempt of socialist morality norms, consumer sentiments and social indifference” [Resolution ..., 1982].

Film pedagogy was also actively developing during this period: films were studied in film clubs and societies, additional classes, etc. Teachers of that time were advocates of either educational or pedagogical potential of media education and emphasized the aesthetic development of personality [Chelysheva, 2014, p. 55].

Materials and Methods

Our research material is Soviet feature films about school released from 1969 to 1984. The research methods are theoretical analysis and synthesis; comparison and classification; reconstructive, typological, comparative and historical, descriptive and analytical methods based on the hermeneutic analysis of audiovisual media texts. The methodology of the hermeneutic analysis of films about schools of the mentioned period is supported by the scientific approaches [Bazalgette, 1995; Silverblatt, 2001, Eco, 2005] that allow applying the hermeneutic analysis of films based on the key media education aspects: media agencies, media / media text categories, media technologies, media languages, media representations and media audiences.

Discussion

The scope of school problems shown in cinematography of the period under consideration is analyzed in works by E. Artemieva, I. Weisfeld, E. Yeliseyeva, M. Kosinova, O. Grigoryeva, D. Davidenko, I. Lyovshina and others.

The changes in the cinematography of the 1970s-1980s caused a number of contradictions that ambiguously affected films about school life: “cinema as an art continued to intensively develop but cinema as an industry started to experience increasing stagnation. This fundamental contradiction grew and deepened during the 1970s, thus leading to a number of drastic consequences” [Kosinova, 2016]. O. Grigoryeva also writes about the contradictory and complex nature of feature films of the period under study: “On the one hand, the material resources of the culture sector grew owing to state financing. On the other hand, the government ideological control of writers, poets, artists and composers became stronger. In order to regulate the themes of works of art a system of state procurement was introduced from the mid-1970s, it mainly concerned the cinematography. The influence of the censorship also grew increasingly” [Grigoryeva, 2007, p. 234].

The Russian cinematography of the mentioned period was intensively developing indeed, however, in the 1970s, the censorship increased and more attention was paid to ideological issues in films. All these factors explained the complicated audiovisual nature of films, thus provoking “a tendency to fill films with metaphoric details and symbols” [Yeliseyeva, 2011] and make them hard for censors to understand.

The generation of “enthusiasts” gradually turned into a generation believing in nothing in the 1970s: “the motive of free “flight”, “living for others” that used to be popular in the cinematography of the 1960s and partially preserved the euphoria of the “thaw” years in the early 1970s, shows its reverse side and gets its catastrophic completion in films by G. Daneliya, R. Balayan, V. Abdrashitov. The energy of flight had got exhausted by the late 1970s – early

1980s and turned into grave weariness, inertness of aimless from-person-to-person search lacking togetherness, and finally, a moral breakdown, a catastrophe. ... The reverse side of the problem is the character's lack of self-realization due to spiritual apostasy, moral treachery" [Davidenko, 2004]. Such moods found their implicit reflection in films on the school theme. As S. Soloveychik rightly noted, school is "a living organism, and its health as well as its illnesses are constantly changing" [Soloveychik, 1975]. If in the late 1960s the "thaw" attitudes were still strong in schools (and therefore in the cinematography on the respective theme), then "the 1970s became a period of temporary shutdown of school development, pervasive intervention of the state in school life, a prevailing tendency for stability. The late 1970s – early 1980s were characterized by recessionary trends and unsolved problems" [Molokov, 2004]. It is understandable that these contradictions could not but affect the films on the school theme.

Schoolchildren – heroes of the films shot in the period under study do not only study but also travel, have a rest, play in the yards, do their important "children's" things such as the characters of the films: *Attention, Turtle!* (1970), *Oh, That Nastya!* (1971), *A Fire in a Wing, or Exploit in the Ice* (1973), *Dot, Dot, Comma...* (1972), *The Adventures of Petrov and Vasechkin* (1983) and others.

When characterizing the cinema of the "stagnation" period intended for schoolchildren, I. Zaytseva notes that the mythologema of happy childhood gradually moves away from the adult world. Cinema creates a "model of autonomous childhood" for young viewers and that stands for the existence of a separate children's paradise. The characters of these films are anthropomorphous fairy-tale creatures that have no serious aims in life, do not study and simply play: Buratino, Red Riding Hood, etc." [Zaytseva, 2016]. It must be admitted that there were a great number of such characters in feature films too – not only in screen versions of fairy-tales but also in films on the school theme. Stereotyped prototypes of fairy-tale heroes can also be met in comedies, dramas and melodramas of this period. For instance, let us take a light-minded and careless character (a classical princess) Klava in *I Ask to Accuse Klava K. of My Death* (1979), a Soviet melodrama; or indifferent teachers of an elite lyceum pretending to respect their students who seem to have left the fairy-tale kingdom of crooked mirrors in the drama *Schedule for the Day After Tomorrow* (1978) and others. Thus, in the 1970-s-1980s, the school theme "gradually "retires from the scene": the problematisation of pupil's and teacher's images ... is replaced with pure melodrama" [Artemieva, 2015]. The genre analysis of films on the school theme has proved that the number of melodramas shot during this period significantly surpasses the number of films about school shot during the previous stages of film making.

As well as the whole cinematography, films on the school theme followed the principle that "any exposure of contradictions and hardships was thought to benefit ideological enemies; it was a time when positive and negative characters were counted and the truth of life depended on the amount of positive characters in the film... Moreover, the positiveness was seen at as a certain verbal figure –the main thing was for the character to say correct words!" [Lyovshina, 1989, p. 49]. And it is commonly known that the social situations in which formalism often verges on indifference and cynicism sooner or later get reflected in the mirror of media culture in the form of very acute and challenging films. And the 1970s-1980s were not an exception from the rule and the films revealing the conflicts and problems in the society and school life did not only agitate the school community but also the whole society and led to a general social debate: *The Key That Should Not Be Handed On* (1976), *The Orphans* (1976), *Practical Joke* (1976), *The Boys* (1983), *Scarecrow* (1983), etc. The release of these and other topical films during the "stagnation" period reiterates the correct view that "the regime failed to extinguish this glowing flame. All the best, healthy and true that began to appear in the "thaw"" films continued to grow and develop further in the 1970s. But the process proceeded in a different – mostly unfavorable climate for growth and development. It occurred not due to it but rather in spite of it, in defiance. Hence, the overall scenery of our cinema became different" [Annals, 2015].

Results

The hermeneutic analysis of media texts shot in 1969-1984 on the school theme Historical context. The historical period when the media texts were created; market conditions that contributed to the design and creation of the media texts; how the events of that time affected the media texts

As already mentioned, the late 1960s marked the period of growing interest in culture and art on the part of Soviet party and state leaders who issued a number of resolutions and directives that declared greater demands on ideological plots of feature films intended for the younger generation. Let us mention some of them. For example, the Resolution of the CPSU Central Committee about the 50-year anniversary of All-Union Leninist Young Communist League and objectives of the communist education of youth dated 1968 ran: “the CPSU Central Committee appeals to film makers and theatre workers to create new bright works of art that would convince the youth to firmly believe in communist ideals..., teach them to hate class enemies, their ideology and moral” [Communist Party..., 1986, p. 371].

The situation did not change in the early 1980s either. For example, the Resolution of the RSFSR Council of Ministers № 60 of January 20, 1982 “On the improvement of production and distribution of films for children and teenagers in the RSFSR” obliged the “RSFSR State Cinematography Committee, the Ministry of Culture of the RSFSR, the Ministry of Education of the RSFSR, the RSFSR State Committee for Professional-Technical Education, the Councils of Ministers of the Autonomous Republics, regional executive committees, Moscow City Executive Committee, Leningrad City Executive Committee to take additional measures to improve film exhibition for the rising generation, to redouble attention and strictness to children’s films, to better utilize ideological and educational opportunities offered by the film art” [Resolution ... , 1982].

The funding for cinematography substantially grew concurrently with the state control and the state orders for the production of films. Regarding the films for schoolchildren, appropriate conditions were also created: special children’s cinemas were opened, traditional cinemas demonstrated films about school during the so-called “children’s hour”, in the mornings, as a rule.

The cinema program for children and teenagers at that time was strictly regulated, the movie schedule for each age-group corresponded to the age peculiarities of schoolchildren. Moreover, on holidays and weekends school students could watch children’s films via season tickets provided by the Pioneer and Komsomol Organizations (in many cases school students were rewarded with such tickets for academic achievements, social activity or athletic feats). Due to all these conditions school audiences had a rising interest in children’s cinematography focused on school issues.

How the knowledge of real historical events of a specific period helps understand these media texts; examples of historical allusions in these media texts

As well as in many films of the “thaw” period we see certain signs of that time in feature films on the school theme such as a new housing development, thriving industry, schools with light and comfortable classrooms (as a rule, – designed in accordance with the latest household norms – with large windows, glass doors, etc.). During the time of developed socialism there were portraits of A.S. Pushkin, Leo Tolstoy, N. Nekrasov and others rather than those of the “leaders” hanging in school classrooms. In the office of the school master one could often see a portrait of A.S. Makarenko – a prominent classic of the Soviet pedagogy.

Although there were much fewer direct political allusions in the analyzed films about school as compared with films of the Stalinist period, the state ideology could be distinctly traced. Such historical allusions were Pioneer and Komsomol attributes, school subbotniks and others. These symbols were invariably present in films of that time, the same referred both to

film plots (for example, Pioneer and Komsomol meetings, meetings of Pioneer leaders with Little Octobrists, etc.) and visual symbols (Octobrist stars, Pioneer scarves, Komsomol badges and the like).

Sociocultural, ideological, religious contexts and world outlook. Media text authors' ideology, world outlook in the sociocultural context; ideology, culture of the world presented in the media texts

The films released in the late 1960s – early 1980s focused with renewed vigor on adolescent problems. Thus, when characterizing the film production including films on the school theme by outstanding film makers of that time, E. Artemieva writes: “S. Solovyov (*One Hundred Days after Childhood, The Rescuer*) is attracted by the inner world of a teenager who comprehends the surrounding world through the exploitation of art facts – literature, paintings, music, and due to this, the film writer’s piece fills up with a lot of artistic citations. Yu. Klepikov explores the inner world of the teenager using a psychological tool; hence, the leitmotif of “children-teenagers” film texts is the theme of loneliness” [Artemieva, 2015].

The authors of most films continue to choose ordinary and undistinguished schoolchildren as major characters of their films, in particular, – their difficult moral development and personality growth. Incidentally, a similar tendency is characteristic of films intended for adult audiences: film makers most commonly did not emphasize “the uniqueness of the character: he is an ordinary contemporary, potential viewer, a Soviet citizen, but he throws discredit on the established conventional norms and regulations through his ambiguous and irrational actions” [Pluzhnik, 2014].

Doubts, commotion of the spirits and feelings of young characters in films about school were very often shown through the topic of loneliness. At the same time, the film makers touched upon this topic not only with reference to schoolchildren (as in the films *Woodpeckers Don't Get Headaches* (1974); *One Hundred Days after Childhood* (1975); *When I Become a Giant* (1976), etc.) but also when creating the teacher’s image, many of whom actually were lonely and miserable people. Such as class teacher – Tatyana Nikolaevna from the melodrama *You Wouldn't Even Dream It*. The paradox of this character’s life is that, on the one hand, she is a talented teacher who genuinely likes her pupils; but on the other hand, – she is a doubting person who lacks decision and kind-heartedness towards her beloved (?) man:

“– *What are you doing tonight?*

– *Here I am standing and thinking. Well, come...*

– *Zero enthusiasm. Well, come, well, don't come. Miss, you are a stock!*”

Finally, she has failed to build her own happiness. Tanechka (as her pupils call her) is aware of her unhappiness. The major character of the film – Roma says about his teacher: “Tanechka says that life is bigger than love. But her eyes are so sad like those of a sick dog”.

By the end of the 1970s the romantic theme accompanied with inner conflicts and hardships of teenagers’ and school leavers’ personal life became stronger in melodramas: *What is Happening to You?* (1975), *Practical Joke* (1976), *The School Waltz* (1977), *I Ask to Accuse Klava K. of My Death* (1979), *You Wouldn't Even Dream It* (1980), *It is the Opposite* (1981), *Passions Will Come* (1981) and others.

The world outlook of people depicted in the media texts (pessimism/optimism, success/failure, ability to control their destiny, opportunity to be happy, etc.); hierarchy of values according to this worldview; values dominating at the end of these media texts; how these media texts reflect, promote, suggest or establish relationships, values; conduct, myths

The school/university world reflected in Soviet/Russian media texts

The characters’ dreams of controlling their destiny and happiness in the majority of films about school were in tune with the state policy. The school students’ world during developed socialism made them feel relatively confident about the future, including their right to education, and later – professional employment, etc. In general, external school students’ worldviews

reflected optimistic views, collective aspirations, readiness to work and an early start of independent life.

Pessimistic moods of young characters were most frequently associated with unrequited love: *The School Waltz* (1977), *I Ask to Accuse Klava K. of My Death* (1979) and others. The romanticism of young love which seems to be eternal turns this trial into a tragedy for school students, as in the film *You Wouldn't Even Dream It* (1980):

“– If you suffered from unhappy love, how would look at the world?
– I wouldn't simply live!”

There was another reason that could distress the characters' inner world and external equilibrium in the films on the school theme. It was connected with complicated and sometimes cruel circumstances of interpersonal relationships either with peers, as in the film *Scarecrow* (1984), or with parents, as in the film *Plead Guilty* (1984).

The hierarchy of values

According to the growing requirements of the Soviet government, “the film production must have deep meaning, emotional saturation, interesting form, teaching young viewers ideological conviction, readiness to take an active part in the building of the new society and defend their Motherland” [Resolution ..., 1972].

The analysis of films on the school theme showed that moral values played the key role. It was these highlights that contributed to the creation of such good, touching and light films which remained forever etched in the memory of school students in the 1970s-1980s.

However, the analysis of the above-mentioned media texts proves that the hierarchy of values is treated by the characters in the films about school of this period very differently. Some character appreciates his personal well-being and goal attainment by all means, the other values independence, favourite occupation, helping other people. Indifference, pragmatism and callousness, aloofness and meanness collided on the screen with trust, generosity, kindness and honesty. The conflict of different life values very often became sharp as, for example, between Igor Grushko and Oleg Komarovskiy in *Practical Joke* (1977); between Petya Kopeikin and Kolya Kristallov from *When I become a Giant* (1979); between Iron Pin and Lena Bessoltseva in drama *Scarecrow* (1983), and others.

Gradually, in the early 1980s, the films on the school theme began to show the so-called “consumerism” – moral and material. The domination of either moral or material values, their role in personality development found reflection in many films on the school theme. Frequently, it was also manifest in the appearance of film characters. Thus, alongside with the obligatory school uniform of pupils of the previous time one could often see such external symbols of success on the screen as jeans – these cherished clothes for all USSR school students. Despite the wide-spread struggle of the school with this “attribute of imperialism”, school children are frequently shown both in real life and on the screen dressed in fashionable and “deficit” clothes of the time – denim trousers and jackets, smart dresses, etc. And to crown it all, many characters even listened to foreign (!) music. That evoked the disapproval of the older generation as in the episode on the dancing floor from the film *I Ask to Accuse Klava K. of My Death* (1979).

The eternal values of the teacher in films of the period under study were as they always used to be: professionalism, having a special way with kids, understanding of a child's inner world, readiness to assist students when they are in trouble, encouraging student to work hard on their personal development. We can see such teachers in the films: *Teacher of Singing* (1972), *We'll Live Till Monday* (1969), *The Diary of High School Principal* (1975), *Kindness* (1977), *The Boys* (1983) and others.

However, there was also a different kind of the teacher's image in the films of the period under analysis – indifferent, callous, for whom the value of the teaching mission was lost. This is the reason, in our opinion, for the mockingly ironical attitude to the teacher in the films: *What is Happening To You?*, *Tuning Fork*, *Scarecrow* and others. For example, the woman-teacher in the

film *What is Happening To You?* (1975), who gives a student a bad mark at the lesson for “demonstrating a negative trait of character”, ridicules her students’ poor essays publicly, and at the same time tells about supreme values – serving people, analyzing the students’ works; Margarita Ivanovna, a woman-teacher of grade 6 from *Scarecrow* (1983), prefers to ignore that there is something wrong with her class, thus encouraging her students’ callousness and cruelty; Klavdia Sergeevna, a young form-master from drama *Tuning Fork* (1978), pretends to have a perfect class with the help of intrigues and “box-ticking” events.

Basic stereotype of success in this world

The characters’ stereotype of success in feature films of the period under review is still associated with higher values pursuit such as friendship, generosity, an ability both to dream and to make independent decisions, to take responsibility for oneself and the people around. We meet such character, for example, in *Earthly and Heavenly Adventures* (1974): Galya, a Komsomol leader, strikes out an common objective to the whole class – to construct a glider, giving of her time in order to bring the classmates together; or Serge – the main character of *Amazing Berendeev* (1975), who used to shock people with his inventions, but owing to his wise teachers and own diligence and determination he turned finally into a real rationalizer and earned the respect of his peers and teachers. The same can be said about teachers who are genuinely devoted to their profession, such as Vyacheslav Kuzmin from drama *Nearly the Same Age* (1984) and others.

Structure and narration techniques used in these media texts

The structure, plot, representativity, ethics, genre modification peculiarities, iconography, characters can be summarized as follows:

Time and place of action in the media texts. The overwhelming majority of feature films on the school theme refers to the present time and tells young viewer about their contemporaries of the 1970s-1980s. The action of the film takes place both in big cities and remote villages. The scene is not always laid in the classroom. Many film episodes take place outside school—at stadiums, in parks, clubs, summer camps, yards, etc. According to the plots of most films of this period, the action occurs in customary conditions for school students and reflects life of ordinary children and teenagers.

Household items and furnishing in the media texts. The characters’ furniture and objects of everyday life in films on the school theme are for the most part rather humble. At the same time, alongside with the standardized representation of school of that time (similar classrooms, long and light corridors, etc.) as well as students’ dwelling conditions (typical “wall cabinets”, carpets and standard kitchen furniture, etc.) one could often see some symbols telling about the financial inequality of characters by the late 1970s. An example of this is the poor furniture of Lena Bessoltseva’s grandfather from *Scarecrow* (1983).

Genre modifications. The genres of the films about school shot during the period under analysis are the following:

- the number of comedies increased significantly in comparison with the previous periods (*Tomorrow, on April 3rd*, 1969; *Magic Power*, 1970; *Oh, That Nastya!*, 1971; *Big Break*, 1972; *Dot, Dot, Comma...*, 1972; *The Eccentric from the Fifth 'B'*, 1972; *Funny Stories*, 1973; *A Fire in a Wing, or Exploit in the Ice*, 1973; *Change a Dog for a Train*, 1975; *The Adventures of a Little Dad*, 1979; *Silent C Students* 1980; *4:0 in Favor of Tanechka*, 1982; *According to Lopotukhin*, 1983; *The Magic of Black and White*, 1983; and others);
- the number of melodramas also increased (*The Flowers for Olya*, 1976; *The School Waltz*, 1977; *I Ask to Accuse Klava K. of My Death*, 1979; *Examination Preparation*, 1980; *It is the Opposite*, 1981; *We Lived Next Door*, 1982; *Deception*, 1983; and others);
- the drama genre that showed school pressing problems also became popular: teacher-student interpersonal relationships of (*Tuning Fork*, 1978; *The Key That*

Should Not Be Handed On, 1976; *The Traitor*, 1977; etc.); peer relationships (*Practical Joke*, 1976; *Scarecrow*, 1983; *The Overheard Conversation*, 1984, etc.); parent-child relationships (*You Wouldn't Even Dream It*, 1980; *Plead Guilty*, 1983; etc.).

(Stereotyped) techniques of representing reality: using undertones, existential character of representation. This concerns the treatment of both positive and negative characters, the ambiguity of reality. The stereotyped techniques of representing family life patterns are also interesting in comparison with the previous periods, and they undergo significant changes in films on the school theme. The generation gap and problems of teacher-parent relationships are more often touched upon (these models take place in *You Wouldn't Even Dream It*, 1980, etc.), also the crisis of family relations/single-parent families (*The Boys*, 1983; *Other's Letters*, 1975; etc.)

Types of characters (their traits of character, clothes, constitution, speech, mime, gestures; stereotyped or non-stereotyped manner of characters representation in these media texts)

Character's age. The films on the school theme of the period under analysis are about pupils of different age-groups. However, special attention of film makers in this period as well as in the "thaw" epoch is given to sensitive problems of adolescence. The theme of moving into adulthood in films about school was closely interconnected with challenges of the transition age, miseries of the first love, moral development of pupil's personality, etc.

Level of education. As a rule, most adult characters got vocational or higher education. Since educated people used to be respected during that period, under-educated characters were very often shown ironically.

Social status, profession. When it comes to the social environment of the main characters, we come across a variety of professions in feature films on the school theme of the period under study. First of all, – they are pupils' parents. If a healthy family is shown, the parents' professions during the scientific and technical revolution are often connected with intellectual work, technology and the culture sector.

Family status. The institution of the family was traditionally shown in films about school as a stronghold of society. We can see such healthy families in the film *It is the Opposite* (1981), where the parents of the major characters are their children's best friends, they are wise and understanding people. Another variant of representing the character's family condition is in films where the character loses/ looks for/ finds his family, for example, in such films as *The Orphans* (1976), *Other's Letters*, (1975), etc.

Moreover, the films of the period take up the theme of crisis in the family. The reasons for it are either the generation gap or the indifference hidden behind the mask of happiness in order to deceive the people around. *The School Waltz* (1977) shows such a family conflict in relationships of Zosya's parents who had become strangers to each other a long time ago but preferred to choose to pretend that there was nothing wrong with their family. Only an accident helped them resolve this painful situation and the parents soon parted.

Another variant of a family model in films on the school theme of this period is a single-parent family. For example, such is the family of the main character in the film *I Ask to Accuse Klava K. of My Death* (1979); her mother is an unemployed sculptor who tries to rebuild her personal life and brings up her only daughter alone.

Appearance, clothes, constitution, traits of character, speech. The films on the school theme of the period under consideration present characters of different types: kind day-dreamers and story-tellers such as Dyushka Tyagunov from *Spring Flips* (1974), Deniska and Mishka from *A Fire in a Wing, or Exploit in the Ice* (1973), and other films; rebels who recognize no authorities such as Sevka from *Woodpeckers Don't Get Headaches* (1974); kind-hearted and responsible teacher Ephrem Nikolayevich who loves animals from *Teacher of Singing* (1972), etc. The common feature of all the positive characters in films about school is their belief in the right, kind-heartedness, and willingness to help their friends.

The negative characters are not as flat as they used to be in the 1920-1930s. Generally, their life is full of contradictions and their actions (betrayal, meanness, deceit, slander) sooner or later turn against them, for example, as it occurs in such films as *When I Become a Giant* (1976) and *Scarecrow* (1983).

Devoted teachers have generous souls, genuine love for children and their work, willingness to help people in trouble. However, by the mid-1970s we also see teachers of a different type, whose life seem to be quite ordinary, but their everyday routine conceals indifference, moral poverty and worthlessness.

On the whole, it is possible to agree with the viewpoint that “the character of Soviet films shot in the 1970s-early 1980s exists in a complex reality full of conflicts. The major spheres of interpersonal communication in most films contain crisis. Family relationships, relations with friends and colleagues have common characteristics reflecting the character’s everyday life – a problem of reconciling personal and public interests, difficulties in reflecting one’s social experience, egoism and formalized relationships creating a surface gloss of social welfare and harmony” [Pluzhnik, 2014].

Significant changes in characters’ life:

- plot scheme № 1: the pursuit of happiness (in personal life, profession, life, etc.) due to moral (financial) dissatisfaction;
- plot scheme № 2: the pursuit of the serenity of mind in the new environment.

The problem the character faces: his everyday life is disrupted:

- the main character wants to succeed (in personal life, profession, family, among peers, in creative work, etc.) and looks for possible ways of realizing his dream. But it does not always happen because of some outside interference or inner causes – crisis, infirmity of purpose, etc. (*One Hundred Days after Childhood*, 1975; *The Diary of High School Principal*, 1975, etc.).
- the main character voluntarily or against his will, due to some circumstances, falls out of his usual life and seeks spiritual harmony; he has to change or return to the environment he is used to in order to reach it (*The Boys*, 1983; *The School Waltz*, 1977, etc.).

The characters seek solutions to the problem. The positive characters find solutions to their problems (interpersonal, moral, etc.) by making a tough choice, through reappraisal of values, life pursuits, etc. As far as the negative characters are concerned, they solve their problems by deceptive means, dirty tricks, and perfidy.

Conclusions

Thus, our hermeneutic analysis of Soviet feature films of the “stagnation” period (1969-1984) on the school theme allows us to draw the following conclusions.

Pressing ideological control and state censorship of film production during the “stagnation” period made significant adjustments to the representation of the school problem in film making. Increased funding encouraged film production for school audiences, but the existing problems in school life (a formal approach to children, teachers’ indifference towards their children, etc.) caused gradually declining respect for the teaching profession.

The films of the “stagnation” time contained the characteristic features of reality representation which had initially appeared during the “Khrushchev thaw” such as halftones, existential character of contradictions, etc. This was noticeable in representing both positive and negative characters as well as in the ambiguous environment of characters.

The target audience of films about school consisted of pupils of different age-groups, parents, teachers and the public at large, depending on film makers’ intentions and the film plot. The challenges concerning teenagers shown in these films were especially acute in the 1970s-1980s and closely connected with problems of interpersonal communication, family education, personal growth and others.

The techniques of representing family life patterns underwent significant changes in films on the school theme in comparison with the previous periods. Very often the film makers showed the generation gap on the screen, problems of teacher-parent relationships (*You Wouldn't Even Dream It*, 1980, etc.), the crisis of family relations/single-parent families (*The Boys*, 1983; *Other's Letters*, 1975), cruelty and violence combined with indifference and spiritual poverty (*Scarecrow*, 1983; *Plead Guilty*, 1983; etc.)

In general, the films on the school theme were based on everlasting moral values such as generosity, kindness, goodness, responsibility, desire to help people, etc. These values had a powerful educational impact during that period.

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Media Culture

Media and the cold war: a comparative perspective

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Abstract. For ten years Professor Kubushkin (St Petersburg University) and Professor Heed (Emeritus Ramapo College of New Jersey) have been team-teaching a course: “Cold War: A Comparative Perspective”. When they started Prof Kubushkin was at Volgograd State University and Prof Heed at Ramapo College. Now Prof Kubushkin is at St Petersburg University and Prof Heed Emeritus. The course they designed, and continue to perfect over these ten years, is totally dependent on an extensive and evolving use of media; it is web-based and taught from the two locations via video conferencing. On a daily basis it integrates images, graphs, maps, video and music in telling the Cold War story. It is designed to use a cascade of media so the students gain both an intellectual understanding of this period as well an emotional experience and appreciation of those most pregnant years. Without media the course could not/would not work.

Keywords: cold War, Soviet/Russian-American relations, personality, ideology, technology, arms race, team-teaching, political satire, social media, primary sources, secondary sources, media.

Introduction

Today’s students are children of a media tsunami; they do not gather most of their knowledge or emotional insights from texts or even their personal communications. Instead they withstand a flood of images, pictures, music, videos, movies, drawings from an ever expanding, ever more complex wave of media. Just relying upon text to teach a history class today is futile; the students of today are used to a pace of information way beyond what we experienced as undergraduates decades ago. They are on their cell phones incessantly, they exchange images over Instagram, they follow YouTube for the most recent clips. They take their own selfies to share with all; they video their daily events to share with BBF. Every month a litany of new software programs cascades across the web to grab their attention. They are all captive to media: both as consumers and creators.

Materials and Methods

The materials referenced in this article were: 1) the primary books and articles read by the students; 2) the secondary texts read by all students; 3) the many video clips played during our sessions; 4) the varied, numerous maps, graphs, and photographs mounted on our website and viewed during class sessions; and 5) our extensive web site available to all students. The student

and faculty discussion and analysis of the class materials and their exams and research papers and discussion via email, Facebook et al were our principal method of instruction.

Discussion

As stated the course pairs western accounts with eastern accounts; often our sources are primary documents: for instance we use both Harry Truman's Memoirs (Truman, 1955) and Dwight Eisenhower's Mandate for Change [Eisenhower, 1963] as well as Andrei Gromyko's Memoirs [Gromyko, 1989] and Anatoly Dobrynin's In Confidence [Dobrynin, 1995]. Another particularly valuable source was The Cambridge History of the Cold War, [Cambridge History of the Cold War, 2010], this three volume set collects some of the best articles on the Cold War and was invaluable to the course. For the many media clips we use the "CNN Cold War History" series has been a treasure trove. Also we commonly use the extensive atlas the history department at United States Military Academy host on-line.

Our course, History of the Cold War: A Comparative Perspective, (https://pages.ramapo.edu/~theed/Cold_War/ColdWar_Syll_fall_%202016.html) is designed, warp and woof, as an intense, multi-media examination of this most crucial and frenetic period of world history. Not only do we have both a Professor from Russia, Dr. Alexander Kubyskin, and a Professor from the United States, Dr. Thomas J. Heed, our students are consistently from nations around the world: both East and West. Also all our readings, for every class session, are balanced between accounts by Western authors and an equal number of authors from the East. If students read chapters from President Nixon's autobiography they also read chapters from Soviet Premier Nikita Khrushchev memoirs.

When discussing such complicated problems as the nature of Russian nationalism our students are very interesting in interpretation of it from Russian point of view [Zubok, 2007, p. 213]. The students can compare the different position of role which secret services of West and East have played not only in development of Cold War confrontation but in the process of its elimination as well [Gaddis, 2008, pp.112-118; Zubok, 2007, pp.190-199]. To define who won in the Cold War competition the students have to analyze the arguments both La Feber and Zubok [La Feber, 2008, pp.338-340; Zubok, 2007, pp.305-310].

The international nature of the class makes media even more vital, more necessary. Many of the students in the class (It usually is half western students and half students from the east.) do not use their first language in the class and some struggle with the task of translation in that case media is a special blessing. All students can receive and assess the visual media used relentlessly in the course as a bridge across the language gap. The visual record does not rely upon one language but rather speaks with a universal language. The media speaks to all equally.

Our course has three themes that permeate the semesters study. While we are not advocates of Great Man history in the decades of the Cold War we concluded that those fifty some years were singularly marked by an exceptional array of men that shaped the era on both sides of the divide. Thus we adopted the role of Personality. (https://pages.ramapo.edu/~theed/Cold_War/SideBar_Personality/a_SideBar_Personality_Matters.htm) as one of our three themes. The next theme we selected was Ideology. (https://pages.ramapo.edu/~theed/Cold_War/Sidebar_Ideology/a_SideBar_Ideology_Matters.htm). We found that while it was easy for students to identify the ideological screeds in Soviet publications and speeches they were less skilled in identifying the ideological threads permeating US publications and utterances. This theme was the most difficult to illustrate using media.

Our last theme was Technology/the Arms Race. (https://pages.ramapo.edu/~theed/Cold_War/SideBar_Arms_Race/a_SideBar_Arms_Race.htm)

This perhaps was the easiest theme to illustrate with media and the one that the students had the easiest time seeing and understanding.

But let us get back to the focus of this paper: media. How do we use media to illustrate the personality of the key leaders of the Cold War? As in any comparative study we are looking for the students to know and understand the similarities and differences that mark these men. We usually stress three elements of each leader's early life that sharply shape his professional career. For instance we repeatedly mapped where each of the leaders were born, raised and studied. For instance Khrushchev, Truman, Ford, Reagan were all born in small towns in the middle ranges of their country. Few were from the major urban centers. Scholarship was another facet that was influential to each leader; both Khrushchev and Brezhnev went to technical schools that were far from the top-tier Universities available. Similarly Truman, Nixon and Reagan went to what Americans could easily term third tier colleges; Truman indeed never attended a college as we know them now. While the map of where these leaders lived for their formative years carried that lesson just the photo of the schools they attended told our students a lot about the nature of that college. In this sense the cases of Mikhail Gorbachev who got two academic degrees (in Economics and agriculture) and George Bush, Bill Clinton and Barak Obama who attended the best American universities had illustrated the changes in quality of political elite clearly.

Another factor so vital, so telling, in the shaping of a personality and development of one's value system is the earliest years of one's career. Again by using photographs, that were relatively easy to gather from the web and key biographies, we were able to walk the students through an assessment of those early career moments. For instance Reagan's early years in Hollywood are neatly recorded on film, Khrushchev's years in the provinces and his World War II years are likewise available. The war was a major influence on many of these men, Truman's World War I experiences made him, as WW II did for Khrushchev.

Our second theme, Ideology was not communicated well through media and for this we generally relied on textual analysis. Sure we try to analyze different approaches to ideological issues relying on historical context and delivering a differences in political thinking and practice of leaders from West and East. For instance we speak about domestic factors as a post-war anti-americanism in USSR and McCarthy anti-communist campaign in US and its influence to international stage

However our third theme, Technology/Arms Race, was almost totally available through media. We constructed a "side bar" on the course web site and a course timeline. On both we built a rich photographic narration of the arms race; we constantly recorded the image of the weapons system, the numbers made and the unit costs for each. When possible we included video clips that demonstrated the characteristics of that system. This was certainly the theme that the students learned most easily and retained. We are sure that the rich media use to illumine this factor explains why it has been most successful with the students.

Another media tool that was very successful was the constant use of political cartoons. It was surprisingly easy to find a host of political cartoons, both from the west and the east. These work especially well with our international mix of students; often the frequent iconic images that were common in cartoons needed to be explained, often we needed to place the cartoons in a historical context. But the students generally easily grasped the humor, the satire, the ridicule that populated so many of these works. Again the language of the imagery was often universal and accessible to all. They enabled us to raise an emotional reaction to the events and made the event under study more human.

A variation of the political cartoon that again worked well with all the students was comedy from film. (https://pages.ramapo.edu/~theed/Cold_War/Sidebar_Comedy/a_Sidebar_Comedy.htm)

We do not have enough class time to play full length movies during class hours but we did mount another "side bar" on the web site devoted to comedy about the Cold War: samples again from both east and west. On our "side bar" on comedy we installed the trailers from key movies; from the west we referenced films like *Dr. Strangelove*, a film of dark humor and black satire, *The Russians are Coming*, a film ridiculing the paranoiac fear of each for the other, *Blast*

from the Past, a silly 1950's film on the caustic terror that many felt during the early years of the Cold War. From the east we posted a mini-series *Hammer and Tickle* that showed clips from comedians across Eastern Europe and their routines satirizing the drab, gray life under Soviet socialism and cartoons on local life. A most powerful film produced after the fall of the Berlin wall, *Goodbye Lenin* records a savage critique of East Berlin life prior to the fall of the Wall and again gave the students a most human, most emotional tale of the contrast between the two systems. With today's media revolution the students are easily able to gain access to the full version of any of these films.

As well as the films, videos also helped our students understand the goals of the course. For instance in 1959 Vice President Nixon and Soviet Premier Khrushchev met at an Expo Fair in Moscow and a famous "Kitchen Debate" was recorded on video. The brief video clips captured the deep emotional context of the encounter and also the reactions of the audience surrounding the two antagonists. Khrushchev hated Nixon forever after this confrontation and again only the rich media rendering would enable our students to share the humanity of the moment.

When we teach the lesson on the year 1968 we devote a double session to the session, it is so vital to an understanding of that time. Again the video record is essential to the lesson. Riots cascade around the globe that year, from Berkeley, to Paris, to Berlin, to Washington DC, to Beijing, to Mexico City without the video record our students would not be able to see the vastness of the world turmoil and the raw anger and rage that flowed around the world that year. Media was necessary for that lesson to work. A lecture on this topic would never engage our students the way the video clips did.

Another media tool that is essential for our course are charts and graphs; our class is a continuing comparison of the US and the USSR and the numerical record of that comparison is best told with charts and graphs. These are the best tools to record the evolving narrative of the societal competition and their ability to isolate key factors and develop change over time work effectively for our students. For instance we showed them a population pyramid of the two nation from the 1950's to the late 1980's and they could easily see the sharp difference and then in their discussion extracted all the key factors explaining the birthrates, death rates and differences between males and females. It was a very successful lesson.

Many would say chronology is the core of historical analysis; however, often, for the sake of clarity and focus, historians isolate various events, various situations. But we all know that when you dissect the heart out of the body we kill the organism. In similar fashion often when historians isolate one issue to illuminate it they remove it from other factors that are as essential to the functioning of the whole as the lung is essential to the heart. For that reason we have constructed a substantial time-line for the course; this multi-media instrument, color coded, links the many issues of the semesters work on and place them side by side so the students can see how all the parts assemble though time.

The software we use enables us to insert images and even video clips.
(http://timeglider.com/t/line_c7f3dc38ca71f7569b429d8a8eead392?min_zoom=1&max_zoom=100)

While it is important to know when Khrushchev came to power it is illuminating to see how that relates to the evolution of weaponry at that time and the relative timing of changes in the US government. While it is important to see when Reagan met with Gorbachev at Reykjavik it is also illuminating to see how the technology of international trade was impacting on the growth of the world economy and the Soviet Union's share of the world GDP. We want our students to have a feel and understanding for the interconnections between the many vivid disruptions coursing around the globe and our time-line is a powerful tool, another powerful media tool that helps us with that.

Maps are another media tool most essential for understanding the aims of our course. We use them extensively throughout the semester. Students of today must have spatial knowledge

and understanding. Any student of international studies must have a global awareness and a sense for and of geography. Geography impacts all that we do and a solid ability to assess those factors we can map and interpret through mapping is a necessary skill set for our students. Mapping is the media tool that opens that door.

But any course is an organic creature, it must grow and evolve as the environment, both student profiles and societal changes coarsen throughout. So must it be with our class. This past semester the students' answers on the final exam showed a weakness in their understanding of how the global economy surged during the decade of the 1980's. We need to add more material on the changes wrought by globalization during those years. For instance in 1955 the world GDP was \$6,832,919 and the USSR accounted for over 9% of that; by 1990 the world GDP had soared to \$27,136,041 and the Russian share fell to only 6.8%.

The explosion of the world economy was generally propelled by three factors we need to add to our curriculum: one, the role of intermodal containerization and the attendant explosion of ocean shipping with the dropping of costs, (This will be easy to illustrate for our students with the many ready images of this and the rich video sources at hand.) two, the rapid rise of international communications, the cell phone changed everything with its mass use in the mid 1980's, (This again will be easy to discuss with the students since they already are totally versed in Skype, Snapchat, Instagram, Twitter et al; they know this subject better than their Professors.) and three, the arising of a new level and ease of international finance; capital had never been so readily, rapidly available. (This factor may be the most opaque to our students but again we believe that media, charts and graphs in this instance, may be our best tool.)

Another theme we have to discuss more carefully this is "new Cold War edition" problem as a trend of current international situation. We are glad to see that our students (both Russian and international) don't afraid to touch some complicated and delicate problems concerning different approaches to solution of international confrontations. One of the main achievements of our course is that our students are open for discussion and ready to accept the opponent argumentation as well.

We are blessed to teach in this decade, with NetFlix, Amazon, Kodi/Exodus we have ready access to a huge library of international films and even international TV mini-series of extraordinary quality. Also documentaries from around the world grow in both quality and quantity at an amazing rate. We know these will endlessly enrich the media available to our course and our students; it is a most exciting time to be teaching an international course such as ours.

Results

The results of the course are measured from; 1) our digital recordings of each class session; 2) student discussions during class session as well as over email and Facebook exchanges; 3) students' final exam essays and their semester research paper.

From these activities we know that the students' analytical abilities regarding the role of ideology and personality blossom. They also not only have greater knowledge of the role of technology in our recent history but also have a greater ability to assess and critique the constant influence of technology in our present day.

Since the course offers an unusual model team teaching structure as well as a mixed class of "eastern" and "western" students they better understand the complexity of historical accounts. From their papers and discussions we see an enhanced ability to assess and critique the competing/conflicting views of historical narratives. The constant use of multi-media also propels the student's abilities to assess and critique the influence of various media and the particular power of video on shaping perceptions.

With both students and faculty from different lands and cultures, differing educational systems, and differing languages and religions the students are awash in varying interpretations

and they must master generating their own, new and relevant thesis to cope with their new and challenging environment.

Conclusions

It is our observation that team-teaching across cultures, massive and varied use of multi-media, constant reliance on conflicting, contentious texts and a classroom of superior, motivated students from widely varied nations and cultures excites substantial learning. They not only learn a new and complex narrative on the Cold War, they also gain new skills in observing and assessing a most broad array of media and in their heterogeneous class environment also gain new respect and understanding of diverse cultures.

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Media Culture

Popular science programs on TV as a part of media education: features, types, importance for the audience

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Abstract. The article deals with the peculiarities of scientific cognition on the example of television broadcasts. The importance of popular science television programs for the formation of the outlook and education of spectators is emphasized. The classification of entertaining scientific programs on Ukrainian television is made and explained. The criterion is precisely for science, not for entertainment. Thus, the following types of science-entertainment television programs are distinguished: technical, historical, medical, cognitive, food, religious, and geographic. There was also provided a survey of viewers about their preferences in the field of science entertainment programs. As it turned out, viewers are interested in such programs, but they believe that they lack the evidence, comments of scientists, information about the discoveries, etc. Viewers favour scientific channels, such as Discovery over individual science and entertainment programs.

One of the problems of modern so-called scientific programs is their pseudoscience. In particular, some programs refer to unconfirmed facts, do not submit arguments to their allegations, and ignore the methods of scientific knowledge. Such programs need to be eradicated from the mediaspace. There are also given recommendations to TV channels on popular science programs, their forms and content, as well as viewers on verification of factual data of programs. Because it is the increased mediaeducation and media literacy that will help to eliminate the pseudoscience from TV screens.

Keywords: popular science programs, pseudoscience, viewers, survey, mediaeducation

Introduction

Any television program or film affects on the education of a person and shapes his views on the world around him. The cultural and educational function of television performs, for example, the broadcast of any cultural events: performances, concerts, and television films. Speaking about the promotion of the audience to art by methods of television, of course, it should be recognized: for a huge number of people - this is almost the only opportunity to get acquainted with certain art works, and even more -sto look behind the scenes of their creation. Of course, these programs are based on the canons of drama and harmony, they show works of art with comments by writers, musicians, artists and art critics. This is done in a form that is accessible to the perception of the viewer, not depending on whether he had or did not have experience and knowledge in this field.

The difficult task is to cover purely scientific topics. Modern science is constantly evolving: on the one hand, there is a process of its differentiation, on the other - integration, new scientific concepts are formed, the language of the sciences changes, new concepts and terms appear in it. In order to reveal the essence of scientific knowledge and competently analyze the development of technological progress, there are a number of educational and popular science

films (programs) that are a direct confirmation of the existence of the educational function of television.

In a world that has entered a period of continuous unparalleled scientific and technological progress, the search for opportunities to raise the level of awareness of society about the research and cultural achievements of scientists is becoming more and more important from day to day. The popularization of science has become a very widespread area of knowledge, which is a state property and belongs to the key of national priorities of world powers. One of the main methods of popularizing science, of course, is the popular science television and popular science television programs in particular.

The actuality of work is determined by the need to create and popularize popular science programs on television in order to increase the interest, awareness and intellectual development of citizens. Thus it is necessary the viewers to be mediaeducated while watching science programs, because often they can have pseudoscientific meaning. The object of our study is the scientific and popular science programs that appeared on the air of Ukrainian television channels from 2010 to 2017. By the task we put: to work out the theoretical basis on the subject of research; to study the content of Ukrainian TV channels for the presence of science-entertainment TV programs; to select and describe research methods; to develop a questionnaire for revealing the interest of the audience in popular science programs on television; to make recommendations for TV channels and viewers.

Materials and methods

The history of the national science-and-pop television is dramatic: under the brisk prosperity that lasted in Soviet times, popular science television turned into a deep crisis that lasted from post-reconstruction times and is still in the present. The high level of social significance of the popularization of science requires an early search for ways to overcome the crisis in this direction, creating conditions for its revival, and makes it necessary to study the development of Ukrainian popular scientific broadcasting.

The beginning of the study of popular science television in our country was laid several decades ago in an era of active development of science in society and the flourishing of scientific direction on the Soviet screen. Everyday television practice was accompanied by systematic scientific reflection, the emergence of theoretical studies, which formulated the subject, tasks, functions of scientific popularization by means of television, featured the genres of popular science programs, highlighted the quality criteria of popular science projects, reflected in the works of Y.G. Bagirov, I. A Vasil'kova, V.V. Yegorova, N.B Volman, V.M. Zhdana, A.M. Zguridy, I.V Sepman, A. Fedorov, A. Levitskaya, H. Shiller, S. Roy and others.

The sharp decline in the number of studies devoted to the science-popular television of the country begins with the beginning of the 1990's. In the post-reconstruction times, marked by a change in our state's attitudes toward science and the status of a scientist, the change in political leaders and social orientations led to a decline in the rate of development of science, which was accompanied by “ride” of many experts to other countries in search of opportunities for the implementation of scientific ideas. Along with this, there was a significant depletion of popular science broadcasting, which meant a reduction of practical material on theoretical research, and, as a result, the decline of the interest of domestic television theorists in the scientific direction. During the period of the development of popular scientific broadcasting in the post-Soviet information space of the country, isolated attempts were made to popularize the television, and in the complex the problems of popularizing science on television were almost not considered [Golyadkin, 2004].

With the development of journalism in the press, radio and on television, a new form of comprehension of the concept of the genre of scientific popularization arose. But no matter what corrections did not implement the definition of this concept, there is always one regularity: the

unity of providing form for the leading role of content. For example, when science-popular programs use elements of the drama, attract actors, fragments of films, this transmission does not cease to be popular science. What is the principle of the distribution of genres? The main principle - the nature of the image of the life process, the level of its complexity, the degree of penetration into the inner world of man.

The genre diversity of the popular science television program is in thematic, scientific diversity: first of all, it follows from the creation of transmissions, in which one can determine the original form of filing material on the news of science with the achievement of maximum efficiency of a particular transmission, film, popular science broadcast in general.

During the years of restructuring, science-popular television acquired new features: more attention was paid to both fundamental and applied sciences, problems of the implementation of scientific achievements, discoveries and inventions in life [Birta, 2014]. For a clear understanding of the features of popular science television, one must see the distinction between educational and popular science programs.

Educational TV program, film - is a part of visual aids made by methods of television for those who are studying this or that scientific discipline within the existing educational programs of school, university, advanced training system [Bybee, 1997]. Educational programs and television films are created for the help of those who systematically study a particular scientific discipline in the context of existing curricula. Unlike popular science and documentary chronicles, these films are designed not only for the universal, but also for the special audience with the obligatory use of methodical instructions for the preparation of scenarios [Fedorov et al, 2017].

Educational TV is a TV program that updates and deepens the knowledge of the viewer, aims to help self-study in the system of specific knowledge in a particular field, culture, production, art, social life. The educational television program leads the viewer from one topic to another in a certain sequence, based on the logic and history of scientific knowledge.

Scientific-popular programs, television films, in contrast to programs in educational institutions and educational television programs, have the task of promoting classical and new achievements and traditions of discoveries of science and technology, are created taking into account the original scenario with the help of the role of the participants (consultants) of specialists in a certain field of knowledge.

The tasks of popular science television are wide and diverse. They are called to inform about the most important events in the world of science and technology; to promote new methods of organization of production, the latest scientific achievements; to organize the struggle for new scientific ideas, directions, inventions; educate and teach (educational television); to cultivate aesthetic tastes (programs about music, literature, theater, painting, etc.); to entertain (interesting information, quizzes, trips, scientific sensations.); to form a person in a complex way [Schneider, 2006].

The main purpose of popular science television is the formation of a scientific picture of the world, a scientific outlook. In science there is an active process of integration of scientific disciplines. There are interdisciplinary sciences (cybernetics), mixed disciplines (neurocybernetics, psycholinguistics, physiological psychology, mathematical, etc.). There is a convergence of natural and humanitarian sciences. The scientific and technological revolution puts forward a number of difficulties, including the problem of personality, control processes of production, economics, etc. [Press et al., 2003]. The personal approach in television shows on that scientific topics should manifest itself vividly and actively.

In our article the influence of popular science programs on the mass consciousness is investigated by an empirical method - a survey. Poll is a method of collecting social information about the object under study during a direct (interviewing) or indirect (questioning) of socio-psychological communication between a sociologist and a respondent through the registration of

respondents' answers to the formulated questions. Accordingly, the questionnaire is a replicated, ordered form and content of a set of questions in the form of a questionnaire. The questionnaire has a significant advantage: the poll is as formalized as possible, and thus provides a high degree of comparability of information and their machine processing; the questionnaire takes less time than an interview, does not require the involvement of a large number of people who carry it out, questionnaires can be distributed through the administration or sent by post; the requirement of anonymity of responses is met, which increases their reliability [Kuzmenko, 2010].

To study the effect of scientific knowledge on a particular viewer, we used the method of deduction. Deduction is a method of scientific knowledge, through which, based on more general provisions, they receive less common, partial, or even individual ones [Bilukha, 2002]. Thanks to deduction, they obtain reliable knowledge, therefore deductive is often called the necessary inferences. Modern science takes into account the dialectical relationship of induction and deduction. Simulation is a method of studying objects on their models. Construction of models of objects and phenomena is carried out with the aim of their more thorough study, rationalization of the methods of their construction, influence on them, etc. The forms of models are diverse and depend on many circumstances, in particular, on the scope of their application.

Discussion

Television takes an active part in advocating scientific and technological achievements. Everything that can be useful to production, novelties of domestic and foreign science and technology, scientific works, expanding the horizons, raise the culture and qualifications of staff, are reflected in the transmissions of popular science television.

For science-popular TV programs, the aim is to reveal the essence of such components of modern scientific and technological progress as the introduction of new technical principles, materials and technological processes into the crucial areas of production; creation of new branches of industry: electronic, atomic, synthetic materials; differentiation and integration of sciences. "But in the sense of mass propaganda of science it is impossible to identify science with a message about it," says the well-known popularizer of science, which leads TV program "The obvious - incredible", Professor S.P. Kapitsa. It is impossible to replace the study of science with the reading of the journal "Science and Life"; one should not think that, while reviewing the transfer of science, one can learn something specifically. People need to be taught in the old way, from books, lectures, in laboratories, through personal contact with people using TB as an auxiliary tool [Samartsev, 1998].

Applied auxiliary functions of popular science programs are summarized here:

- Function of distributing technical information.
- Function of formation of public opinion in connection with the decision of the actual scientific problem. Such is, for example, the problem of environmental protection from harmful emissions from industry.

Academician I. Petryanov-Sokolov, who appeared in the program "Science today", believes that no emergency protective measures, no cleaner cleaning structures are sufficient to solve this problem [Chomsky, 2003]. It is only necessary that in the minds of all, on whom the fundamental change in the technology of industrial production depends, there was a breakthrough in order for Ukrainian scientists, specialists, workers, administrators to be concerned about the urgency of creating a new technology.

Educational function, which consists in the fact that popular science programs such as "Science today", "Man. Earth. Universe", "Health" and others expand the horizons of the part of viewers who do not deal with these problems.

In the propagation of relevant scientific problems, transmission associated with the development of space is of particular importance. The experience of domestic television

coverage of the joint flights of cosmonauts from different countries enriched popular science television with new forms of dissemination of scientific knowledge.

Popular science propaganda methods of television are largely due to the peculiarities of human perception of information. So, in the development of knowledge, especially natural sciences, people must learn to think concepts, while television is able to distribute information in images. The search and creation of an optimal combination of conceptual and figurative methods of science propaganda is, in essence, the creative process of creating a popular science television program. The search for a combination of both ways of information on television depends on the installation of the transmission, which is subject to the logical principles of the consistent presentation of scientific data with the presence of aesthetic and emotional elements. These features of the conceptual nature, on our mind, lie at the basis of determining the genres of popular science programs.

At an early stage of development, the popular science television was concerned only with the material of scientific personnel and paintings. At least its development has been obtained from the ability to cover the course of scientific experiments, and not only in earth laboratories, but also in space [Carrol, 2005]. Each comment accompanying such a TV show, becomes the first stage in understanding this or that event, the discovery in science. Television allows a scholar-commentator to widely use of charts, fragments from motion pictures, slides, photographs, posters, and with the consolidation of details that sometimes play a decisive role in understanding the problem and its solution.

Kokanovsky V. says that specific methods of popular science television are research surveys, often with the help of a microscope, dynamic and static diagrams, reconstruction of the fact, staging [Kokanovsky, 1999]. One of the most popular modern genres of popular science television is the conversation. A conversation in a television studio, in a laboratory at a research institute can occur between two or three scientists who are interested in solving common problems, and between scientists (scholars) and a scientific commentator, a journalist, who must look for his task in order to achieve the maximum of popularity in the presentation of the material. If one of the most important answers of scientists is the need to clarify the difficult problem, then such a conversation can be illustrated with movie frames, schemes, multi-decks. Science-popular TV uses different genres: a report from a scientific laboratory, a shop, interview with scientists and others. It is also widely used genre of television excursions with the participation of a specialist. The telecourse with the halls of museums, exhibition halls, memorable places give millions of people the opportunity to see the treasures of Ukrainian Mysticism, spiritual and material culture.

The display of one or another historical event, the reproduction of images of heroes, paintings can be carried out with the help of popular science staging, which should be solved so that the authenticity and documentation of the broadcast itself is not violated, and a leading specialist (a scientist or statesman or another specialist on the problem under investigation) could chat with the actors. Experts can comment on the scenario, to present the data, leaving it, but to participate in it. The literary scenario of such a transmission should include both dramatic art of instagams and figuratively-meaningful, reliable combination of artistic elements of the transmission with the performances of its true members, scientists, and specialists of the national economy.

Scientific-popular television film, in contrast to the chronicle-documentary, has its own task of advocating achievements, discoveries of science and technology, is based on the original scenario with the help of specialists in a certain field of knowledge as participants (consultants). Note that it would be wrong to relate such programs, already in the form of television programs, to the genre of artistic, but not popular science programs. The defining feature in it is not the form, but all the content, the subject of the transfer and the author's tasks. If for the purpose of

popularizing the scientific problem the techniques of artistic television are used, the transmission equally remains popular science.

An interesting genre of popular science is the quiz - a question in the form of a game. The structure of this genre opens up wide opportunities for the propagation of scientific knowledge. The quiz consists of questions and answers, that is entertainment, in which the viewer broadens his worldview. An important feature is that it awakens the activity of the audience, promotes the development of curiosity, stimulates independent searches in one or another field of knowledge. All this creates a favorable ground for scientific popularization.

A television program or a television contest is an artistic, journalistic complex and multi-genre transmission, the source of which is in improvisation and game elements with the help of cinematic fragments, theatrical and musical numbers, and sometimes also home-made audiences. The basis of the creation of a television quiz is a literary script (script plan) and directorial development of both the transmission in general and the design of its individual components. Due to the complexity of modern science, a popular statement of its achievements in various fields is very difficult, so a special role begins in the form, genre of transmission or film.

With the development of journalism in the press, broadcast, and subsequently television there was a new need for an understanding of the concept of the genre of scientific popularization. But no matter what corrections did not implement the definition of this concept, there is always one regularity: the unity of methods and forms for the leading role of content.

In addition to science and entertainment programs, on television screens for the last decade there were also so-called pseudoscientific TV programs. Pseudoscience arose in the period of rapid development of science and concerned especially those areas of science, which are based on the union of ideas and methods of various sciences [Naidysha, 2008]. Signs of pseudoscience can be defined as follows: the idea is put forward, deprived of theoretical and experimental argument, which is in isolation from the logic of the development of science. At the same time, in this idea lies a big claim - the pseudo-obsessed is taken for "world" problems and promises to revolutionize both science and practice. Sources of pseudoscience: dilettantism and ignorance, neglect by harsh concepts and experiences, ignoring the prior development of science. Psychologically, "pseudo-science is determined by uncontrollable arrogance, or fanaticism, with unscrupulous careerism" [Sorensen, 1993].

To the scientific statements a person is treated as an unquestioningly truthful information that is not subject to appeal, is an axiom. But is it so easy to distinguish pseudoscience from science? In the modern world, more people believe in astrology than in the Middle Ages [Rutkevich, 1997].

The concepts of science and pseudoscience are not contradictory, but opposite concepts. They exclude each other, but together do not exhaust the set of theoretical concepts that claim to explain and understand the circle of phenomena they are investigating [Paryko, 2010]. Pseudoscience is harmful because it creates the appearance of an explanation and understanding of those phenomena that can not be explained and understood.

To the pseudoscience there are theoretical concepts, which in principle, are not compatible with science. Pseudosciences are extremely diverse, but their common feature is that each pseudo-science clearly contradicts the basic requirements of the scientific method, uses absolutely different, than in science, categories, does not take into account the leading ideals of science, neglects the principles of scientific substantiation and scientific critique, etc. So it is very important for the viewers to understand the difference between science and pseudoscience concepts so as not to be misled.

Unlike pseudoscientific types of cognition, scientific knowledge involves an explanation and understanding of the phenomena under investigation, often the search for regularities in the studied area, requires strict evidence, a clear and objective description of the facts in the form of a harmonious and consistent theory. Science should not be opposed to practical knowledge, since

social and human sciences are based on life experience, and life experience itself is expressed in the form of traditions, beliefs, authority, common sense, etc [Stanford Encyclopedia of Philosophy, 2016].

In the pseudoscience we can distinguish features that distinguish it from science and give it concrete:

1. In the absence of falsification of scientific facts or results of an experiment, in a pseudoscience there may also be a simple impossibility to put an experiment whose result could confirm or refute a certain theory; the replacement of such a method of checking appeals to common sense or "authoritative point of view" of a person from the non-academic environment.

2. The appeal of scientific simulators is not to the scientific community (since the latter are more or less ignored), but to the media, which, on the contrary, create "shocking" sensations, distorting the proper outlook of the average spectator, which, in addition, may be far from science, or mass non-specialized publications and various fiction, filled with pseudoscience concepts and which seems to be based on real events.

3. Intentional ignoring and strangling of facts of objective reality or adequate scientific research, which do not fit into the construction of the author's theory or capable of reducing it to nothing. Moreover, as has been shown earlier, for modern pseudoscience, a feature of earlier admission of mythological, religious, political units and components into research work is a characteristic feature [Sagan, 2014].

4. The use of terminology, which is determined by speculative and often subjective (author's) constructs, which do not have a place in the real scientific world picture, nor in any way fixed by scientific instruments of cognition as a whole.

5. The claim of such discipline to uncompromisingness, "revolutionary" and quick unpredictable positive effects, which are not (and will be, incapable of many years) to reach the official science that exists outside the narrow circle of representatives of this discipline.

6. On the basis of the preceding paragraph, another tendency becomes logical, namely, the "attempt to present the author of this concept as a victim of "official science", which works for the benefit of humanity, and due to the intentional intentions and envy of representatives of "official science", the author can not fully work for humanity, because they are not heard or perceived" [Paryko, 2010].

Therefore, based on the above, we can refer to television pseudoscience programs with hypnosis, astrology, and so on. As an example, we can name programs "Molfar" on the "1 + 1", "Battle of Psychics" on "STB", "Investigate lead psychics" on the same "STB", etc. These TV programs are not scientific, rather pseudoscientific, so they do not belong to the object of our research.

Results

Since 2010, there have been few scientific and entertainment programs on Ukrainian television. After conducting a content analysis of programs of Ukrainian television channels from 2010, we have identified the following groups of science and entertainment programs on the subject: *medical*: "School of Dr. Komarovsky" (1 + 1, Inter), "Formula of Health" (TRC Lviv), "Healthy I" (First national), "I'm ashamed of my body" (STB), "Fashion Health" (Channel 5). In the following group, we identified *historical* programs: "In Search of Truth" (STB), "The Secret Code of Faith" (1 + 1), "Ukraine: Forgotten History" (TV channel Mega, 2010-2013); *geographic*: "Eagle and Rescue" (Inter, K1), "I Love Ukraine" (1 + 1, 2013-2015) *food* ("Life" (1 + 1, 2010-2013), *cognitive* "Millionaire" (Inter, 2013.) The percentage of scientific and popular direction in these programs is different, mainly in the direction of the increase of the popular and entertaining component, but if there were at least a small part of the scientific content in the television programs, we singled out this program as a popular science and included it in our classification.

Table 1. Scientific and entertainment programs on Ukrainian television

<i>Title</i>	<i>Topic</i>	<i>Channel</i>	<i>Year of release</i>
School of Doctor Komarovsky	medical	1 + 1, Inter	2010-2017
Health Formula	medical	TRC Lviv	2010-2017
Health	medical	First National	2010-2017
I am ashamed of my body	medical	STB	2013-2017
Fashionable Health	medical	Channel 5	2016-2017
In search of truth	historical	STB	2013-2017
The secret code of faith	historically religious	1 + 1	2017
Ukraine: Forgotten History	historical	Mega	2012-2013
Eagle and Seagate	geographic	Inter, K1	2012-2017
I love Ukraine	geographic	1 + 1	2013-2015
Life without food	food	1 + 1	2015-2017
Food Quality Label	food	Inter	2013-2017
Small giants	cognitive	1 + 1	2015
The most intelligent	cognitive	1 + 1	2010-2013
Millionaire	cognitive	Inter	2013

In order to determine which science-popular TV programs viewers like / dislike and would like to improve, we have developed a questionnaire of 8 questions and passport parts. The questionnaire contained open, closed and mixed-type questions. Closed questions consist of a question and a fixed number of responses. Among the answers to the responses is a neutral answer - "I do not know", "difficult to answer". Closed question is mono-mathematical, that is, the answer to it captures the respondent's attitude to a particular phenomenon. In closed questions, the respondent is provided with a full set of answer options, offering a choice of one or more of them. Closed questions are divided into alternatives (when it is necessary to choose only one answer variant) and non-alternative ("question-menus", which allow selection of several variants of answers).

The following questions were used in the compilation of questionnaires:

- facts of consciousness (identification of thoughts, wishes, expectations, plans for the future, etc.). Any ideas shown at the same time are evaluative thoughts and are subjective;
- facts of behavior (actions, actions, results of activity);
- socio-demographic (issues that identify gender, age, nationality, education, professional, family status);
- to identify the level of awareness and knowledge (exam questions that contain tasks, experimental or gaming situations, the decisions of which require the respondent's certain knowledge, skills, as well as acquaintance with concrete facts, events, names).

We interviewed different age groups of people. So, according to the quota principle, 250 people of the following age categories were chosen: Group 1 - 12-17 years old (schoolchildren); Group 2 - 18-25 years old (mostly students); Group 3 - 26-45 years (working people); Group 4 - 46 - 65 (working and retired). The total population of the study is 800 people.

Such a sample was made possible by the targeted selection of respondents in places of their frequent stay (study / work). In particular, schoolchildren were interviewed at schools, selecting 500 students from different classes at the request and with the consent of children and teachers;

students - in higher education institutions of different courses and specialties, in particular journalists (from 1 to 5 courses), lawyers (in different courses), economists (in different courses) and students of the Faculty of Physics and Mathematics (also in different courses). The third group of researchers was also selected according to their place of work and employment. In particular, 150 people were teachers from different specialties - journalists (20), physicians (50), economists (20), lawyers (20), historians (20), psychologists (20).

The elderly and pensioners (150) were interviewed mostly on the street, in particular in the banks' premises, at the entrance to schools / kindergartens, in the central part of the city. Regarding the professional employment of this group of people, it is quite difficult to say. In the questionnaire, these individuals indicated themselves as a pensioner, a housewife, not working, etc. However, 110 people from this group indicated their belonging to a particular profession - they are teachers (40), accountants (20), librarians (10), engineers (20), private entrepreneurs (20). In terms of gender, 400 women and 400 men were interviewed. Such a division is due to the fact that it were the women who were more willing to answer the questions, but we tried to ensure the maximum proportional representation of the persons of both sexes.

Questionnaires were handed out to the respondents, sometimes explaining the substance of the question and possible answers. Thus, there was no loss of questionnaires or damage to them. Also, there are no blanked questionnaires left.

In order to receive responses from respondents in accordance with the requirements of a non-random sample, 1000 questionnaires were distributed in total, according to which the results of the study were calculated.

When answers were received from all respondents, according to the selected sample criteria, it was possible to sum up the questionnaires of all groups of respondents. With Microsoft Excell, using the formula, the average rate for all responses was determined.

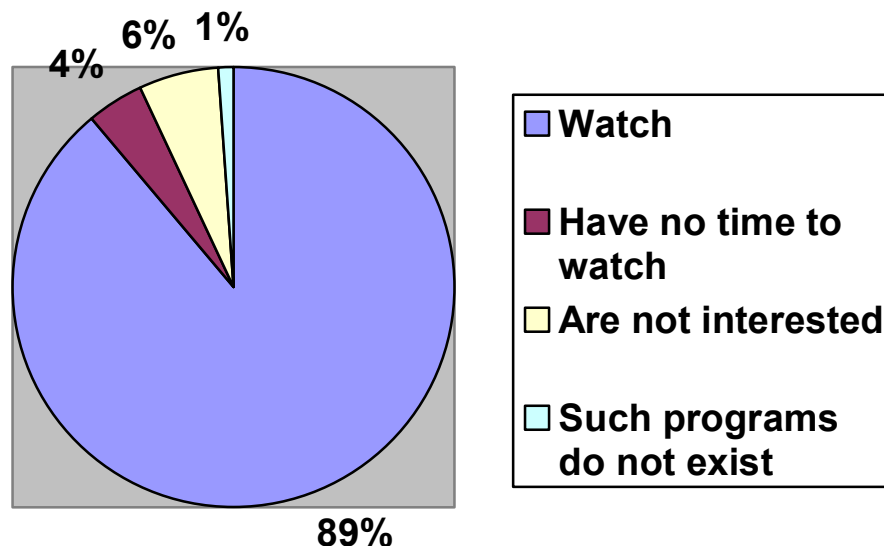
Consequently, when asked whether the viewers are watching science-pop programs, 89% of the respondents gave a positive answer. So the following group of questions concerned these particular respondents. Instead, for those respondents who do not watch popular science programs, they were asked to explain their choices. Thus, among 11% of the general population, 4% answered that they have no time, another 6% - that they are not interested in such programs, while 1% of persons stated that such programs do not exist. Sixty persons who were not interested in the programs indicated that they were not satisfied with the subject of these broadcasts, the same number stated that they did not trust such broadcasts, and the same number of respondents indicated that they were not interested in science and entertainment programs.

As to what science and entertainment programs they would like to see, 52% said that it should be a program of technology and production, 11% - of space. Others didn't write the answer on this question. Also, 66% of the respondents stressed that it does not matter to them, on what channels these broadcasts are broadcast and in what language (in Ukrainian or Russian). In general, people who do not watch science-entertainment programs are fifty men and ten woman of one age group - 26-45 years old, who are representatives of various professions.

The remaining questions were addressed to those 89% of respondents viewing science and entertainment programs. When asked how often they watch such programs, 43% answered - once a week, 26% - daily, 21% - occasionally, on average once a month. It is interesting, that the respondents are mostly not watching the programs that we have selected based on the results of the content analysis. So, 76% indicated the "How is it done" program, which is broadcasted on the Russian version of the Discovery channel, another 11% indicated the program "Legend Destroyers" on the same Discovery and only 2% of the respondents mentioned the program "Territory of deception" and "In the world of animals". This question was open-ended, that is, the respondents themselves included the popular science programs they are viewing.

Table 2. Audience Interest for popular science program

Do you watch popular science programs?



Instead, the next question relates to those transmissions that we highlighted in our classification. All 89% of respondents indicated that they had seen the indicated programs. 53% of the respondents indicated that they often see the program "Eagle and Rescue" among the proposed ones. Another 24% mentioned the program "Territory of deception" and 12% see the TV program "School of Dr. Komarovsky" (all - female representatives, age group - 25-45 years). Concerning the trust of viewers in the information they receive from popular science programs, all 89% trust the information on the Discovery TV channel, while TV programs on Ukrainian television are trusted much less.

So, 47% of respondents say that science-popular programs on Ukrainian television are insufficiently evidentiary, another 21% answered that they doubted the reliability of data from these programs, and the same number of viewers could not answer this question.

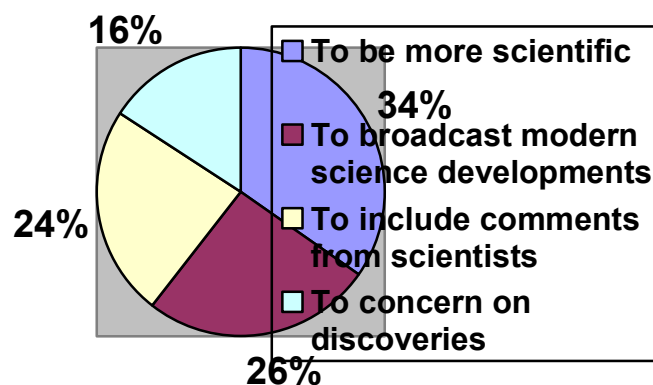
As for methods for improving the content of science-popular popular programs, the respondents replied as follows:

- 34% - want popular science programs to be more scientific than entertainment;
- 26% - would like to learn about modern scientific developments in popular science programs;
- 24% - believe that popular science programs should include more comments from academics, eyewitnesses than journalists;
- 16% - noted that popular science programs should concern mostly technical sciences and scientific discoveries.

It is also interesting, that this advisies doesn't matter from the gender of the respondents. Men and women gave similar answers in proportional percentages.

Table 3. Audience opinions about the improvement of popular science program

How to improve the content of the popular science programs?



When asked about the impact of medical science programs on Ukrainian television, 54% said that such programs inspired fear of illness, another 32% said that such programs should not be broadcast on television channels, and only 3% believe that such programs have a positive effect.

It is interesting that respondents' answers did not depend too much on age, gender and professional characteristics. Only the answers mostly about the medical sphere and about the revision of the popular science program "School of Dr. Komarovsky" differed according to the passport characteristic.

In the research we found out that viewers of popular science programs have a higher level of trust in programs that are broadcasted on specialized TV channels such as Discovery. We can also state the following:

- Viewers are generally interested in popular science programs. Only a small percentage of viewers are not interested in them due to lack of time or lack of programs that would satisfy them by subject;
- Television programs that are considered as popular in Ukrainian television are not perceived by viewers as such.
- The viewers of Ukrainian TV channels are mostly looking at those popular science programs that have a larger percentage of entertainment than scientific, such as "The Eagle and the Rescue" and "The School of Dr. Komarovsky".
- The audience has mostly negative associations with the Ukrainian science-popular television programs (except for the "School of Dr. Komarovsky").

According to the results of the survey, we also found out that men are more critical of popular science programs. In our opinion, this is what media managers use when determining the audience for TV projects, focusing mainly on the female audience. Instead, the male group would prefer to watch scientific discoveries in space, physical, engineering spheres. It is also necessary to emphasize that in the average figures, no category of respondents indicated their satisfaction with the content of popular science programs on Ukrainian television.

In our opinion, this means a high level of social interest in science, not entertainment. In the Ukrainian media space, there are fewer scientific popular genres. The media does not fulfill its educational function, providing only entertainment. Among the media, television is now one

of the most popular. It can also be argued that other media, such as radio and printed periodicals, surpassed the level of their influence on the development of the television community. Television propagating certain values is one of the factors in the education of society. Instead, as we see from the result of the survey, television only blurs the notion of the real world, hinders the reading of books, impedes the formation of socialization, development of thinking, argumentation, communication, replaces other productive activities of the population.

In our opinion, the values that need to be promoted first of all - the acquisition of science and technology, their popularization. Only thanks to this society develops and competes on the world stage. Instead, in such conditions, viewers can gravitate toward pseudoscientific television programs, considering them to be scientific, which may be interesting only in the entertainment aspect, which in its turn, does not carry any development in itself.

Economic, and thus other indicators of prosperity and state success are estimated, among others, and scientific achievements, number of scientists and inventors. Now in the world among the states the technical competition has come to the fore.

So, if people want scientific information, and they offer only entertaining content, what consequences can be expected?

Conclusions

The scientific picture of the world is changing every day: new studies, discoveries both in other countries and in Ukraine are taking place. But the level of awareness of people with non-technical education is not too broad, the interest in science is rather low. Ukrainian media should perform educational function and create a sufficient level of awareness among the audience, thanks to programs and popular science channels such as Discovery. But the practice shows another: popular science programs on Ukrainian television almost do not exist, and the only channel that positions itself as the first science-entertainment channel in Ukraine, prefers anti-scientific information that only undermines the authority of official science.

Based on theoretical and empirical research, we propose the following:

- It is necessary to broadcast scientifically popular TV programs on the television channels of Ukrainian television. They have an audience demand.
- Such programs should contain a large percentage of scientific knowledge, less entertainment.
- Audience is interested in new developments in the field of science and technology, space discoveries, developments in the field of electronics, robotics, etc.
- Programs on medical topics are ambiguously perceived by the audience; therefore, in the aspect of popular science content, information on new methods of treatment and diagnosis of diseases, medical discoveries, latest developments, and not about the characteristics of diagnoses and treatment and the statistics of alarming diseases should be provided in such programs.
- Popular science programs are better perceived on specialized channels than in the program of general thematic TV channels. Therefore, it's worth creating a television channel like Discovery in the Ukrainian format.
- Popular science programs are a segment of television content that brings together viewers of all ages, gender and professional employment, so this factor should be taken into account when preparing such television programs.
- Based on the previous position, popular science programs should be broadcasted on the weekends when the whole family is at home.
- In those programs that are treated in Ukrainian television as popular science, it is worth adding more arguments, scientific base and results of scientific research.
- It is not worthwhile to replace scientific-popular programs with pseudo-scientific transmissions, because it misleads the society, disinforms and leads to degradation.

In general, popular science programs are the direction, genre, type of transmission that can provide high ratings of the channel with the right choice of methods and tools. In the world ranking, popular science programs include 10 top-rated programs. In particular, in 2016, the science-popular program "Destroyers of Myths" took 2nd position, and "Who wants to become a millionaire" - 10th in the rating of television shows in the United States. On Ukrainian television, it would be worthwhile to create authentic scientific and popular programs, because Ukrainian operations began to develop rapidly, especially in the field of electronics, technology, medicine, because of military actions in our country. Such topics will interest both ordinary spectators and participants in hostilities, which are sometimes just awaiting new discoveries in these areas.

In addition, it would be possible to create popular science programs on military topics, which would increase the awareness of the audience in this area. The main thing - to be based on research, discoveries, and not on an entertaining component.

Unfortunately, on Ukrainian television, scientific broadcasts are often replaced by pseudoscientists, seeking to attract audience attention due to sensationalism. However, such an approach is not justified and not very effective, because, as the results of our study showed, respondents are well oriented in what programs are truly scientific.

Each viewer chooses what to view and what does not. Everyone has their own tastes and preferences. But we are convinced that few of the viewers, even if they hurt the transmission of their views, would be deceived by the information received during its viewing. Each spectator himself must put in place appropriate "filters" for perception of information. However, if some idea is repeated many times, people begin to believe in it, even if it is a lie of pure water. Consequently, "viewers should continue to be skeptical about sensational pseudo-scientific programs, and to give preference to those based on proven facts and the use of scientific methods of cognition" [Sorensen, 1993] programs that we have identified as popular are not perceived by viewers as such. After all, they have little scientific and educational knowledge. Instead, viewers favor programs on the Discovery foreign channel.

In Ukraine, the TV channel "MEGA" compares itself to the BBC, National Geographic, History Channel, Discovery, Animal Planet and is considered to be the first science-entertainment channel in Ukraine. A television channel about a year ago presented the program "Nauka.UA", which talked about young inventors and their developments, about the potential of Ukraine as a country where scientific activity develops. So, one of the editions told about a special gloves that adapted the language of the gestures into our familiar language. We can compare this program with the Internet project "Made in Ukraine". There were no analogues on Ukrainian television.

The science-popular program is the project "Mysteries of the Universe", one of the last issues of which described the emergence of the Superstar. Everything is great, if you close your eyes to the fact that it is the transfer of not own production, but the American, which has the original name "The Universe (History)" and is not produced by our directors (Luis Tarantino, Douglas Cohen). It is good that they translated the program into Ukrainian, and not allowed to broadcast with subtitles.

Instead, today the viewer can watch an enormous number of pseudo-scientific, anti-scientific programs: a documentary series "Secret Territories" that tries to prove the existence of such anti-scientific phenomena as UFOs or ghosts (the release on May 18, 2015 was devoted to the capabilities of the human body, the existence which has never been scientifically proven during the investigation); the science-entertainment show "Mystic Ukraine", for whom the entertainment show is more than scientifically verified information, the percentage is 90. The release, which was shown on May 17, 2015, was devoted to the molds. It is said that the molphas have their origins from the Celtic druids, but no documented reliable sources of the author's suggestions. In fact, nothing bad in such a show would not have been if it did not undermine the authority of official medicine. The viewers convinced that modern medical methods of treatment

"do not take into account the mystical connection between man and nature", medicine seeks solution in the physiological features of the organism, and not on the peaks of the human soul. Meanwhile, more and more doctors talk about the fatal consequences of self-medication and treatment with non-traditional medicine.

One can conclude that such transmissions can not be called scientific, scientific, cognitive, or scientific-entertaining, not because their content does not correspond to the basic framework of the scientific picture of the world, but because they are dangerous for human life: its physical and moral health 'I.

Maybe the media sees their main function not to inform and educate, but to make money on entertainment shows that are masked for certain types of programs but have the same essence.

"Well, finally, the information should be ... so that people could work in scientific institutions," said B. Paton in his interview for the "Ukraine Science" project. It is necessary to continue this thought: there must be some kind of information, some popular science programs, so that people can raise their level of awareness. This is the main task of TV channels: to provide information. But its not easy to find among the variety of entertainment shows and news releases. So the most reliable opportunity to improve the quality of the scientific programs is to increase the level of medialiteracy and mediaeducation of the viewers, so that they could differ science from pseudoscience.

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Media culture

Compromise duality between mobile reading and stationary reading: An analysis of culture of the media nomadism

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Abstract. The research is an attempt to answer the question how far the mobility manages to preserve the cognitive and the social status of the reader and to minimize the negatives of the “technological” reading. Object of the research: the new phase in the changes of the reader’s practices that have occurred with the massive use of mobile communication devices. By the notion “mobile reading“ the author mark the perception of text from a portable or from a mobile digital device and with the notion “stationary reading“ – the perception of text from a fixed medium as a print media and as a desktop device. Purpose of the research: to prove that the mobility is the newest, natural and indestructible stage in the evolution of the reading, within the frames of which are passing mixed transformations, inherent as a whole to the „culture of the nomadism“. Methodology: there are used the methods of the analytic and synthetic processing of primary and secondary resources, the selective monographic method, analysis of combination of statistical data and information from a survey of the National Bulgarian Institute of Statistics for access and use of Internet and the results of two world researches – „Reading in the Mobile Era: A study of mobile reading in developing countries“ of UNESCO and „Mobiles for Reading: A Landscape Review“ of USAID and JBS. Hypothesis: the new format of the mobile reading (counterpoint of stationary reading) is not a random phenomenon, but a regular and cyclical metamorphosis in the evolution of the communications. Results: the analysis shows an approximately equal correlation between the positives and the negatives of the reading from mobile devices. The suggestion of the author is the reader’s behavior of the mobile citizen to be formed in „compromise duality“ – the information, the data, the facts, the references can be assigned to „mobile“ modalities, but the knowledge, the learning, the aesthetic delight of the text to be preserved in „stationary modality“.

Keywords: studies of reading, reading education, reading as communication, media skills, reader’s behavior, changes of reading, reading evolution, reading in the mobile era

Introduction

Today’s active reader is a reader in turbulence. But this is a regular process. Marshall McLuhan developed the media axiom that in order to see the future, we must look at the past, because everything in our lives is a constant circle. This conclusion also refers to the reading. Among the old readers is repeating cyclically the banal wail: young people never do the things we want. And young readers, no matter what time we talk, do not know another way of learning of a culture than theirs, because they are not of the same „material“ as their predecessors.

In his book „The Great Cat Massacre“ the historian Robert Darnton arrives at the conclusion, that one of the most deceptive things in the world of the books can be the conclusion, that people have always read the same way [Darnton, 1984, p. 216]. In his opinion not only the individuality, but also time influences reading and its impact on the readers: „The London’s Bürger of the 17th century inhabited a different mental universe than this one of an American professor of the 20th century. Reading itself has changed over time“ [Darnton, 2001, p. 60].

Many contemporary media experts are sharing the same opinion, that „the future of reading is very similar to its past“ [Basulto, 2013] and this is proven by every innovation in the field of the communication technologies.

5350 years ago a text was written on the Prisse papyrus (preserved in the French National Library, bearing the name of the discoverer Prisse d'Avennes), where we read: „The world goes to decline, the children do not listen to their parents, everyone wants to write a book, the end of the world is near.“ 2600 years ago in the Ashurbanipal's library was found a tile with text: „Tough times lie ahead of us, children do not listen to their parents, no one reads“. 2000 years ago the same text was recorded on a tile and in the destroyed by the lavas of Vesuvius Roman city of Pompeii. 500 years ago after the invention of the Gutenberg printing press, one of his contemporaries – Poliziano, very alarmed, states: „Now the human folly will be traced very quickly, it will flood us in huge volumes, which is threat to the good manners and people...“ [Dimchev, 2010]. Such torments are repeated with a regular cyclic recurrence in every technological revolutionary stage in history.

The last activation of the cycle so far happened after 2000 (the period when was created Web 2.0 and we started to write internet with a lowercase letter) and we are witnesses of the activation of this important historical regularity: a cyclical change of the cultural practices (reading, writing, talking, and listening). Its meaning is as follows: when the potential of one or another cultural practice is exhausted, the imposed cultural codes are relativised, and the passive in its genetic program forms of complexity reducing are activated.

Reading, one of the key cultural acquisitions, also is historically conditioned and has its maturity, old age and death. Neither the reader nor the reading are fixed facts or constants of the civilization. Their traces start to get lost just during transient times, crises and breaks, as has happened in any historical media metamorphosis. According to the “old“ readers, the “new“ one has always been a vanishing species. But at this moment, he just swerved into from the horizon or he just changed the direction.

Materials and methods

The subject of the research is the social phase of modifying of the conventional static reading in mobile reading that has occurred with the global distribution of the smartphones, the tablets and the eBook readers. By the notion “stationary reading“ we mark *the perception of text from a fixed medium as a print media and as a desktop device* and with the notion “mobile reading“ we mark *the perception of text from a portable or from a mobile digital device*. By mobile device, we understand tablets, phablets, smartphones, PDA, GPS, eBook readers and other portable devices with a screen diagonal of no more than 7 inches. A subject of immediate research interest is the “mobility“ is an innovative strategy for the reader from a display to get free from the barriers of the statics in his contact with the global world library by continuing to practice reading everywhere and standing.

The contemporary theories of the media reception sufficiently categorically explain the reading as an evolutionary intellectual technology – constantly changing, different in every changed situation of communication, which also includes “reading“ films and other audiovisual media texts [Fedorov, 2005; Fedorov, 2015, pp. 7, 161; Tsvetkova, 2007; Tsvetkova, 2017]. This study attempts to answer the question of how well the mobility manages to preserve the cognitive and social status of the reader and to minimize the negatives of the “technology“ reading. The hypothesis that is put under examination is that the new format of mobile reading (counterpoint to the static reading) is not a random phenomenon, but a regular phenomenon of cyclical media metamorphosis. The purpose is to prove that the mobility is the newest, natural and unforgettable stage in the evolution of the reader, within the frames of which are passing different transformations inherent as a whole to the “culture of the nomadism.”

The main approach to the research is the deductive, as from the general characteristics of traditional practice “reading” and its new metamorphoses is reaching to the concrete characteristics of the “mobile reading” and the technological challenges that determine its development. There have been used the methods of the analytic and synthetic processing of primary and secondary resources and the selective monographic method.

The initial monographic resources are from the field of the media science, from the theory of the communications, from the reading theory, from the book science and from the information technologies. For primary resources are used statistical data and information from a survey of the National Bulgarian Institute of Statistics for access and use of Internet and the results of two world researches – „Reading in the Mobile Era: A study of mobile reading in developing countries” of UNESCO [UNESCO, 2014] and „Mobiles for Reading: A Landscape Review” of USAID and JBS International [JBS International, 2014]. The analytical and synthetic processing of the results is put under a SWOT analysis that represents the good and the weak points of the mobile reader as well as the opportunities and threats that lie ahead the mobile display reading as a new stage in the dynamics of the cultural practice reading.

Results

The SWOT analysis of the reading of the mobile text formats represents a classic four-sided analysis of the results, the summaries and the conclusions of the theoretical overview through the focus of the Strengths, the Weaknesses, the Opportunities and the Threads ahead of the phenomenon “mobile reader“.

Table 1. SWOT analysis of the reading in the “culture of the nomadism”

Strengths	Weaknesses
Awareness Plasticity (flexibility) Communication skills Adaptability Extraction of hybrid information through multitasking (decrypt one message and in parallel you perceive another) Permanent option for relax and fun Social reflexivity Physical independence Spatial independence Psychological independence	Damages on the qualitative cognitive act Awareness doesn't mean knowledge Multitasking disturbs the reading Dependence on mobile devices Distraction and forgetfulness Impatience Capriciousness and pretentiousness Lack of ingenuity Arrogance Phubbing (phone + snubbing)
Opportunities	Threads
New opportunities for mobile content for online media New opportunities for communications and social contacts Multimodal marketing Access to mobile content at any time and in any place Activating of spontaneous and voluntary reading Possibility for co-creation Increased abilities for effective feedback Better career orientation Faster family sociability Higher physical security Faster reflex in a critical situation Optimized orientation in time and space	Decrease of the advertising revenues of the publishers Implementation of VAT for smartphones and tablets Decrease of the authority of the reading habits Disregard of the print media from the everyday life Reduction of the number of the classic readers at the expense of the smart devices Disease addiction to mobile devices Speed reading (fast reading) can be dangerous Physical dangers of reading behind the wheel Physical dangers of reading while walking

The quantitative recapitulation on the tetrad, visualized by the diagram, is showing a maximum share of the O (opportunities) when reading from mobile devices:

- S or Strengths are 25%
- W or Weaknesses are 24%
- O or Opportunities are 29%
- T or Threads are 22%

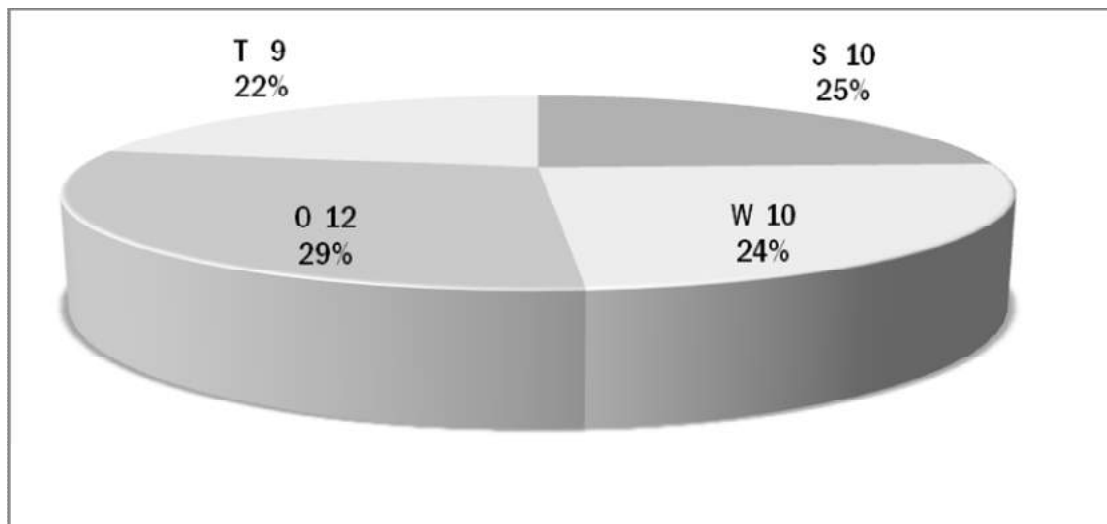


Figure 1. Correlations in the tetrad of the SWOT analysis

Among the advantages of the mobile reading, the awareness, the accessibility and the independence are worthwhile to be distinguished, and among the shortcomings – the danger of non-sociality and phubbing (the practice of “snubbing someone in a social setting by looking at your phone instead of paying attention“), development of dependence of mobile devices and the damages to the reading as an intellectual and cognitive act.

Discussion

The summarized empirical results of the SWOT analysis provide the necessary starting point for verification of several hypotheses about the new format “mobile reading“, a counterpoint to the static reading. We will try to prove that the mobility is a regular, natural and unforgettable stage in the evolution of reading, within the frames of which are passing transformations typical of the “nomad culture“ as a whole.

Reading by nature is a “mobile activity“

By tradition the reading has been likened to travel, wandering, nomadism, migrating to preferred worlds and territories. We are less likely to remember that the reader is an anonymous homeless. The release of the primary nature of reading condemn the reader not to have his own home – he will be hardly identified with an author's book. In this sense, the “old“ reader is a voluntary prisoner indexed in the legitime for the dominating culture book fund and subjected to periodic inventory.

Since his goal is to become sooner or later a proprietor, a holder of intellectual property, there is no greater convenience for him than the striped nirvana behind the bars. On the background of the comfortable settled in their property “resident“ readers, the newcomer is a typical sociological “alien“. But as a rule the foreigners have a dubious loyalty. Because the natives are distrustful to anyone who doesn't want to adapt fully to their home. They accuse him in ingratitude, because he doesn't accept all the good-wishers and their political advices. He remains misunderstood because the wandering has turned him into a cultural hybrid [Tsvetkova, 2009, pp. 203-217].

Reading by nature is a nomadism

The natural readers are nomads who are only anchored in the right book – like for a temporary moorage or as parasites, while they suck up the vital juices they need and set off without warning to new territories that are not being exploited by them personally. Because reading is a cultural practice of tactical type, i.e. its purpose is neither to surround nor to build up a personal place, his secret is in the step – a position of the reading body where the one leg serves as a support in the current reading and the other is already target at the next place to step.

The tactic protects himself from the local stability and the fixation. He strives to be in constant play with the events to catch the suitable cases, to catch on the move the options for benefit. Michel de Certeau justifiably calls the reading “cunning art of tenants.” [Certeau et al., 2002, pp. 49-53]. Only the natural reader has the ability to perfection to appropriate temporarily and impunity the property of the other, to poach in foreign farms, to inhabit other nests, to feed from foreign tables without having worked the morsel.

It is found to be that the mobile reader is not a mutation but a natural reader. There is nothing unnatural for the reader to ask for all the books he needs always to be “available to him“. But only today, the civilization offered him mobile “libraries“ – the portable readers for ebooks, tablets, and all sorts of “external memory“ for “draft“ books. There is nothing unnatural for the reader who wants the books to be intangible.

The young reader who is mobile and rarely coming back home (who lives mostly on rent and can hardly keep a home library) is dreaming of books not weighing, not taking up space, not collecting dust, not feeding insects, not burning. He is dreaming of making the books dematerialised and teleported, “to flow“, “to radiate“ or “to spread“. Proactively managed units of the media and the software business opportunely offered him reduced only by content “draft” books (such as “mobile books“ for smartphones and readers) and even with “holographic“ books that sprang up in front of the reader's eyes almost as natural.

The reading in a natural stage of new mediamorphosis

In his new book, “The Case for Books“ (published in French as “Apologie du livre“), Robert Darnton examines the “most urgent aspects of the digital question.” [Darnton, 2009]. Today people feel losing ground under their feet, and they vacillate to the new era, which will be characterized by technical innovations. We are witnesses of a change in the models of behavior. A generation, “born with digital devices“ and “always online“, jabbbers everywhere on their mobile phones, writes emails and surfs in the web in real or virtual worlds.

The young people we meet on the street or in the transport are both here and somewhere else. They tap into the rhythm of music that only they can hear inside the “cocoon“ of their mobile devices. Somehow they are different from the older, whose attitude towards the media fits into another area of the subconscious. The previous generations learned to adjust their devices by rotating the knobs, the young ones are pressing keys or touching the screen. The difference may seem trivial, but it stems from reflexes grounded deeply in the kinetic memory.

We force our way through the world through sensuous predisposition, the sense of the fingertips that the Germans are calling “*Fingerspi tzengefuehl*“. If we are learned to guide the pen with our forefinger, we should look at how even the children use their thumbs on the mobile phone's display and we will see how the technology soaks through the body and soul of one new generation.

In a significant controversy with Neil Postman in Harper magazine, the American writer Camilla Palia explains: “Some people have more developed senses than others. I have found that most of those people born before World War II are excluded from modern media. They can't understand how born after the war, we can read and watch television at the same time. But we do it. When I was writing my book, I had earphones on my ears in which was playing rock, or Puccini and Brahms. The soap operas were spinning on the television with the sound off. Sometimes I was talking on the phone. The “baby boom” generation has multi-layered, multi-track capabilities to cope with the world.” [Qtd. in: Birkerts, 2004]. Actually we really have a

loss (and meaninglessness) of an old sensorium of signs mastered by an old cultural practice (the “old” reading) and we are already observing how by the method of decompression, the primitive hypersensitivity seems to be revived. It is perceived in the principle change in the sensitivity of the reading person – polysensor, polyglot, with polymodal receptivity and polytechnic competence.

The explanation of the changes described in reading is contained in Marshall McLuhan's thesis that the effects of the technology change “the ways of perception steadily and without any resistance.” [McLuhan, 1986]. According to Mark Prenski for the generation of digital natives the media is a space for self-expression and autopresentation in the economy of the non-commercial sharing (gift economy), where the links and the interaction between the active users (included round-the-clock - 24/7 in the social networks) and the spreadable new-age media fundamentally differ from those between the passive users (the consumers of ready content) and the traditional media [Prensky, 2001]. According completely to the McLuhan's thesis, the digital channels and the virtual communication influence transformationally on the ways of perceiving the information at the digital natives generation – in the form of a fast stream of particles as it spreads over the network [Carr, 2012, p. 14].

It can be said that in the period 2000-2015 the new mediamorphosis cycle was put in motion, where the network thinking removes the linear thinking, because by personal choice or by necessity, people began to assimilate the typical for Internet “speed-gathering and dissemination of information” [Carr, 2012, p.18]. For the appearance of the mobile reader's figure people began to talk openly and professionally for the first time in 2013.

One of the most important tendencies that was discussed at the FutureBook 2013 conference in London – the most important annual forum of the publishers in Europe, was the growth in the use of mobile devices for reader's recommendations and social reading. According to official information, 80% of the monthly traffic on the platforms Wattpad and Goodreads was made by the fans through their mobile phones [Campbell, 2013].

On the background of these processes and in the media theory emerged a discussion about the appearance of the new mobile reader, who is increasingly communicative and pragmatic, his perceptions are extremely dynamic, his attention is inconsistent and unmanageable. Gradually is formed his empirical-theoretical profile. The mobile reader orientates to the constantly flowing stream of information primarily visually and fragmentally, striving to satisfy his information needs with ultra-condensed and easy to perceive formats, following the screen of his mobile device. The dialogic with the web sites, the provided opportunities for fast comment or opinion on every subject, the gameplay and infotainment dramaturgy, the competitive character and winning chances are key factors for the attractiveness of the display reading that transforms the old fashioned reader into a moving communicator.

The new readers take for granted the mobile, the interactive and the hybrid media communication, and the ability to be perceived synchronously diverse media streams increases at the expense of the drop in attention and the ability of short attention span. The data are showing that the time for hold of attention has dropped drastically from 12 to 5 minutes for the period 2001-2011, mainly due to the increase in the share of communication in social networks [Vidyarthi, 2011]. Therefore the mobile consumption of content while browsing, scanning, linking becomes increasingly difficult to be defined as “reading,” as far as it is about nervous reading, diffused reading, unfinished reading.

The retaining factors of the mobile reading

Criticism towards the reading in motion exists probably from the age of the “peripatetic philosophers.” One of the most convincing and synthesized arguments against the hurry and the disorder of reading is formulated by academic Dimitriy Lichachov. In his opinion: Reading shouldn't be accidental. It is a huge expense of time and time is the greatest value that shouldn't be lost in vain. The danger of reading consists in the development of a tendency towards

“diagonal“ examination of texts or towards the development of different speed reading methods. The “speed reading“ creates visibility of the knowledge, but it can be allowed only in some professions. Protect yourself from habits of speed reading – it leads to illness of the attention [Lihachev, 1988]. Decades after these advices of Lihachov, many philosophers and psychologists accuse falsely Internet as a “killer“ of the reading with the same motive that it distracts the attention and the social networks that are skilfully playing with the sense of isolation, although paradoxically they reinforce it. Therefore many writers continue to stay aside from the computer and they are working on typewriters.

The social and the economic status of the users of information is another lasting retaining factor for the quantity of owners of mobile reading devices in the poorer and economically weak countries. The financial opportunities for purchase of a smartphone or a tablet of higher category for telecommunication and internet fees restrict the mobile reading to moderately widespread practice. This is shown by the recent data of the National Institute of Statistics for access and use of Internet in Bulgaria in 2015 – only 59.1% of the Bulgarians have access to home internet and only 38.7% have access to mobile internet via mobile phone or smartphone [Infostat, 2016]. With the clear awareness that without Internet they will react adequately professionally and personally, the interviewed Bulgarians describe themselves as a mobile media consumer of a mixed type, using both classical and “new“ media to satisfy their specific information, utilitarian, entertainment and social needs.

A third retaining factor for the intensity of the mobile reading are the emerging regulatory and sanctioning regimes for public use of mobile communication devices. On the one hand are the medical recommendations for refuse of the mobile reading and writing on the move. In 2014 a scientific experiment of the National Institute of Health of USA has found that reading and writing of the display in step lead to a change in the trajectory of movement, to slowed down walking, to distortion of the spine, and from the head movements when reading electronic messages is negatively affected the vestibular apparatus.

As a preventive measure the experts offer a special smartphone application developed by the Japanese mobile operator Docomo that fixes a motion through a GPS signal and warns the person that reading while walking is dangerous [Schabrun et al., 2014]. On the other hand are the sanctions of the law enforcement and the traffic control. In 2011 the car accident cases in USA with car or bus drivers who are reading or writing SMS while driving, obtain a scale of an epidemic, by the admission of Minister of Transport Ray Lahoud.

Since then big automobile companies are activated in spreading social advertising against these dangerous habits (one example is the online advertising campaign of BMW with the slogan “Text messaging is very distracting“). With the care for the safety of the mobile readers in 2011 the company MegaReader offered a unique application for smartphones – Walk n'Read HUD (Heads Up Display) [MegaReader, 2011]. It adds a revolutionary new function for safety display reading while moving (driving or walking) by transforming the display behind the text into a window that can track the road.

Inference

The results from the conducted surveying research and the completed SWOT analysis of the results supported the research hypothesis by establishing the following:

a) The media of the present and probably of the next generation must be a 24-hour multimedia platform in a coessential format – a virtual reading-room, a digital content and mobile personal applications for tablets and smartphones.

b) The traditional print media can't succeed to stay in the spotlight of young mobile audiences, therefore, if there is no effort put to get out of this situation, it will be very difficult, almost impossible, to ensure the sustainable development of any physical media in the predominant multimodal, multiplatform and multi-media consumption practices.

c) The periodic researches at the reception of the mobile audiences are showing that the virtual communication influences the way they perceive the information – the network thinking removes the linear thinking, the cross-media presentation and perception of the information gets the upper hand over the linear.

d) The reading is a time-consuming process. The media time is expensive and limited, so the content requires fast reading. The communication society from the past is replaced by a society protecting the commercial information systems of the mobile technology. The mobile telecommunications acquire cosmic “self-confidence“ while compressing the entire planet in a “village“ (emanation of McLuhan's prognosis).

From pragmatic point of view and having in mind the summaries that have been made, the completed SWOT analysis of the mobile reading can serve to three categories of subjects: to content makers – in choosing a strategy to offer commercial and free media content; to mediators in the education (teachers, school managers) – in the choice of learning devices in the training; to every rational reader – in the choice of personal communicative behavior.

Conclusions

The trend of condensed “palpating“ writing and of mobile display informing will have a lasting effect on cultural practice reading. And the question of the near future will be: how does the physical and the communicative mobility of the individual will help his career and social vertical mobility?

Having in mind the approximately equal distribution between positives and negatives of the reading from mobile devices, the suggestion is the reader culture of the mobile reader to be formed into “compromise duality.” Since the reading is a basic intellectual technology, the information, the data, the facts, the references can be assigned to the „mobile” modalities. And the knowledge, the learning, the aesthetic delight of the text to be preserved in the in “stationary modality” of the reading in contemplation and peace.

Having in mind that this stage in the evolution of the reader is quite new and not yet revealed in its full scale, I think that it is obligatory its systematic observation and its socio-psychological, cognitive and anthropological explanation.

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Media Culture

Media linguistics: origins, problems and prospects *

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Abstract. Linguistic knowledge has ceased to be highly specialized and merged with the scientific aspirations of the time. One of the results of such a search became a new interdisciplinary area – media linguistics. This is one of the many application areas which is in need of "assignment" of its subject. Media linguistics is aimed at the establishment of a special function of language signs in modern media, if these signs go beyond the canonized orthodox "linguisticses" with their immutable laws. Today a rigid hierarchy of right and wrong, normative and non-normative are replaced by media communication tolerant to the deviation when extended view about options, suitable for different circumstances wins. Methodological basis of research are philosophical laws of dialectical unity of form and content, the universal determinism of phenomena, transition of quantitative changes into qualitative ones, analytical method and historical-cultural analysis of a combination of inductive and hypothetical-deductive methods. The basis of the proposed research is functional-dynamic approach to the object media-linguistics – media text. Sociolinguistic and pragmatological analyses, elements of the diachronic analysis and the historical flashbacks were also used. The hermeneutic approach, with its emphatic emphasis on the interpretation, methodological principle of "non-uniqueness" interpretation were determined with the specificity of the investigating problem.

Keywords: Media linguistics, media communication, media language, scientific expenses, standard, language substandard.

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Introduction

Expansion – expanding the boundaries of traditional disciplines is rightly called one of fundamental principles of the science of the XXI-st century.

The fact that the language at the same time addressed to the outside world, and to the person defines the exclusively special position of linguistics in the system of sciences and the legitimacy of the formation of interdisciplinary sciences.

In modern linguistics there is "diversity", "blurring borders," the "many objects".

Many inter-disciplinary areas of knowledge – sociolinguistics, ethnolinguistics, cognitive linguistics, psycholinguistics, linguistic pragmatics, legal linguistics, eco-linguistics have become the reality. There are many reasons to believe that the processes related to scientific expansion will be only deepen, and the consequence of it inevitably will be resulted in another relations between disciplines.

In the book entitled "Science of the Third Millennium" V.V. Ivanov writes: "Instead of traditionally inherited and protected boundaries between them, there will come time of researches on problems and not on fixed conventional delimitation of activity spheres. We may hope that from now adopted a very conservative and traditional classification of knowledge there will be memories soon" [Ivanov, 2004, p. 156].

Indeed, we are witnessing the further development of interdisciplinarity: linguo conflictology (which is looking for the most efficient and effective forms and principles of the civilized communicative interaction) and linguistic expertology, formed as a result of a theoretical understanding of various linguistic and law expertises, are in the scholarly field of legal linguistics (exist in our country not more than for two decades!).

Various research directions within the framework of ecological linguistics: emotive linguoecology, ecology of translation, translingual ecology, ecological stylistics, ecological poetics have already established.

Another new branch of knowledge about language has arisen at the intersection of such objects of human life and society, as language, marketing and law.

This discipline is called "linguomarketology". It is a subspecies of functional (socio)linguistics, its subject – marketing language functioning.

It incorporated features of a special approach to a language: language considered as a commodity, discovers to a linguist new properties that remain unnoticed in other perspectives.

So, linguistic knowledge is not highly specialized, it is merged with the scientific aspirations of the time.

A new interdisciplinary field, called media linguistics became one of the results of such a search.

This is one of the many applied areas that needs in "identification" of its subject.

Media linguistics is aimed at the establishment of a special functionality of language signs in modern media, if these signs go beyond the canonized orthodox "linguistics" with their immutable rules.

The term " media linguistics " has not yet become common, but it is used both in scholarly [see, for example, Dobroklonsky, 2007, p. 16] and academic literature [see, for example, the textbook for high schools "Language of media", 2007, p. 3].

A prerequisite for the formation of media linguistics, of course, is the existence of special language of media, which has long been analyzed in the framework of functional stylistics.

It is known fact, functional style is distinguished on the basis of primary extralinguistic styleforming factors, such as: socially significant, historically established area of communication and type of activity, correlated with a certain form of social consciousness.

The concept of functional style in linguistics is defined by the Prague linguistic circle" [Teze, 1970, p. 35-60]. Functional stylistics became a special direction, the rise of which in the country was in 50-70's of the XX-th century.

K. A. Dolinin noted the following interesting fact: if in Western European linguistics the concept of functional style did not left any significant trace, but in linguistics of the Soviet period it was extremely popular [Dolinin, 2004, p. 607-620].

It is interesting, that the concept "functional style" enjoyed the same success in the socialist countries – Czechoslovakia, East Germany, and Poland.

Both a concept, and a relevant, related with it field of science (functional stylistics), have a clear localization in a particular geopolitical space.

And it's not the only coincidence: in the late 80's after several decades of prosperity and recovery, functional stylistics gradually descends from the stage, that means that the temporal boundaries of the era "functional stylistics" coincided with the "era of the Communist system".

Paying attention to such a "double coincidence", K.A. Dolinin draws a conclusion about a specific causality of functional stylistics with administrative practice and ideology of socialism.

One of the reasons the "bloom" of functional stylistics was that "... in isolation from the world science and, moreover, active opposition to the latest trends in linguistic thought (in particular – structuralism) it was necessary to oppose something to "idealistic bourgeois linguistics", to find or create some own original product to maintain the prestige of Russian science" [Dolinin, 2004, p. 610].

First of all the object of scientific analysis of functional stylistics was the literary language (in its stylistic varieties). Implicit functional stylistics developed the position that the similarity of the places of use connected with the sphere of human activity – science, administration, the media, artistic creation, leads to typological similarity that is the unity of actually language, linguistic features.

The idea that in the rich language with a long written tradition, there are no closed means of expression tied exclusively to one style was not popular. Maybe it was connected with that regulation from the "top" was so strong and was able to provide required unity.

The idea of "big" functional styles was repeated and repeated, was hammered into the heads of several generations of students that it had entered the consciousness of the majority of them and strengthened there, especially because in the 50-70's speech practices in all institutionalized spheres were in fact very similar.

And anything deviated from the standard, looked suspicious [Dolinin, 2004, p 627-618].

Another interesting idea of the cited author – the ongoing analogy between the functional stylistics and socialist realism: both the one and the other is a manifestation of typical for the Soviet era nomenclature thinking according to which everything must be strictly regulated and represented in the form of approved from the "top" stable properties meanwhile decreed from the "top" is represented as natural, objectively existing, and the only appropriate [ibid].

It is clear that since the late 80-ies, when the public communication space became infinitely more diverse, a crisis of the traditional functional stylistics came inevitably.

The idea of the inviolability of the "great styles" gave way to the acceptance of the diversity of speech genres.

The theory of speech genres were formed under the influence of the publication of the M.M. Bakhtin's work "Problems of speech genres," written in the early 50s, but published only in the late 70-s. Mikhail Bakhtin brought the most diverse phenomena to speech genres.

The main idea is that speech genres for the speaker ...are regulatory, the speaker does not create speech genres, they are given to him, almost like a native language is given to him.

Speech genres, according to Bakhtin, is relatively stable according to the subject stylistic and compositional types of statements, the standard model of the whole speech, and without speech genres speech communication would be almost impossible [Bakhtin, 1986, p. 250-296].

Godfathers of the Bakhtin's ideas have yet very diverse picture of genres, even there is no unity in understanding the nature of the speech genre among adherents of one school, and moreover there is no consensus structure list of the genres.

The main features of genres are the availability of an addressee, an addressor, an observer, a reference situation, communication channel, the whole context of interaction.

Despite the popularity of the idea of speech genres, many authors still have a desire to describe the functional nature of the language using the traditional term "style," and, in addition to the generally accepted 5-6 styles scholars offer many other. So, many authors believe that advertising should be accepted as an independent functional style. Or compare; in the Preface: [Skvortsov, 2006, p. 4]: "We can believe that we are eyewitnesses of forming and operating a new functional style of business and commerce, banking and cash, trade and industrial relations.

The appearance of commercial-style (business language) is a bright voice a sign of modernity. In the same way as the formation of style "computer" communication." Emergence of commercial style (business language) is a bright speech sign of modernity and the formation of

"computer" communication" style as well. Investigators of contemporary media talk about a special "glamorous" style.

However, none of these "styles" is not described with sufficient fullness: stylistic norms are not marked (moreover they are not codified), features of a particular speech genres that constitute these styles are not revealed.

In modern works on stylistics there are very rare indications of the unity of the publicistic style, and the wording "publicistic style" is not often used. It is replaced by a combination of "media language" or the namination "mediastyle".

Mediastyle is considered to be the source of the modern literary norm (the language of literature by the end of the XX-th century lost its standard-making function). If researchers said about a modern publicistic style, as a rule, they underline its complexity and branching: this style differentiates substyles: official, political- agitating, political-ideological and strictly publicistic one.

G.Y. Solganik believes that as the field of mass communication is not limited with the literary language, and captures the other layers, it makes an interaction of the literary language with national one, explores these layers and contributes to the democratization of the literary language, when softens the understanding of "non-literary" not as forbidden but as a possible, but limited means [Solganik, 2016, p. 11]. The concept of literary remains, but becomes more broad, flexible and democratic.

Mediastyle is considered to be more influencing general condition of the language, than artistic and fictional style. However, the study of media language in all its manifestations can lead to the conclusion about the absence of a single vertical norm of this style (vertical norm, which is manifested at all the language levels –from phonetics to syntax and creating the language community of style, is described in details: [Boruchov 1989, p. 4-21].

In the modern information space, in addition to traditional media, there is "public journalism" (citizen journalism – moblogging, blogging). As you know, a number of blogs-thousanders got equal rights with traditional media. Today mediaspeech is characterized by some features such as interactivity, multycode), hypertextual branching.

Materials and Methods

Methodological basis of research are philosophical laws of dialectical unity of form and content, the universal determinism of phenomena, transition of quantitative changes into qualitative ones. Analysis of current issues of media linguistics has interdisciplinary nature and requires scientific approaches – analytical method and historical-cultural analysis, a combination of inductive and hypothetical-deductive methods. The basis of the research is functional-dynamic approach to the object of media linguistics – media texts. For contextual interpretation of the language features of modern media there were also used sociolinguistic analysis based on the correlation of social and linguistic phenomena) and pragmalinguistic analyses including a broad "context of situation". There were also used elements of diachronic analysis and historical flashbacks. The investigated problem area with its specificity determined the hermeneutic approach with its accentuated emphasis on the explanation, because the study has a interpretative sense. Methodological principle of "non-uniqueness" of interpretation is also important, because the same language phenomenon can be (with sufficient argumentation) interpreted in different ways.

Discussion

The language of modern media is often criticized. But this is the feature of not only recent time, compare: "The language of a newspaper had never enjoyed a good reputation. It was scolded by the writers (e.g., S. Maugham said that the newspaper for him is still the raw from the knackery), linguists (the famous linguist A.M. Peshkovsky took the newspaper language to the

lower literary formations), journalists, etc." [Solganik, 2008, p. 471]. As for modern Russian media, then, in spite of actuality, urgency and relevance of many published materials, they are full of different deviations even from system norm. The error becomes valid and not convicted opportunity, that is, cease to be a mistake. [Vasil'tsova, 2004, p. 3].

Professional standards of journalism have become less stringent to the use of the Russian language. The emphasis is on the originality, sensationalism, even scandalousness. G. Khazagerov used such metaphor: causticity of media, which can no longer be described as a challenge to officialdom, the media has become something like a tin can on a cat's tail. Cat-media can be, wants to be serious, but can do nothing to escape from the rumbling idle containers of its forced "wit". Remains all to pretend that the cat fun [Khazagerov, 2006].

With such obvious negative characteristics, media language, however, is highly influential (including the fact of the loss of the fiction of its regulating role).

"The language of the people to some extent became derived from the language of the newspapers," wrote G.Y. Solganik [2008, p. 472], referring to Soviet period and Soviet newspapers. This conclusion was drawn from the results of the associative experiment in 1975, when it turned out that newspaper association (i.e., newspaper clichés of this time) was not only the first but also the only single one for every third examinee. This conclusion refers to the period, which was characterized by the consolidation of the language norms and speech norms, turned into dogma. During the so-called "perestroika" period in our country the renewal of the newspaper language began. With the abolition of censorship, ideological taboos and strict stylistic rules, the media language became extremely diverse –both in form and in content. The rejection from the old styleforming rods marked the move towards language personality of the text author.

And the main way to break "officialdom" is the use of all "grassroots" language, such as slang and vernacular.

The view that the norms of the mass media language are broader than norms reflected in prescriptive dictionaries is well-known fact. The main feature of the media language is considered to be prevalence from connotation over denotation and axiology, meanwhile connotations differ from each other with strong contrast.

Compare: "[In the post-perestroika period] talkers in the broadcast had frankly fun, striking distinguishing itself with the swagger from a funeral dignity of Soviet speakers. At first it amused, but the endless jokes, winking soon fed up, and I'd give anything to hear the sovereign bass of Balashov, reading the report of the General Secretary (Y. Polyakov "Beyond inspiration" // Literature Newspaper, April 12-18, 2017). It is the medialanguage that shows as objective characteristics rapprochement between the literary language and non-codified areas. To characterize the normative space of the modern Russian language it is important to note that the current public discourse often represents the playing field.

Analyzing modern media, V.S. Elistratov [2004, p. 69] notes total installation on a pun, which, even being "forced" not funny, "created according to the principle, "he quipped himself – and he immediately explained himself". For example, language play based on the combination in one word *fish'ka* of English part as the root morpheme *fish* and Russian suffix *ka* after the apostrophe (in advertising of canned fish, in a footnote, there is an explanation what *fish* is, and *fishka*, as a trick is a Russian jargon word with the appropriate meaning). The consumer says sadly "ha ha" in a tone of donkey Eeyore".

Entertainment purpose is a significant, often dominating in the new communicative spheres, determined with the latest achievements of new information technologies. That property of the Internet communication had been repeatedly noted by researchers that called hedonism and orientation on the norms of youth play behavior as the dominant model of modern mass culture the organizing principle of many genres of Internet communication [Galichkina, 2012]. It is possible to talk about formation in the society of a certain communicative strategy, actively supported by the

media and formulated as "the primacy of novelty and creativity, combined with the stylistic negligence". This fashionable communicative strategy in its postulates is autonomous from the rhetoric and orthology. Its first postulate is: If you say and write originally and brightly, then you do not have to speak and write correctly. Its second postulate is: it is better to say pretentiously than to speak transparently. A guide to classical rhetoric, originating in Aristotle's investigations, is clearness, the most important landmark of stylistics (mostly functional one) is relevance, the appropriate benchmark of orthology is correctness, and they are now replaced with originality, showiness, sensationalism.

Actually language change is inseparable from changes in communicative strategies typical for modern society. The present time I. Volgin described as "the age of universal deverbalization, celebration of clip consciousness»:

*And God is mooing like a cow,
And Manuscripts burn.
In the beginning there was not the Word,
But clip and video*

(E. Pisareva "Personal Data of Igor Volgin" // Literature Newspaper, 2017, No. 10).

Today, the media relentlessly cultivate an upbeat, festive mood", the most popular words became jargon words with "entertainment-silly semantics". It is often to hear that it is logical "deviation of the pendulum", when the pathos, which previously was extremely a lot, is replaced by a "chronic sense of humor". Linguists faced with the task of forming the criteria for speech expressiveness, which fall within the ethical-linguistic norm and linguistic expression, which is contrary to this norm. Sharp pejoratives, often in relation to former and present leaders of the country, became not just acceptable, but also ordinary. The media is not just acceptable, but sharp pejorative became units of normal steel, often in relation to former and present leaders of the country:

Abdication of paltry Gorbachev and the triumph of tippy, swaggering like a turkey, Yeltsin – all this shown on TV, caused despair and anguish. Constantly with some absurd ideas there have arisen in the broadcast Livshits, Chubais, Aven, Burbulis, Shakhrai, Nemtsov, Boris Fedorov, Gavriil Popov, Soskovets and Nosovets and also Stankiewicz, similar to the increased in human growth celluloid Ken, friend of Barbie doll. All of them were, in fact, comic characters, if not the terrible result of their clubhand efficiency (Y. Polyakov "Beyond inspiration" // Literature Newspaper, April 12-18, 2017). Of course, there are more or less unambiguous cases (for example, with using direct invective that was unthinkable at all in the media before).

In January 2013 against well-known journalist O. Romanova, there was initiated a criminal case under the article 319 of Criminal Code (insulting a representative of authorities), the reason for which was O. Romanova in Facebook published the photo of the employee of the police with the following commentary: "This COP fucking was fed up with me. She smoked constantly and I went after her and made sure she cigarette butts threw into the trash." After initiation of criminal proceedings became known, the journalist said that she wanted "a court session, a big, public, for the purpose of trolling", however, she did not want to insult the policewoman and used the word "f...g" not as a noun but as a connecting word. It is clear that such means of language expression are not just condemned, but they deserve criminal prosecution.

G.G. Khazagerov rightly notes that as a publicistic koine (on its place) a special variant of thieves' jargon diluted with interns lexis and phraseology is used in our media today. It is uncomfortable neither to argue nor to seriously discuss anything in this language; in fact, this is "a trap for the speaker" [Khazagerov, 2006]. The problem of today is the cultivation of public communicative space in general and media in particular.

Results

Improving media led to media was transformed into a key area of speech usage. It is the texts of the mass information most often are often used for description of current language condition. "...it is the language of mass media that is the code, the universal sign system, through which a picture of the surrounding world is formed in individual and mass consciousness, " [Dobroklonskaya, 2007, p. 13].

Media language largely shapes the "language of fashion". Because the lexicon is "a chronicle of the society", fancy words are the most informative in sociolinguistic terms for each stage of society development. Compare the analysis of the popularity of the words such as *project* and *product*, *manager* in the investigation: [Krongauz, 2008]. M.A. Krongauz believes uninformative content as an important feature of modern texts, which is formed with the fashion to use words with generalized meaning.

On the one hand, the generalization hides the essence, on the other hand, significance and seriousness is given to the case. The phrase "*I take part in the project*" can mean completely different things, that is really it can mean everything and nothing."

Such words as *manager* (meaning everything: from a seller to a head of a large enterprise) and *business* (to the question: *Who is he? – you can get a response: He has got his own business*, which actually means nothing. This is a definition through negation: this is neither *salaried employees* nor *civil servants*, nor *bohemians*) have the ultimate degree of abstraction. See: [Krongauz, 2008, pp. 38-39].

Like any fashion, the fashion for certain words "is both attracts and irritates. Someone does not like these words, someone does like and does use them correctly and incorrectly, and someone does not like, but still use because they are fancy" [Krongauz, 2008, pp. 102]. Compare an ironic feature of the word *project*: And these, how to call them, "*projects*" – *the newest unit of measurement for the creative activity? They need the words, and precise, fresh, not overwritten words*. Speaking banality, you will not convince anyone to participate in your undertaking, will not collect money for it, will not explain, representing to the world something done as you blessed it for with your creativity (Culture, 2017, No. 19, p. 3).

A derivative from the word *ambition* – *ambitious* – has become extremely trendy. It is said about *ambitious tasks* and *projects*, these expressions are especially popular in media, announcements of employment are full of phrases such as *young and ambitious team*, etc. It is possible to think that negative connotation has been formed under the influence of extralinguistic circumstances (for example, it is well known fact what happened to the *ambitious projects* in the field of medicine or in education). However, in fact, this connotation existed originally, etymologically and it is recorded in many explanatory dictionaries. Rather, modern fashion dictated the choice (not quite relevant) of attribute in the following example: *Catherine II had an ambitious goal to provide whole Russia with porcelain* (the First channel TV, March 4, 2017).

New "trendy" units replaced former ideological cliches. The word *nomination* takes a special place in connection with "carnivalization" of life, rapid flourishing of numerous and various festivals, presentations, prizes and awards. Original it is a term of linguistics – 'to name, to give a name, name, naming process'. The word quickly became common. Although there is a word *applicant* (*soiskatel*, *pretendent*) in the Russian language, - only a new word *nominee* (*nominant*) is operated. Newspaper discourse imposes primarily one designation that does not contribute to the enrichment of the media language that has the strongest impact on readers, shapes language taste. The most famous and respected people, representatives of intellectual professions circulate through media words like *steeply* (*cruto*):

Sergei Zhorin, a lawyer of the TV stars:

I like my profession. I wanted my children to become lawyers. But then I realized that the doctors were steeper. They save lives. An experienced doctor may own clinic open, and it will always feed a family (Komsomolskaya Pravda, March 31, 2017).

However, there is an exception in this rule, 11-year-old Anfisa Korableva, which is engaged in aerial gymnastics, became the darling of the jury. "Steep (cruto), you're so brave!" said Renata Litvinova... (Komsomolskaya Pravda, March 31, 2017).

The modern media has a fashion for the irony. The ironic sense is a situational implicature – the conclusion to which the recipient comes interpreting pragmatic content of the statement in communication. Language (including implicit) means of expression of irony are studied in, except linguistics, in the whole complex of the Humanities, such as aesthetics, ethics, psychology, philosophy, logic.

Researchers [G. Khazagerov, etc.] note as a feature of nowadays expansion of the irony into those public spheres, where pathos dominated (that, of course, is determined by the socio-political causes). Many features of media depend on the features of communicative situation as a whole.

Famous linguists and representatives of culture say in relation to modern language situation about "language disturbance", compare our time with the era of Peter I, with its inherent interstyle and interray eclecticism. In such situation, all the evaluative (actually pragmatic, emotionally-expressive, connotative) properties of even the most common words become not obvious.

A particular problem that arose in the era of globalization, is associated with the use of anglicisms. On the one hand, we can speak of universal tolerance to the borrowing, on the other hand, sharply negative views are frequent and, when borrowing is considered to be pollution, damage, a symptom of national humiliation, "slag" of native language and even "spiritual and linguistic occupation of our consciousness". The situation with the Russian language seems almost catastrophic due to the influx of anglicisms, threatening to national identity, compare:

Extreme forms of Anglomania in the modern Russian language (about which with amazing humanitarian knowledge and with no less striking for the official person feeling the Chairman of the State Council of RC Vladimir Konstantinov said at the forum) is also the encryption method of nothingness. Word without meaning and emotion for the Russian ear, relieves from necessity to spend mental strength (Culture, 2017, No. 20).

The English units gushed into the language like not just a huge stream, they are fixed, become popular in everyday communication and in the language of media.

They also affect speech and communicative activity of Russian native speakers, how information is perceived and interpreted. Meanings, correlated by the speaker with language structures when dealing with innovations of Anglo-American origin, is often very vague, that can have a disorienting effect on the consciousness of communicants. The reasons of fixing borrowings in the language-receptor are well known. On the one hand, these are linguistic factors, such as conceptual, lexical and semantic gaps; on the other – these are sociolinguistic factors, such as higher prestige of the foreign word and language fashion.

Borrowing words of all types (assimilated borrowings and exoticism and barbarism not assimilated by the system) create new reality in the mind of the addressee, serve as an instrument of widespread of new types of behavior, affect the field of aesthetic tastes, ethical views. There appeared the conceptual spheres, represented by new borrowing, which offer a different conceptualization of reality – with a focus on visible success, showy beauty, shocking, individualism, etc.

Judgments about following features of Russian national spirit, such as "world responsiveness", the ability to comprehend the ideals of other peoples and transform them are well-known. The "coenobitic and adopting" Russian language could absorb a huge number of alien elements and not to lose its identity. Today, however, the scale of borrowings seemed to be daunting and malicious, scholars say about the irrepressible invasion of Anglo-Americanisms.

Those units are least condemned, which are the only names of well-known denotates. However, the same words are often regarded as legitimate borrowings, as excessive elements, polluting native language and violating its spirit of [Marinova, 2008, p. 4].

A key question is whether lexical borrowings enrich the language or, on the contrary, "hinder the increase of his wealth, remaining barren and at the same time depriving the native words of the language the opportunity to take their place in the conceptual system, where their originating power could place " [Sudilovskaya, Merkulova, 2010, p. 97].

We believe that I.B. Lobanov is absolutely right. He believes that the global question – do we need borrowings? at large, does not make sense; we can argue about definite words – is it possible to speak, write and think without them, and if not, how to use them [Lobanov, 2013, p. 74]. It is clear that in all cases when borrowing from another language fills the semantic or pragmatic gap, permits to create a thinner nuanced sense of the statement, performs the euphemistic function, corresponds to a global principle of economy of language and mental efforts, it enriches the language-receptor. Another case, when borrowings are connected in native speakers understanding with inappropriate communicative strategies.

Thus, N.E. Petrova and L.V. Raciborskaya [2011, p. 96] consider "unwarranted use of foreign elements, which often serve not for the purpose of nomination or clarify of existing concepts, but are used purely for promotional purposes, in order to make aggressive influence on the reader or listener" one of the manifestations of verbal aggression.

This usage of Anglo-Americanisms is sign of irresponsible pollution of language and conflict "near" and "far" pragmatics (terms by G.G. Khazagerov) [2016]: that is good as a particular technique, productive within the one text, is detrimental to the linguistic and cultural situation in general.

It is known that the problem of borrowings in a number of countries (France, Germany) is solved at the legislative level (the Tubon law, etc.). However, legislative prohibitions are unlikely to change the situation, because the problem of inappropriate usage of foreign-language units is from the sphere of culture, and not from law). It is impossible to appeal to civil conscience, to make people proud of their language, to respect their roots with the help of laws or directives. All this can come only in close connection with the improvement of the general culture. Identity, spiritual and intellectual autonomy are inherent features of social and personal freedom, and a free linguistic personality has the right to choose from an entire arsenal of native or borrowed means of language expression. But mastering the methods of optimal usage of the whole variety of language resources is inseparable from the general linguistic and cultural enlightenment. The process of borrowing the words of certain denotative spheres is intensified not only when the new empirical knowledge cannot be expressed by existing lexical units, but also when there is a shift in the axiological system (usually in the atmosphere of common sociocultural changes). Anglo-Americanisms, as the representatives of the fragments of alien, different culture, due to the high status of borrowing and/or change of attitude to the phenomena of reality are able to bring specific, special connotation into existing linguistic and cultural model, and to be agents of new values and new structures of knowledge. Anglo-Americanisms, contributing to the translation of the "alien" picture of the world, including the "alien" value system, in a way direct cognitive activity according to the knowledge contained in the lexical meaning of the word as the structure of knowledge. As written by L.P. Krysin [2008, p. 167], "external influences on the language are almost never leaves society indifferent, and it is often perceived by native speakers of the language-recipient (at least, part of them) painfully and nervously". The severity of these sentiments depends on extralinguistic factors. It is well known that there were periods of extremely negative attitude to borrowing (for example, the period of "fight against cosmopolitanism", etc.) and periods of relative tolerance to external influences. In a situation where the Russian Federation is thought as a part of a unified civilized world, a single human community, and unifying trends and the priority of universal human values are dominated in politics and ideology, the attitude to foreign-language borrowing is the most tolerant.

Compare, however: "...borrowing, as a rule, occupy empty space. <...> The number of gaps in our language is terrible. Those gaps that linguists could help to fill, but it seems, that creative

formation of neologisms according to the rules of the Russian language, no one except M.N. Epstein, is not practiced. A pity, because borrowed words is a marker of gaps in the Russian language. <...> Who will take care of the style, revive the Russian language, if not native speakers? Borrowing – in a way of betrayal" [Moniava, 2016, p. 299].

It is known that in the choice of lexical units the tendency to simplification of the text (due to acquirement of new and new one-word designations) and code magnification plays a big role – foreign words are borrowed for expression of concepts which can be transferred in Russian only descriptive. The saving factor that results in more information is transmitted per unit of time is decisive.

However, it is also clear that borrowing brings some discomfort to the part of native speakers. People (especially of older generation) do not understand foreign language innovations and feel aggrieved when somebody speak to them in a "foreign" language. Hence numerous statements about the "epidemic", "influence", "dominance " and so on of Anglo-Americanisms that harm national identity.

In 2016, the faculty of journalism of Moscow State University published a collection of questionnaires "Journalists about the Russian language", which contained answers including the question about the attitude to borrowing in the media. The vast majority of answers were quite tolerant (with caveat about relevance in the absence of the Russian analog, about compliance of meaning to a foreign-language etymon, and etc.).

Compare: "...there are a lot of borrowings in sports, but it only helps to paint the report " [Golovanov, 2016, p. 134]; Compare, however: "... journalists pour foreign words, so meaning is lost. This is especially noticeable in the sports field [Sadikov, 2016, p. 361]; "We have to fight with the dummy, but don't expel the necessary words, for example – terms, appealing to them is absolutely justified. It is dreadful when utterly unnecessary words are borrowed. For example, the interjection *wow*. Is it not possible to express your feelings in Russian?" [Solganik, 2016, p. 474].

"We extremely use borrowings. ...we have less respect for our own words, ... we have ceased to appreciate the Russian language, hence there is separation, misunderstanding between people" [Frolov, 2016, p. 477].

In this collection, there are a lot of expressive statements that clarify the essence of the problem: "Borrowing can not harm (as porcelain teeth do not harm, put instead of removed one; and another thing, when a porcelain tooth tries to replace an alive, healthy tooth – it is necessary to fight for such a tooth)" [Chelyshev, 2016, p.435]. A well-known writer Dmitry Bykov, [2016, p. 97] noted that attitude to borrowing, as the attitude to American jeans: if there are not good Russian jeans, you can wear American ones.

The materials of this collection of questionnaires confirm that today a fairly calm reaction to the abundance of Anglo-Americanisms is still dominated, tolerant attitude to diversity which is created by both "own" and "foreign" means prevails.

Another "painful" point of the modern media language is the lowering of the normative threshold and the legalization of sub-standard units. In general, in many modern linguistic cultures there is quite loyal attitude to the substandard vocabulary – jargon and vernacular. V.I. Zhelvis [2004] wrote that every one of fourteen words in modern English spoken language has a sharply reduced connotation, invectives are included into the lists of the most used words. Today, the attitude to the substandard has been radically changed. If argo was considered to be the "language of outcasts or just overindulgence" [Elistratov, 2000, p. 576], but now it is known that the literary language and substandard mutually influence each other (in this case sub-standard is an important source of innovation in the common tongue), that "conflict-free" coupling of these language elements there is in the modern media texts.

Gaming nature of the communicative code of the substandard units and not focus on their contradistinction to the norm seems to be especially attractive. T.A. Kudinova writes about the necessity of substandard as destabilizing element, which in turn contributes to keeping a language

system as homeostasis [2011, p. 19]. However, the massive penetration of the substandard into the media space, of course, leads to degradation and damage, because many slang units reflect a cynical view of the world. Jargon units, as a rule, not differentially transfer semantic and pragmatic content. Ambivalence jargon destroys the nuances and shades, as a result, the language is flat, and this is threatening an environmental disaster. Ambivalence of jargon destroys the nuances and shades of meaning, as a result, the language becomes poor, and this can result in environmental disaster. Substandard units (peripheral ones relating to the literary language) easily win central positions, and in the consciousness of modern Russian native speaker there is a problem about the existence of borders between the literary language and slang, or the words that linguists on the habit consider to be slang, are part of the literary language [Rozin, 2006, p. 421]. In modern society, the scope of decency are significantly expanded, including in the media. Slang units and invectives are super frequent in talented and loved by the youth TV programs such as "the Comedy Club". The Federal Service for Supervision in the sphere of informational technologies and mass communications registered the newspaper with the title "E-mine!!!" Nikita Mikhalkov in an interview can not escape the substandard word *trendet*:

All I wanted was the transparent management, favorable to the Union, and banging on in the hope that you hear me and kindly understand, and while I was banging on all of this, egghead lawyers works so that the building stopped to exist as property of the Russia... (Tamara Moskvina "Men's notebook").

Substandard units are often put forward in a strong position – in the title and lead. The pragmatic goal of any title is to achieve results, namely to make the reader to suffer emotions and think as the author wants, and at the same time to impress imagination of the reader with an unexpected sensation. At the same time, the title is both a part of the text and a pretext signal. At the pre-text stage, it attracts the reader, affects his intellectual and emotional spheres. And then, being included into the frame structure of the reader's consciousness, the title turns into a tool to control the reader. It is well known that classical publicism was based on a small correlation of expression and standard. Today, the recipient sometimes becomes a hostage of the target of the newspaper: if the goal is to inform, the desire for expression is excessive. We can speak about occurrence of the reverse situation when the form used to attract maximum attention is more important than the content.

In this connection, view of S. Yastrzhembsky (who since 1996 was the Press-secretary of the President Boris Yeltsin) in an interview to the newspaper "Interlocutor" is very representative (2017, № 5):

S. Yastrzhembsky: that vocabulary used by the current Director of the Information and Press Department in Moscow has been absolutely unacceptable in before. Expression, jokes...but what times - such songs. I am sure that the speakers' language will be changed again after a new reducing tension in relations with the West.

Corr.: Can diplomacy achieve anything with trolling-Facebook stylistics?

S. Yastrzhembskiy: There was a loss of the public language on both sides. All these attempts to explain it do not lead to anything... Some children's satisfaction for a few minutes in all this: "Oh, how I answered him!" What is happening? Nothing. I don't like such a language.

In TV air (program "Big science" (!), OTR, February 11, 2017) The doctor of Philology, Professor Of the Higher School of Economics I.M. Dzyaloshinsky used substandard words, insults: *reptiles, scoundrels, do not know anything* – it is, of course, about modern students.

The analysis of slang units in creative texts leads to the conclusion that they are "more valuable and more adapted to expressive effect of the word form itself that allows, paradoxically, to speak about a greater (in comparison with the literary language) the proportion of the aesthetic component of the word mark" [Merentsov, Sidorov, 2008, p. 167]. Indeed, the study of media texts shows the great importance of these units as a text-forming means.

As it is known, freedom of speech is unlimited if the speaker is within the boundaries of "Ego". But as soon as the word begins to affect someone else's mentality, morality, etc., the freedom of speech should be limited to the limits of legitimacy. M.V. Gorbanevsky believes that the usage of invective and obscene language in the newspapers, on TV or radio should be regarded as hooliganism [Gorbanevsky, 2007, p. 67] that, in our opinion, is absolutely fair to those who do not agree with the great Russian writer: "It is a clear that abuse can not take place in a decent society and in a decent book " (M. Lermontov "Hero of Our Time").

H. Moskovtsev and Shevchenko noted the following regularity: the more authoritarian is the state and society, the stricter it observes "moral principles" in general and language taboos in particular. The fact that observance of dogmas of speech and dogmas of morality was strictly monitored demonstrated an important way of control over a person by the state.

Tracking dogmas of observation of morality and speech is an important method of control over people. In harsh regimes and swears were banned. The word was equated to action in them. And punishment for violation of speech taboos was real, effective [Moskovtsev, Shevchenko, 2009, p. 79-83].

Modern works on invective speech, emphasize the game element of invectives and the fact that they are psychologically alleviate suffering superheavy circumstances; indicate their useful function: through them a person becomes free (in a harmless way) from the aggression that overflows him/ her. And in normal communication the usage of such expressions is a sign of friendliness and reduction of interpersonal distance. According to N.D. Burvikova and V.G. Kostomarov [2008, p. 3], language taste of epoch in the last two decades was influenced by the liberalization, democratization, finally the carnivalization of reality. "The modern genesis of the Russian language shows us examples of qualitative transformation of literature in the direction of losing significance in the public perception, and the growing importance of the colloquial language" [ibid]. Actually "carnivalization" often determines the turn towards the substandard, the relationship of which with the literary language is carried out very intensively.

As it is known, the attitude to the substandard can characterize the linguocultural community as a whole: researchers repeatedly pointed more tolerant attitude to the substandard, which is peculiar to educated Americans in comparison with educated British, which also corresponds with other features of these linguocultural communities.

As for our culture, we can talk about a more tolerant attitude to substandard in recent decades. "Protective care" in the framework of ecological linguistics today is not limited only to the literary form. The negative attitude towards the activation of substandard was replaced by the acceptance of the objectivity of this phenomenon, which is organically connected with the processes of liberalization and democratization of public life. Public communication today is often conflict, for example, due to the fact that the boundary between book speech, including journalism, and everyday speech, has almost disappeared and "the media language got such a "freedom" that not every article may be read aloud" [Alexandrova, Slavkin, 2016, p. 26]. Speech aggression is closely related to invectives and obscenisms. Not accidentally, one of the useful functions of obscenisms is "canalization" of aggression. Manifestation of rudeness and speech aggression is connected with violation of communicative norms, that is, norms focused on creating conditions that ensure the maximum possible effective communication in any communicative situation and with taking into account its features. A common strategy in the media is a "hint" on obscenity, using dots on the place of obscenisms. A new form of speech aggression, reflecting a high degree of interpersonal and social aggression, is the so – called trolling. It is a product of its time that did not exist in the pre-Internet era. In the Russian segment of the Internet – in Runet now in its entirety the modern language is reflected, which is characterized by coarsening, permanent formation of the "image of enemy" and often – vicious anti-social aggressiveness. Trolling is characterized by violation of the principles of traditional forms of communication described by Grays [Grays, 1985, pp. 217-237]. Trolling violates the maxims of politeness. From the point of

view of maxims of politeness, trolling is destructive phenomena. Techniques that are used in trolling, today are carefully described. This is an arbitrary change of dialogue theme, active implementation of invective and obscenisms, excessive categoriality of statements, manipulative use of the concept "friend or foe", strategy of provocation, defamation and hyperbole. It is quite rightly noted that the nutritional soil for trolling is anonymity. Most often, users communicate anonymously in a virtual space.

"...in the Internet world, where no one apologizes to another, whose memory is as memory of a hamster – for a couple of days, and there is, alas, the most modern and living society, in which there is little tact, little desire for truth and a lot of hatred abhorrence " (Komsomolskaya Pravda, February 10, 2017).

Y.M. Konyaeva [2015, pp. 149-148] believes that the trolling has gone beyond the limits of the network communication that is specific communicative practice, which is typical in general for the media (not just electronic ones). In essence, the communicative phenomenon of trolling consists in a special way to reduce the assessment of the speech subject, it is a mechanism of crossing out positive information in the text. Trolling, according to Yu.M. Konyaeva, is a method to indirectly identify a point of view that allows to sow doubt in the soul of the recipient [Konyaev, 2015].

It is significant that absolutely all journalists who answered the questions of the questionnaire, organized by the faculty of journalism of Moscow State University (questionnaires published in the collection "Journalists about the Russian Language", 2016), demonstrated sharply negative attitude to the possibility of using obscenisms in the media.

Compare.: "I personally have never used profanity in my works and will never use, because I have enough other words to convey my position to the reader. I think that this (use of profanity) is the manifestation of laxity and rudeness. I can understand that sometimes profanity is juicy, very exact, emotional, and sometimes it can be even appropriate. But the thing is, when you don't talk a tete-a-tete with someone or in a group of your buddies, and your conversation becomes the property of neighbors or passers-by, it can ruin their feelings, it's already not good, because such words are intended solely for internal use.

To show it to a wider audience is just not to respect the audience..." [Romanov, 2016, p. 347]; "Profanity can be used when those who hear it, are ready to hear it. For example, it is possible in the kitchen with friends" [Tashev, 2016, 400].

In modern media communication, there are many "pain" points: a decrease in the threshold of normativity, unmotivated usage of anglicisms, a high level of aggressiveness (and verbal aggression is a reflection of deeper aggressiveness caused by its prolonged suppression by external forces, as well as fear of the surrounding reality as a result of a sharp change in living conditions). In modern communication, the situation there has become permissible drastically negative expression, rigidity in the estimates. In the speech there was activated the genre of invective, which relies not only on the system of means allowed in the literary language for discrediting the opponent, but also on expressive expressions located more than outside the ethical and linguistic norms. We can talk about the detabooization of rough language, which has become common, while the media form an addiction to this layer of words.

However, there is also the opposite – "counter" – tendency to "soften" speech. Cultural-linguistic tendency of political correctness becomes such opposite tendency in results, goals and strategies of the applied language means, thanks to it the field of coordinated communication and expedient functioning of language units is expanded. Speech interaction with "good" intentions, expressed in the correct form, aimed at the consistency of the communicants is the ideal of modern society. Massively implemented in society, it will contribute to the fact that the individual will be able to perceive other people's (even alien) ideas and opinions without internal aggression, to show not only tolerance, but an sincere interest and respect for the peculiarities of other people. Modern orthology implies the extension of the regulatory framework in the media space. The

predominance of tolerant attitude towards different deviations does not exclude and even implies the existence in the linguistic consciousness of a sufficiently clear idea of the normative space. It is on its background deviations are understood as deviations. At the same time, only strict adherence to ethical and linguistic norms will expand the field of benevolent communication. In modern conditions rigid hierarchy of right and wrong, normative and non-normative are replaced by media communication tolerant to the deviation when extended view about options, suitable for different circumstances wins.

Conclusios

Thus, in modern conditions linguistic "isolationism" has gone into the past and linguistics actively draws on the ideas, arsenal and methodologies from many Humanities. The division of disciplines into the private areas is compensated with the creation and interaction of the intermediate edge disciplines that make possible not the study of isolated phenomena, but complexes of phenomena connected causally. Cognition cannot neglect the factor of integrity. A common epistemological basis for solving complex interdisciplinary problems should be created. It is obvious that mutual adaptation of the linguistic and journalistic apparatus is inevitable within the framework of media linguistics.

Constant dissatisfaction with the language of media should be overcome, including with the participation of linguists. Without linguists it is impossible to identify additional information that is regarded as a subtext or implicit information. Since the universal property of the language is the asymmetric dualism of the language sign, the description of linguistic phenomena often requires reference to presuppositional facts. It is possible to express implicit semantics, to separate verbalized and non-verbalized meaning at the level of the text or even a single statement. Statements with implicit semantics are an implementation of the non-canonical method of language coding. The common profit consists in keeping a high cultural level in media communication, and it should limit the manifestation of a destructive elements, even if it is relevant for some specific purposes in a certain target audience.

Acceptance of media linguistics as a special branch of linguistics makes relevant many areas of interdisciplinary research of the media language. Among the most perspective ones, in our opinion, are the following:

- the ratio of verbal and audiovisual components in the media language;
- compliance of media texts to the ideas of ecological communication;
- widespread of ethic-linguistic norms through media;
- correlation of systemic and contextual norms in the mass media system.

Finally, we consider the didactic (pedagogical) aspect to be extremely important, since media linguistics as a branch of linguistics should become both an educational subject at journalism faculties and a separate profile of training within the areas of "Journalism" or "Philology".

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Media Culture

Media image of the serial “*Sherlock*”

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Abstract: The article researches the media image of TV serial *Sherlock* as an emotional and evaluative result of media perception by British professional media critics and viewers - fans of the serial. It is stated that the positive media image is based upon the synthesis of appellation practice in a form of intertextual references to A.C. Doyle's works and modernization of heroes and environment; originality and riddles of the plot; exciting directors' and producers' work and brilliant acting. Negative sides of media image are connected with stereotypic tape producing of some episodes, illogical plot development and twists and breaks of plot lines, weak revealing of some episodes, analogies with detective operas and James Bond films. Media image is differentiated in the opinions of media professionals and simple viewers. It also has the tendency to maintaining myth of the main hero and forming Sherlock Holmes as a reflection of current national identity and the nuclear essence of modern British hero.

Key words: media image, media perception, adaptation, intertextual practice, serial *Sherlock*, Sherlock Holmes

Introduction

In modern scientific research the analysis of media image of some social phenomenon, event, or a person etc becomes actual. Media image is a part of media culture which is understood as “a sum of material and intellectual values in the media field as well as historically definite system of their reproduction and functioning in the social community” [Fedorov, 2010, p.22]. Such studies are very important as it is media images through which the psychological and information influence is induced on all members of the society or its certain groups.

Media images therefore prove to be emotional and evaluative, realizing binary oppositional juxtapositions for describing the object though through a lot of different expressive means of the language, and it's undoubtedly also an interesting subject of studies. If the media image is formed on the basis of foreign linguistic culture then it simultaneously turns into a didactic object which is significant as for the research of linguocultural stereotypes and for the foreign mass communication language studies.

Material and methods

The media object of this research is the British BBC TV serial *Sherlock* (2010 - 2017) by Mark Gatiss and Steven Moffat. The plot of the serial is based on Arthur Conan Doyle's stories about the famous detective Sherlock Holmes but the action is transferred to current days. The directors Mark Gatiss and Steven Moffat are known for *Doctor Who* and *Jeckill* TV serials, and actors Benedict Cumberbatch and Martin Freeman are starring in main roles of Sherlock Holmes and Doctor John Watson. In 2011 *Sherlock* has got the BAFTA TV award in the “The Best Dramatic Serial” category.

The serial consists of four seasons containing three series each: the first season comprises *A Study in Pink* [1 season, 1 episode. *A Study in Pink*], *The Blind Banker* [1 season, 2 episode. *The Blind Banker*], *The Great Game* [1 season, 3 episode. *The Great Game*]; the second season – *A Scandal in Belgravia* [2 season, 1 episode. *A Scandal in Belgravia*], *The Hounds of Baskerville* [2 season, 2 episode. *The Hounds of Baskerville*], *The Reichenbach Fall* [2 season, 3 episode. *The Reichenbach Fall*]; the third season – *The Empty Hearse* [3 season, 1 episode. *The Empty Hearse*], *The Sign of Three* [3 season, 2 episode. *The Sign of Three*], *His Last Vow* [3 season, 3 episode. *His Last Vow*]; the fourth season – *The Six Thatchers* [4 season, 1 episode. *The Six Thatchers*], *The Lying Detective* [4 season, 2 episode. *The Lying Detective*], *The Final problem* [4 season, 3 episode. *The Final problem*]. Between the third and the fourth seasons the special episode under the title *The Abominable Bride* appeared.

The objects of the research present also British critics' media messages and reviews in press and other types of media on *Sherlock* in the whole and its series; scientific research; viewers' commentaries on the serial in blogs, fandoms, internet discussions and corresponding sights.

The text of the serial and all these opinions are investigated by context analysis, cognitive and linguistic-cultural methods.

Discussion

The notion of media image is often defined as “a sum of emotional and rational judgments based on the information obtained through mass media” [Maruschak, 2012, p. 95] or as “a particular image of the reality, presented for the mass public by the media industry” [Bogdan, 2007, p.124]. In L.V. Hochunskaya's opinion media image is represented as encoded in media text author's value vision of the media object, which is characterized by a dialogical or polylogical nature and evokes evaluative reaction of the addressee. She states that the media image reveals itself and exists as a three-faceted phenomenon: as a visible world subject to interpretation by the author; as a media text world; and as a world perceived and interpreted by the addressee in accord to his/her individual psychological, intellectual, age and other characteristics [Hochunskaya, 2013, p.93].

In their works the researchers investigated the images of Russia, regions, cities, politicians and other public figures, groups and individuals [Galinskaya, 2013; Korzheneva,2013; Zelenskaya, 2014; Medvedeva, 2014; Terskih, Malyonova, 2015; Fedorov, 2015; Grigoryan, 2016; Machenin, 2016; Lobanova, 2017; Shmitko, 2017].

Among main properties specific for media images the scientists put a special emphasis to the following: 1) value orientation [Hochunskaya, 2013]; 2) accent on archetypical determinations of the addressee установка на архетипические детерминации адресата [Hochunskaya, 2013; Balalueva,2014]; 3) interpretation ability [Balalueva,2014]; 4) the reflection of the personal qualities of the author which is understood by the auditorium on the base of their own opinions and expectations [Grigoryan, 2016]; 6) creating not only by professional media critics but also by common internet users, who present their commentaries of the media object under discussion [Galinskaya, 2013]; 5) personification and mask in the process of constructing the image [Korzheneva,2013]; 6) the ability of indexation and intentional correcting [Zelenskaya,2014] 7) forming the media strata (the circle of like-minded people) [Hochunskaya, 2013].

V.V. Barabash and T.V. Sezonov distinguish between two ways of media image realization: verbal (by text means) and visual (by photos, illustrations and ad images). Verbal method is determined by the choice of topics of printed materials and the peculiarities of their presentation. Visual method provides for filling the content with a lot of illustrative material, ad images presenting different types. Visual components being light and semantically deep, easily remembered take an effective part in creating media images [Barabash, Sezonov, 2015]. As they

investigate the media image in entertainment magazines thus they pay attention only to graphic means of forming the media image. If we consider visual level as non-verbal and the possibilities of the internet then we may add to the list all means of realizing the media image such as audio, iconographic, clips and other types of visual representation characteristic of the net.

D.O. Smirnov exposes three levels of media images: 1) sign symbolic - comprising the wholeness of the media object; 2) conceptual – including the system of concepts, cultural meanings, values, ideas, verbalized psychological states which are realized through signs and symbols; 3) notional – reflecting the variety of individual senses, emotions, thoughts, images, motives, experience [Smirnov, 2017].

N.V. Buyanova and P.A. Yagufarov analyzing the media image literature summarize briefly some functions of media images and name, in particular, two of them – functions of indicator and manipulation [Buyanova, Yagufarov, 2017, p.326].

The prime concern of foreign researchers also lies in the field of revealing media image functioning and social and psychological impact they produce [Gvirzman, Huesmann, Dubow, 2014; Müller, Schemer, Wettstein etc., 2017; Hermida, Hernández-Santaolalla, 2018]. Thus they explore manipulative function as well as psychological-emotive one.

The scientists underline that stereotypic media representation may have long and unpleasant consequences on social and emotional stand of groups of people or individuals. So such authors as T.L. Dixon and Ch. L. Williams, using the UCLA Communication Studies Digital News Archive, sampled 146 cable and network news programs aired between 2008 and 2012. Findings revealed that Blacks were actually “invisible” on network news, being underrepresented as both violent perpetrators and victims of crime. However, Whites were accurately represented as criminals. Moreover, Latinos were greatly overrepresented as undocumented immigrants while Muslims were greatly overrepresented as terrorists on network and cable news programs. It gives way to ethnic blame discourse [Dixon, Williams, 2015]. D. Schmuck, J. Matthes, F.H. Paul support their point of view that stereotypical media content shapes the perception of racial groups and social policy. They investigate Anti-Islamic sentiments which have become central to right-wing populist mobilization in Western societies and which often results in negative portrayals of Muslims in political campaigns. They emphasize that these portrayals have detrimental effects on minority members' identity formation and attitudes toward majority members. A lab experiment with 145 young Muslims reveals that right-wing populist ad exposure increases perceived discrimination, which in turn decreases individuals' self-esteem and national identification, and encourages hostility toward majority members [Schmuck, Matthes, Paul, 2017, p. 445].

R. Kühne, P. Weber and K. Sommer explore the problems of media framing effects and their influence on emotional and cognitive processes of the recipients. The authors conducted an experiment in which the framing of responsibility for a social problem was manipulated (ambivalent vs. high-responsibility frame). They find that the high-responsibility frame increased the preference for punitive measures by increasing responsibility beliefs and eliciting anger [Kühne, Weber, Sommer, 2015]. K.R. Dale, A.A. Raney, S.H. Janicke, M.S. Sanders, M.B. Oliver conducted the project devoted to eudaemonic media experiences, presenting for the viewers three “inspirational” video and respondents providing real-time emotional reactions. This project reports evidence directly linking specific representations to content identified as “inspirational” and directly linking those representations to self-transcendent emotional reactions [Dale, Raney etc, 2017] therefore proving once more the idea of media content-framing-reaction dependence.

Another function of psychological nature was noticed by D. Kaplan, Y. Kupper and it is mobilizing and stimulating collective feelings of solidarity. Drawing on a study of Reality TV show *Big Brother Israel*, they demonstrate how several structural-interactional features of the show encourage viewers to shift from a position of bystanders to one of confidants and

companions of the contestants through messaging commentaries and opinions forming in this way a kind of mediated “public intimacy”—the staging of exclusive interactions in front of a third party. The emergent sense of collective complicity affects interactions between viewers and public discourse on social media serving to reaffirm the collective's solidarity [Kaplan, Kupper, 2017]. The scientists also mark that perceived support for one's opinion by the majority was found to have a positive and significant effect on the willingness to express opinion in the online sphere. The explanatory role of fear of isolation was more significant in the online sphere than in face-to-face context [Soffer, Gordoni, 2018].

In our opinion it's reasonable to separate out the appellative, manipulative and regulative functions of media images. Appellative function allows to draw attention of the public to a certain media object. Media message is created in such a way so that to affect the notice of the recipients to some event and to lead to cover it in a certain light. As I. Balalueva states, “any media text message goes through a process of coding which comprises several stages: basic – language system and a system of linguistic signs; non-coded – literal meaning; coded – ideological, symbolic superstructure which influences directly upon the value paradigms of the readers” [Balalueva, 2014, c.89]. Besides using the audiovisual symbols also helps create the genuine-to-reality-effect and appeals to emotional-sensitive side of a person.

Manipulative function lies in an impact the media image has on moral orientations and values of a person and society. It's closely connected with the regulative function as with the help of media images it's easy enough to correct opinions, positions, values, to manipulate consciousness and thus to regulate behavior.

Results

Result 1. On the base of prior research we may draw a conclusion that media image is a result of media perception giving a definite model of reality which comprises emotional-evaluative component affecting the consciousness of the recipients and created trough the different media (press, blogs, fandoms etc) by professional journalists, scientists, bloggers, internet users and others. Media image doesn't suggest a mirror reflection of the reality, but offers the auditorium the variant of its representative reading and tries to control the forming of necessary vision of the media object. The recipients mold their own personal senses as a result of interaction with media object and these senses may not coincide with those which are to be introduced in their minds by the mass media.

Result 2. The British TV serial *Sherlock* is a film text based on famous Arthur Conan Doyle's original stories about Sherlock Holmes. However it is not an adaptation of the stories but a media transposition and reference to the most significant and well-known moments of the content, as the serial's plot deviates from that of the Doyle's stories.

Steven Moffat in his interview says about the serial and its main hero Sherlock Holmes, “We wanted to bring him out of the faux-Victorian fog and see him for what he is” [Jeffries, 2011]. A lot of moments connected with the life of main characters are modernized. In “*Sherlock*” both heroes call each other by the names, so the communication between them is less formal. Sherlock gains a smartphone and nicotine patches. He wouldn't say: “Elementary, my dear Watson.” He is younger than in original stories, and technologically cutting-edge. Sherlock Holmes is a man from a wealthy family, crime-solver who lives in contemporary London. Then Watson the ex-soldier, invalided out of the war in Afghanistan, coming home a bit bored because he'd rather be back at the front. So solving crimes with a psychopath excites him and makes his life loaded with adventures and emotions.

Result 3. Media image of the serial is composed in the viewers' perception as an intertextual practice, contributing to a dynamic interpretive exchange between the literary and cinematic texts, an exchange in which each text can be enriched, modified or subverted. In Ilana

Shiloch's opinion, "the overlapping and conflicting threads interweaving film adaptation and original text create an intertextual web that is the essence of all adaptation" [Shiloh, 2007].

The specific feature of this serial consists in transforming traditional A.C. Doyle's plots. It takes as a ground the images of main characters of the stories, follows their control points and creates new riddles and mysteries to be solved in parallel by the heroes and viewers. Consequently the series *A Study in Bink* is based on the story *A Study in Scarlet*; in series *The Blind Banker*, *The Sign of the Three* and *The Six Thatchers* there are intertextual allusions to the A.C. Doyle's story *The Sign of the Four*. The title of the series *The Reichenbach Fall* echoes with the name of Moriarty's death place in the original - Reichenbach Falls in Switzerland; and the names of military base *Baskerville* and hallucinogenic gas *H.O.U.N.D.* in the series *The Hounds of Baskerville* establish precise links with the classical work *The Hound of the Baskervilles*. Majority titles of the series are built on word interplay which suggests riddles for viewers and involvement into intertextual web (compare e.g. series *His Last Vow* and original title of the story *His Last Bow*; *The Six Thatchers* and *The Six Napoleons*).

Sherlock Holmes relocation into modern reality brings together the hero and the viewers who are borne in on facts of the serial: television, internet, information technologies, underground, air transport and others – all these improve viewers' perception and understanding of the content and enhance the interest to the screen events.

Result 4. Media image of the serial shapes as a multilevel phenomenon uniting value criteria of 1) the plot of the serial as a whole and by its seasons; 2) directors' intention and its implementation often in comparison with other versions and adaptations of Sherlock Holmes stories; 3) heroes of the film and the actors performing the roles.

Result 5. The specific feature of creating a serial perception-based media image consists in the fact that critics pay more attention to film scenario, acting and producing.

Beginning with the first episode the serial has got positive responses from the media critics. The British edition *The Telegraph* put Benedict Cumberbatch to the first place in its own top-list of "the 20 greatest Sherlock Holmes", and Martin Freeman - to the third place in analogous rating list of John Watsons [Sherlock: the 20 greatest Sherlock Holmes, 2012]. The Newspaper *The Guardian* called the show "resembling a cross between *Withnail and I* and *The Bourne Ultimatum*, there is also a hint of *Doctor Who* about the drama; hardly surprising, since it has been written and created by *Doctor Who* writers Mark Gatiss and Steven Moffat" [Thorpe, 2010].

Day Martin from *The Guardian* remarked that "the first of three 90-minute movies, *A Study In Pink*, is brilliantly promising". He also accentuated good work of scenarists and directors saying that "the deduction sequences are ingenious, and the plot is classic Moffat intricacy" [Martin, 2010]. One more journalist from *The Guardian* Sam Wollaston was greatly impressed by the main characters and actors who played them: "Benedict Cumberbatch in the title role ... has the right edge and energy, the razor-sharp mind, but also the lack of social skills and impatience that appears to border on cruelty. A Holmes that Conan Doyle would possibly approve of, I think. Martin Freeman's Watson is very good, too – closer to Sir ACD's thoughtful narrator than the bumbling fool so often portrayed on screen. Their relationship is spot on – a mixture of frustration, admiration and genuine affection. Even from Holmes. Characterwise, it's great". But he also stated that some of the plot's details were left unexplained [Wollaston, 2010]. Tom Sutcliffe from "the Independent" thinks that "Holmes appeared a bit slow" investigating the case. In the whole in his review he produced positive opinion on the serial calling it a triumph of Gatiss and Moffat, "witty and knowing, without ever undercutting the flair and dazzle of the original" and despite the change of the Victorian environment to modern "wonderfully loyal" to the original "in every way that matters". To his mind the serial wins over because of not only intriguing plot but also because of a successful submission and charisma [Sutcliffe, 2010].

The Times writer Kaitlin Moran in her article “My love affair with Sherlock” talked about the reaction of the serial’s creators on the success of the first episode: “On the night the debut episode – A Study in Pink – went out, the core cast and crew assembled at Moffat’s house in Kew to watch it. “An hour later, I went and sat in the garden,” Moffat says, “and looked at Twitter. I saw that Benedict was trending worldwide on Twitter, Martin was trending worldwide, Sherlock itself was trending worldwide. And people were talking about it with this... passion. As if they were lifelong fans – when, of course, they’d not seen it 90 minutes ago. Everything had changed in 90 minutes.” [Moran, 2011].

The image of Iren Adler presented as «the dominatrix who brought a nation to its knees [2 season, 1 episode. A Scandal in Belgravia], drew the attention of the press and the viewers and the conservators displeased by its such sexually explicit adaptation [Bespalova, Vokhrysheva, 2014]. The negative review issued the daily tabloid *The Daily Mail* which expressed the complaints of the viewers for too raunchy scenes, which were screened in an early-evening holiday slot to maximise ratings. One wrote on Twitter: ‘Dominatrix?! Watershed anyone? My ten-year-old was watching that.’ Another said: ‘I don’t think the storyline in Sherlock is pre-watershed suitable.’ A third asked: ‘How was Sherlock on pre-watershed with that slut walking round with no clothes on for most of it?!’ [Revoir, 2012]. The BBC insisted that the scenes were not too racy for the timeslot and was shot with the right angles and positions of the body in this way hiding Lara Pulver’s nakedness. And BBC spokesman shared that the studio is “delighted with the critical and audience response to the first episode, which has been extremely positive, and have received no complaints at this stage” [BBC Full Financial Statements 2012/13]. Producers deliberately emphasized her sexuality undermining her great intellect and formidable agency. By Jane Clare Jones’s words, “not-so-subtly channelling the spirit of the predatory femme fatal, Adler's power became, in Moffat's hands, less a matter of brains, and more a matter of knowing "what men like" and how to give it to them” [Jones, 2012]. Series co-creator Steven Moffat said also that he had given Holmes an overtly sexual sparring partner to scotch speculation about a homosexual undercurrent to the relationship between him and Dr John Watson, played by Martin Freeman [Revoir, 2012].

Almost simultaneously with the serial there have been broadcasted two full-length classical film adaptations by Guy Ritchie with Robert Downy Jr. and Jude Law in main roles. Thus almost in all critical articles and reviews there appear comparisons and contrasting of the film *Sherlock Holmes: A Game of Shadows* and the serial *Sherlock* in accord to the row of items and preference is given to Ritchie’s films which pull off the win [Heritage, 2012]. A deep comparison of two films by the criterion of canon loyalty was done by the Swiss edition *Tages Anzeiger*. Jean-Martin Büttner thinks that “Guy Ritchie downgrades the detective to an adventure hero” and “Downey Jr. gives the detective a punchline hunter, who completes his adventures with grimaces, spells and assorted martial arts. ... In *Sherlock* you forget all the other actors in the moment in which Benedict Cumberbatch comes for the first time as Sherlock Holmes in the picture: a gaunt, pale mid-thirties, who draws everyone's attention and hardly reciprocates. He looks cranky, gives himself arrogant and reacts sarcastically” [Büttner, 2011].

The third season caused ambiguous critics’ reactions. Sam Wollaston greeted the appearance of the season with the words: “After the fall – an explosive return for Cumberbatch and Freeman, full of fizz, whizz and wit” [Wollaston, 2014]. The author likes a little childish sibling rivalry between Sherlock and brother Mycroft in the planning operation in case of Parliament explosion on Guy Fawkes's night, as well as the process of delicate reassembling of Sherlock's and John's friendship – always tricky when one has come back from the dead. Chris Harvey from *The Telegraph* announced “the triumphant return of the most charismatic, most fun character on British television, played by Cumberbatch with insouciant verve”. Though *Sherlock* to his mind wasn't flawless but it was brilliant [Harvey, 2014]. However despite a lot of humoristic and interesting twists in the plot in the season first series he stated that Sherlock’s

own explanation of how he faked his death felt “anti-climatic”. He also disliked the idea that the criminal mastermind behind the parliament explosion plot would have risked giving his plan away by playing “a clue-filled game with Sherlock by putting Watson inside a bonfire which was just as ridiculous as Moriarty’s Sherlock mask” [Harvey,2014].

Sharp critical opinions also concerned the second episode of the third season of *Sherlock-The Sign of the Three*. This series is devoted to the wedding of Mary Morstan and Watson and Sherlock’s preparations to this event. In Rob Leigh’s opinion, the series turned to be too comical and the humor was weak and predictable [Leigh, 2014]. But most critical remarks were turned to the work of scenarists and creators of *Sherlock* but not actors as they played brilliantly and as well depend on the plot. Nevertheless in spite of critical attitude of the press the third season gathered a record audience of 9,2 million viewers [Leigh, 2014].

As for a special *Abominable Bride* the opinions differ. Some of the critics think that return to the past was hardly necessary, as the main advantage of the film its modernity; the others consider it quite justified and feasible, as with modernity this episode in the Victorian setting turns to be connected by the possibility of Sherlock’s drug trip in the mind, who’d deliberately overdosed and entered his hallucinogenic “mind palace” to prove that arch foe Moriarty couldn’t have come back from the dead. It was also a metaphor for Sherlock’s addiction – to puzzles, as much as that seven per cent solution of cocaine. As a whole the conclusion is made that this episode is a good start for a new season as it ended the hesitations about Moriarty’s death and gives hints on Red Beard and a new villain and manipulator who produced a long-term plan. By C. Tomas’s words, “...despite however confusing *The Abominable Bride* was at times, it was also a necessary story that had to be told before we could move forward. ...it proved that there is still life left in *Sherlock*, and that the chemistry between the show's two leading men is still there. It acted as an extended epilogue of the prior season, but it could have just as easily been the first episode of Season 4” [Thomas, 2016].

The fourth season was expected with great enthusiasm and eagerness by critics and fans but the opinions also much varied. The Den of Geek reviewer thinks that the first episode *The Six Thatchers* fluctuates from comedy to spy thriller. And the central theme is an inevitability of fate – in this case Mary’s fate (illustrated by an ancient Mesopotamian legend *Appointment in Samarra*). To the author’s mind this episode more than any other one has done a lot to develop the psychology of characters: “This Sherlock Holmes is no longer a brilliant machine for solving mysteries, he’s a person and he’s in pain.” [*Sherlock* series 4 episode 1 review: *The Six Thatchers*, 2017]. The British daily on-line *The Daily Mail* expresses the opinion through Christopher Stevens’ words: “Sherlock has become so clever-clever, it's stupid”. He also noted: “And the script mimicked every hackneyed espionage tradition – chess games during hostage rescues, flippant banter at gunpoint, torture sequences, and even some complicated plot explanations during a fist fight. Clearly, Gatiss is getting bored of Sherlock, and wishes he could write the next 007 film” [Stevens, 2017].

Gavia Baker-Whitelaw states that the fourth season premiere, *The Six Thatchers*, is the first time it’s managed to be boring. “This time around, fast-paced storytelling was fully replaced by *Sherlock*’s trademark flashy editing and love of montages. The main characters don’t even seem to enjoy each other’s company anymore, a fatal flaw in what basically reduces *Sherlock* to a buddy-cop show”. She continues that Mary’s death means we’re unlikely to see the comedic atmosphere that drove episodes like *The Sign Of Three*, and even Martin Freeman and Benedict Cumberbatch — two of the BBC’s finest actors — often appear to be phoning it in. She hopes that it may be interesting “to see Sherlock finally grow up a little and learn to care for the people around him, but only if the show manages to recapture the panache of its first two seasons” [Baker-Whitelaw, 2017].

The first episode was often criticized for disappointing - fragmented, hectic and plainly obvious plot, illogical moves, controversial outings for the show, not interesting riddles, lack of previous series' spirit and form.

However the recognition of some drawbacks neighbored upon other opinions. Lawrence from *The Telegraph* states: "The return of Sherlock has been a return to form and proof that Gatiss and Steven Moffat are two of the most inventive minds working in British television. Clever but not clever-clever, thrilling and gut-wrenchingly sad. Looks like the hype was worth it" [Lawrence, 2017].

The second episode *The Lying detective* has got more positive responses due to interesting riddles for Sherlock to solve, original and unexpected twists of the plot, introduction of a new ominous villain. *The Lying Detective* is a return to true *Sherlock* form - with a strong mystery for its two leads to solve, and the enticing introduction of a new villain" [Rottentomatoes.com]. *The Observer* reviewer Dana Schwartz emphatically exclaims: "I don't often say this, but thank god for Steven Moffat. After last week's muddling episode filled with confusing subplots, unmemorable lines, and exactly 0 interesting crimes solved, *Sherlock* is back in fine form with a Moffat-penned episode that gives us plenty of mystery and a genuinely scary villain" and at the end of her review she notes again: "That said, Mark Gatiss and Steven Moffat are in the unenviable position of near-impossible standards, especially given the show's increased popularity, and the scrutiny that comes along with it. I'm happy to say that they hit the mark in the second episode of season 4." [Schwartz, 2017].

Media critics point out some disadvantages of the third episode *The Final Problem* – the main of which is that it's like James Bond film: the widening of kin circle, a drive to overwhelming sentimentality, inexpressive end and unfinished plot lines are also severely criticized. Aja Romano states: "There's ultimately not a lot of substance behind all of the sturm und drang that has led to this final episode, and there's even less logic. There is, however, a lot of high drama and plot shenanigans, and much of it is confusing. Full of frenzied plot twists, *The Final Problem* closed out the season and maybe the series with an episode that — if it really is the last — feels like a huge anticlimax that substitutes implausible drama and showiness for meaningful character development and any kind of narrative payoff" [Romano, 2017]. Stuart Heritage also remarks: "*The Final Problem* felt like the outer orbit of Sherlock. It felt like it came from a place so utterly divorced from what it ever was, that it'd be a blessed relief if the next episode was just a meat and potatoes mystery caper. Wear the hat, play the violin, solve something impossible. Sherlock has become a parody of himself" [Heritage, 2017].

As Morgan Jeffrey states: *The Final Problem* has Sherlock ... unravelling puzzle after terrifying puzzle, as the great detective tackles his most personal case to date. And ... Sherlock must face his own dark mirror image. Even more so than Moriarty, Eurus ... is Sherlock gone wrong – all cold, hard logic and no feeling, her emergence highlights her brother's humanity and just how emotional he can be." [Jeffrey, 2017].

Result 6. The specific feature of the media image formed by the TV viewers and fans consists in the interest to the characters, personal relations and plot mysteries. London Sherlock Holmes Society utters a positive opinion on a mixture of classical stories details with modern environment [Utechin, 2010].

After the second season the question of how Sherlock survived generated a lot of discussions in fandoms, forums and social nets [Holehouse, 2012]. The most popular theories were with the help of a mask, dust-cart which may take a body away, the exchange of bodies, with the net of homeless, with Molly Hooper's help etc. Moffat stated that he had read a lot of forums but not on any one he had met a true version though in the episode there was a clue which everybody had missed [Jeffries, 2011]. The viewers noticed a row of mistakes in the logistics in the episode *The Empty Hearse* while John and Sherlock move in London

underground. We may cite Lucy Burton's tweet: "More confused by Sherlock's appalling knowledge of the Tube than how he fell" [Senior, 2014].

The British viewers met the third season favorably as there were added a lot of humor and intrigues. The viewers liked main characters' images and new models of their behavior. In their opinions the creators tried a lot to surprise viewers with original twists in the plot: the viewers were glad that both detectives reunited and waited for Moriarty's return [Sherlock@Sherlock221B]. The second episode *The Sign of the Three* was liked by many, girls especially delighted Sherlock's wedding speech. The final episode *His Last Vow* has become the leader by maximum of positive responses. The viewers enjoyed the plot, the end and the hint to Moriarty's reemergence [Sherlock@Sherlock221B; Awesome Sherlock].

The fourth season was also a hit and got a lot of commentaries from serial's fans and ordinary viewers. They think this season the most twisted and mysterious but coming to a climax and giving solutions of hints made in previous seasons. The fans do not want to part with the admired heroes of Cumberbatch and Freeman [Final Problem reactions].

After *The Six Thatchers* Mary's popularity grew as the viewers liked her to be a spy: "Mary is like James Bond"; others think that John deserves better; the women would like to see how Sherlock and Mycroft care for Rosy and who of them will stay alive; the fans also advise Sherlock "stop wandering about darkened swimming pools" as it is giving them heart attacks [Sherlock@Sherlock221B].

Compliments were made towards Moriarty's super effective reemergence under *Queen's* «I Want to Break Free» and its lucky film cutting as at first it's not clear that it's a flashback – reminiscence and not real resurrection. Molly Hooper's love confession to Sherlock was considered very touching and exciting.

Judging the episode *The Lying Detective* some viewers consider Culverton Smith a villain worth of Moriarty: the others think he is like a clown rather than a villain and may provoke only contempt and perplexity. The main sensation of the series produced Mrs. Hudson. Many viewers confessed that they admired her image which was represented in a new intriguing angle. In social nets there appeared a lot of fanfics imagining Mrs. Hudson's eventful and adventurous past In Twitter the commentaries are like slogans: "Mrs. Hudson for Prime Minister"; "England would fall without Mrs. Hudson". The opinions are quite rapturous: "best entrance award goes to Mrs. Hudson"; "Mrs. Hudson. Fast and the furious"; "Mrs. Hudson is, hands down, the most epic part of this episode, and we want to drive in her car" [Sherlock@Sherlock221B]. She is also admired in the last episode of the serial when she calls Mycroft a reptile [Final Problem reactions].

The viewers noted that the bullet shot by Eurus to John was a real shock. The emergence of a secret sister instead of a brother was also a lion of discussion: "That's like the biggest cliff hanger I've ever experienced"; "Much ado about poor dental hygiene & every one is crazy"; "Loved it! It's the twistiest twist in "Sherlock" yet!"; "Not fair! It's a low blow to introduce a twisted sister"; "Hated it! Culverton Smith was a brilliant enough villain. Adding a Holmes sister is over the top" [Day, 2017].

Result 7. Positive evaluation of the serial's media image is strengthened by the positive acclaim of the acting mastery and charisma.

Benedict Cumberbatch and Morgan Freeman are nowadays a recognized pair of detectives – Sherlock Holmes and Dr. Watson coming into the history of cinematographic Sherlockiana. The actors playing the roles of Moriarty, Iren Adler, Mary Morstan, Mycroft Holmes, Molly Hooper were also widely discussed and appraised by the press and in blogs.

The biggest interest of the public is drawn to B. Cumberbatch performing Sherlock. He presents Sherlock as a genial bad boy, super clever star, sexual symbol («Brainy is a new sexy») [2 season, 1 episode. *A Scandal in Belgravia*]. Modern Sherlock's ability to brain storm, by L. Jensen's mind, makes him the sexual symbol of the XXI century" [Jensen, 2014, p.28]. This opinion is supported by fans and other viewers [Nemetz, 2014]. He combines sharp mind, ability

to quick decisions and actions, extraordinary deductive competence, striving to scientific experiments. He is an adventurous and highly cold-minded eccentric. Cumberbatch's Sherlock is at the same time dangerous and vulnerable, being afraid of losing his global self-control and turning into a weak wreck in power of another person.

Conclusions:

The serial's media image is not unequivocal, but positive enough as the British audience favorably received this adaptation and picked it out as one of the best TV versions of the stories about private consultant detective.

Media image made by professional media critics is represented through the analysis of director motives and messages, acting tricks in the serial development. Media image in viewers' perception acquires personal senses emerging in the process of discussion and commentaries on characters' relations and emotions they generate.

As a while the media image corresponds with the aims of the directors who wanted to modernize the main hero and put him forward as a national identity indicator, to involve the audience into intellectual and intertextual game, to follow the plot and image development line.

Media image of the serial supports the tendency to make of Sherlock Holmes a myth. His personal traits of character – pragmatism, organized mind, ambitiousness and seriousness and original sense of humor – create a quintessence of a modern English hero. And Sherlock Holmes appears not an imaginary person but as that personality who fully influences the real life. Benedict Cumberbatch emphasizes the importance and the constant interest to this hero in his interview in Wall Street Journal blog: “Even in Victorian times, the character of Holmes was at the forefront of forensic science, pathology, and psychology — he’s always been modern. Our version has a bit of fun with the old idea, that many purists hold, of Sherlock as a fastidious old detective; ours is done with fun, but also reverence for the original... There’s also a timelessness to Holmes that if handled by the right people, can continue to entertain for years.” [Kung, 2010].

The serial was so popular in Britain that it imprinted its influence on stylelife and fashion. The male clothes net “Debenhams”, firm “Belstaff” got a lot of profit on sales of Sherlokian coat from the serial. Paul Costello produced his own collection of woolen coats and scarves in accord with the clothes the serial heroes wear. Alexis Petridis states: “... the last icon of the British male style is an imaginary asexual sociopath” [Petridis, 2010]. A little cafe Speedy's, located on the ground floor of the house which has become serial Sherlock's residence informed about a sharp growth of customers after the serial broadcast. The BBC's much-lauded detective series *Sherlock* has boosted sales of titles about his pipe-smoking namesake, as the show looks set for renewal. Sales of Sir Arthur Conan Doyle's Sherlock Holmes stories have jumped 180% in three weeks [Stone, 2010].

The serial once more through its media image underlines the truth – the popularity of Sherlock Holmes is so great that nobody really cares if he has lived in reality or he is an imagination of the author.

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Media Culture

The structural model of the contents of audiovisual media texts on school and university topic *

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Abstract. Based on the results of a comparative hermeneutic, anthropological and gender analysis of audiovisual media texts on the theme of the school and university, their classification, content models, modifications of the genre, ideology and stereotypes, the authors synthesized a structural model for the content of audiovisual media texts on the theme of the school and university:

The historical period of events in a media text: can be any time period but mostly is contemporary to film production.

Location, environment, everyday items: as a rule, the action takes place in the country where the media text is created; furnishings, household items (of varying degrees of quality) are school classes, university rooms, hallways, students' and teachers' homes.

Representation modes: generally, realistic, without grotesque (in TV series, drama, melodrama, detective, thriller); grotesque and/or caricature (in comedy, fantasy / horror genres).

Positive characters, their values, ideas, clothing, vocabulary, facial expressions, gestures: teachers and students with humanistic (socialist - in Soviet media texts) values, usually neatly dressed, good-looking, artistic in facial expressions and gestures, possessing rich vocabulary.

Negative characters, their values, ideas, clothing, physique, vocabulary, facial expressions, gestures: teachers and students with anti-human inclinations; clothes, appearance, vocabulary in this case can be any, although for students, the rough vocabulary and evocative appearance predominate.

A crucial change in the characters' life: a) a new teacher / student comes to school / university and faces opposition (including physical) from class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination; b) in an ordinary learning environment, an unexpected event occurs (authoritarian domination, non-ordinary behavior, an act of violence, aggression, deception, suicide, blackmail, including sexual, etc.); c) a teacher has an affair with a student; d) students begin love relationships.

The problem that has arisen: reputation, health (and sometimes life) of a teacher / a student is under threat; a pupil/ a student becomes an outcast in a class / group, is alienated; characters feel uncomfortable because of certain characteristics of love relationships.

The search for a solution to the problem: the teacher / student struggle (often with colleagues and friends) with non-ordinary behavior, opposition (including physical) from the student, class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination; an attempt of the teacher / student to establish good relations with other participants in the educational process and parents; an attempt by a teacher / student to hide his/her love feelings from outsiders (if it is a school context) or an attempt to adapt to each other (if it is a university).

Problem solutions: teachers / students (often with the help of colleagues and friends) win in the struggle against antagonists, class / group of students, parents of students, other teachers (relatively rare option: positive teachers / pupils lose in this fight); educators / students (often with the help of colleagues and friends) expose lies, blackmail, on the part of the student, class / group of students, parents of students, other teachers; teachers / students manage to establish good relations with other participants in the educational process and the parents of students, as a result of which they improve their academic performance; the relationship between a teacher and a high school student is usually broken up; in a teacher / university student's love relationship, harmony is possible, as well as, in the relationships between two students.

Keywords: media text, school, university, teacher, student, education.

Introduction

In our previous studies [Fedorov, 2017; Fedorov & Huston, 2017; Fedorov & Levitskaya, 2017; Fedorov et al., 2017] a comparative hermeneutic, anthropological and gender analysis of audiovisual media texts on the topic of school and university was made. Further on, we have classified, structured content models, genre modifications, ideology and stereotypes of Soviet, Russian and Western audiovisual media texts related to the treatment of the subject matter of the school and university.

Materials and methods

The material of our research is audiovisual media texts on the theme of school and university; the main method is a comparative hermeneutical and genre analysis of media texts (including: stereotype analysis, ideological analysis, identification analysis, iconographic analysis, plot analysis, character analysis, etc.); theoretical modeling. We have also analyzed academic works on the stated subject. Regarding the genre specifics, we have analyzed 1107 audiovisual media texts related to the subject of the school and university.

Discussion

An analysis of audiovisual media texts on the subject of the school and university showed that good teachers are often shown as outsiders using personal-oriented instruction, a dichotomy of inspiration / content, an emotional, aesthetic view of "good" learning. They not only teach, but learn, have a lasting influence on the lives of students. Moreover, these good teachers usually do not agree with the policy of the school administration and adapt the curriculum to the needs of their students. Good students in a similar way demonstrate creative inspiration, responsibility and creative attitude to learning, competitive spirit and friendly support [Chang-Kredl & Colannino, 2017; Dalton, 1995; Gregory, 2007; Marcus & Stoddard, 2007]. A devoted teacher can even sometimes sacrifice one's family interests or health for the sake of his/her students, and often uses non-traditional means to achieve his/her teaching goals.

Bad teachers in audiovisual media texts are portrayed as unpleasant, authoritarian, heartless, strange, boring, unfriendly, unfair, incompetent, corrupt, evil, manipulative. The media images of bad students are built on the deviant behavior, propensity to lie, sexual challenges, and often in the total absence of any cognitive interests [Chang-Kredl & Colannino, 2017; Delamarter, 2015; Dalton, 1995; 2013; Gregory, 2007; Marcus & Stoddard, 2007]. Of course, in the Soviet media texts, the images of good and bad students had their own peculiarities associated with accentuation of their commitment to communist and socialist values, atheism (for positive characters) and, on the contrary, ignoring them (for negative characters, for example, school bullies).

Results

Comparison of media texts on the subject of the school and university in the USSR (from 1922 to 1991), Russia (1992 to present) and Western countries (from 1922 to the present) shows that in the 1920s their genre difference was very strong. While in the 1920s the comedy dominated (84%) in the West, in the USSR drama did (90%). Apparently, the political and economic situation in the country (associated, in particular, with class contradictions, the struggle against religion, homelessness and illiteracy, etc.) did

not give the creators of Soviet media texts on school reasons to smile, while American and European film industry clearly preferred entertaining genres.

The genre situation began to change somewhat in the period 1931-1955. On the one hand, the sound that was introduced to the cinema made it possible for Western audiovisual media to generously endow the comedic genre spectrum of school and university subjects with music, and on the other hand, it gave rise to the emergence of dramatic stories saturated with dialogues (which began to form about a third of the genre field). In the USSR, the Stalin regime, since the 1930s, began to allow cheerful twists within the framework of the school theme, as a result of which about 12% of audiovisual texts from 1931 to 1955 can be attributed to the comedy genre (which, of course, was four times less than in the West, but dramatically more than in the 1920s).

The strict Hays Code, which operated in the United States since 1930, for a long time did not allow media structures to use such spectacular genres as science fiction, thriller and horror within the school framework. However, in the mid-1950s, the censorship frames were weakened, and the world's first entertaining works, based on the synthesis of a fantasy and a horror film: *I Was a Teenage Werewolf*, 1957 and *Monster On The Campus*, 1958 came out on screens.

Almost simultaneously, with the dominant comic genre (58%) in the western media texts of the 1950s, dramatic key was intensified in stories about school life (*The Blackboard Jungle*, the USA, 1955). The share of drama genre significantly grew: from 1956 to 1968 about 63% of western audiovisual media texts on school theme were dramas, that is almost the same quantity as in the USSR during the period.

The thaw period (1956-1968) in the USSR caused an influx of not only comedies (17%), but also melodramas (10%), the first detective story also appeared, which was set in the boarding school (*Shadows of the Old Castle*, 1966). The stagnation period (1969-1985) consolidated this trend in the USSR: the number of comedy audiovisual texts on the school/university theme was 22%, melodramas – 10%.

Sexual revolution, of course, almost did not affect the Soviet sociocultural context, caused in the West 1970s a surge of erotic comedies; in any case, they (mainly Italian) accounted for at least a third of the then comic spectrum of audiovisual media texts on the school topic.

The revelatory pathos of "perestroika" (1986-1991) led to a dramatic increase in the level of dramas (92%) on the theme of school and university in the USSR, entertaining genres became marginal. Whereas in the West, on the contrary, the share of media texts about the school / university in the genres of a thriller, fantasy and horror increased significantly (and comprised in total 26%).

While in the USSR since the 1970s there were media texts on the school theme belonging to science fiction or fantasy genre (*The Secret of the Iron Door*, 1970, *The Adventures of Electronics*, 1979), then there were no horrors during that or later period. But in the post-Soviet era school theme in Russia, though rarely (3%), was still adapted to the genre of the thriller. But more importantly is that in the Russian period (from 1992 to the present), the number of comedy media texts on the school/university theme (40%) for the first time in history has exceeded the corresponding number of western media texts (35%), where, on the contrary, coverage of school realities became more dramatic.

Data on the genres of the 1107 audiovisual media texts analyzed in the study are presented in Table 1.

Proceeding from the results of a comparative hermeneutic, anthropological and gender analysis of audiovisual media texts on the theme of school and university, obtained in our previous studies [Fedorov, 2017; Fedorov & Huston, 2017; Fedorov & Levitskaya, 2017; Fedorov et al., 2017], the classification content models, modifications of genres, ideology and stereotypes of Soviet, Russian and Western audiovisual media texts dealing with the subject of school and university, we synthesized a structural model for the content of audiovisual media texts on the theme (see Scheme 1) as follows:

The historical period of events in a media text: can be set in any time period but mostly is contemporary to film production.

Location, environment, everyday items: as a rule, the action takes place in the country where the media text is created; furnishings, household items (of varying degrees of quality) are school classes, university rooms, hallways, students' and teachers' homes.

Representation modes: generally, realistic, without grotesque (in TV series, drama, melodrama, detective, thriller); grotesque and/or caricature (in comedy, fantasy / horror genres).

Positive characters, their values, ideas, clothing, vocabulary, facial expressions, gestures: teachers and students with humanistic (socialist - in Soviet media texts) values, usually neatly dressed, good-looking, artistic in facial expressions and gestures, possessing rich vocabulary.

Table 1. Data on studied genres of audiovisual media texts related to school/university theme

Time frames and countries	Total number of audiovisual media texts related to school/university	Media texts' genre distribution (as % to the total number of media texts in the specific time frame)						
		Drama	Comedy	Melodrama	Detective/Thriller	Science fiction	Horror	Other
1922-1930								
Western countries	13	9	84	7	0	0	0	0
The USSR	10	90	0	0	0	0	0	10
1931-1955								
Western countries	79	35	58	7	0	0	0	0
The USSR	33	88	12	0	0	0	0	0
1956-1968								
Western countries	44	63	27	2	0	6	2	0
The USSR	46	71	17	10	2	0	0	0
1969-1985								
Western countries	152	46	38	7	4	1	4	0
The USSR	127	67	22	10	0	1	0	0
1986-1991								
Western countries	66	35	29	9	4	9	13	1
The USSR	42	92	2	2	4	0	0	0
1992-2018								
Western countries	401	39	35	7	7	3	8	1
Russia	94	37	40	17	3	3	0	0
Total	1107							

Negative characters, their values, ideas, clothing, physique, vocabulary, facial expressions, gestures: teachers and students with anti-human inclinations; clothes, appearance, vocabulary in this case can be any, although for students, the rough vocabulary and evocative appearance predominate.

A crucial change in the characters' life:

- a new teacher / student comes to school / university and faces opposition (including physical) from class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination;

- in an ordinary learning environment, an unexpected event occurs (authoritarian domination, non-ordinary behavior, an act of violence, aggression, deception, suicide, blackmail, including sexual, etc.);

- a teacher has an affair with a student;

- students begin love relationships.

The problem that has arisen: reputation, health (and sometimes life) of a teacher / a student is under threat; a pupil/ a student becomes an outcast in a class / group, is alienated; characters feel uncomfortable because of certain characteristics of love relationships.

The search for a solution to the problem:

- the teacher / student struggle (often with colleagues and friends) with non-ordinary behavior, opposition (including physical) from the student, class / group of students, parents of students, other teachers; with lies, blackmail, aggression, authoritarian domination;

- an attempt of the teacher / student to establish good relations with other participants in the educational process and parents; an attempt by a teacher / student to hide his/her love feelings from outsiders (if it is a school context) or an attempt to adapt to each other (if it is a university).

Problem solutions:

- teachers / students (often with the help of colleagues and friends) win in the struggle against antagonists, class / group of students, parents of students, other teachers (relatively rare option: positive teachers / pupils lose in this fight);

- educators / students (often with the help of colleagues and friends) expose lies, blackmail, on the part of the student, class / group of students, parents of students, other teachers; teachers / students manage to establish good relations with other participants in the educational process and the parents of students, as a result of which they improve their academic performance;

- the romantic relationship between a teacher and a high school student is usually broken up;

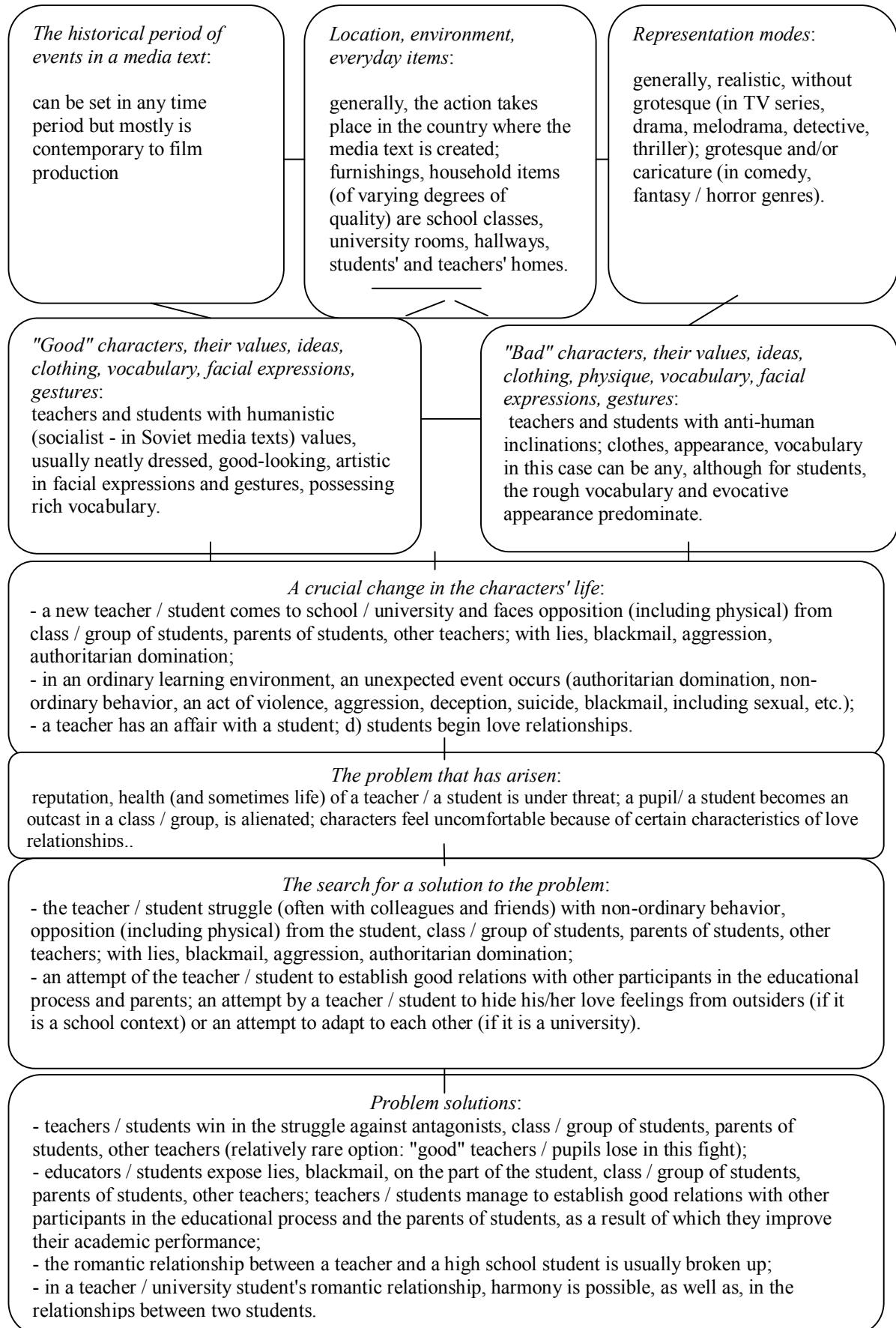
- in a teacher / university student's love relationship, harmony is possible, as well as, in the relationships between two students.

Conclusions

The synthesis of this model led us to the conclusion that, despite the differences in ideological orientation, it is generally characteristic of most Soviet, Russian and Western audiovisual media texts on school and university theme. However, the concept of a "good" character (a teacher, a student) has significantly different ideological coloring in Soviet and Western audiovisual media texts.

Certainly, the above structural model of the content of audiovisual media texts on the school and university theme is a broad generalization. In fact, the content of media texts can include certain nuances, exceptions. For example, in the finale of a media text, unconventional students may remain holding their convictions, as they are not amenable to pedagogical / parental influences. In extreme cases in the finale, a teacher may risk death at the hands of aggressive students (of course, in Soviet media texts such a plot twist was not allowed). Nonetheless, the common aspects outlined are noticeable in over a thousand media texts analyzed.

Scheme 1. Structural Model of the Contents of Audiovisual Media Texts on School / University Topic



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Media Culture

Cause and direction of time in A. Tarkovsky's film "Stalker" (1979)

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Abstract. The article analyzes A. Tarkovsky's artistic and philosophic ideas of time. It provides a survey of some researchers' views on his apprehension of film creation. The study concludes that the direction of time in the film *Stalker* depends on "spiritual" changes of the Writer who is seeking deep within himself an answer to the question: "And what do I want?" The cause of time is his boundary condition revealing itself in the moments of his detached self-scrutiny. These moments are marked compositionally and rhythmically by time interruptions in the film. The most noticeable and sustained slackening of rhythm occurs in the middle of the film. Here one can feel a detached deep insight into the human nature and the world at large, purity and transparency of the visible (empirical) and invisible (metaphysical) reality. In the Zone, the Writer unintentionally joins in creating live time and rhythm, where in places of their highest resonance one can overcome time and enter its aerial dimension. The Writer is, probably, the only one among A. Tarkovsky's characters who lacks faith for making sacrifice.

Keywords: A. Tarkovsky, *Stalker*, time, parable, metaphysical reality, boundary, detachment, will.

Introduction

A. Tarkovsky was convinced that cinematography is not based on the synthesis of dramatic elements of literature, theatre, music and painting, but relies on time laws providing a direct observation of "ever-changing material world" on the screen. He used to criticize the film makers, who considered rapid-cut editing to be one of the major principles of film chronotope, pointing out that film montage creates artificial time. Apparently, A. Tarkovsky believed that various forms of art reflect different aspects of world changes in time and cinema, and in this respect, has its unique possibilities.

A. Tarkovsky wrote in his book *Sculpting in Time* (1989): "When scholars and critics study time as it appears in literature, music or painting, they speak of the methods of recording it.... They will study the forms used in art to fix time, whereas I am interested here in the inner, moral qualities essentially inherent in time itself." [Tarkovsky, 1989, p.58].

A. Tarkovsky chose a philosophical parable to reveal spiritual and moral qualities in time that is, in S.A. Tougoushi's opinion, an artistic form used by film directors during the second half of the 20th century for "manifestation" of the "stream of consciousness". They "attempted to show how the film characters instantly or gradually come to understand themselves and their destiny" with the help of a parable [Tougoushi, 2014, p.19]. Yet, A. Tarkovsky was not interested only in the moment of "self-comprehension" but mainly rather difficult and in-depth spiritual changes in a person. He tried to show what happens beyond the "stream of consciousness" and reconstruct the spiritual inner struggle of the character with himself.

Materials and Methods

The research material is A. Tarkovsky's film *Stalker*(1979). The philosophical and art criticism analyses of the film are based on the notion of the world dualism (visible/invisible, empirical/metaphysical) and eternal-temporal, absolute-relative dialectics. Thus, A. Tarkovsky's approach to ontological properties of the film image and his understanding of reasons for the film protagonist's internal changes was conceptualized.

Discussion

A parable contains a two-level world outlook. On the one hand, it traditionally describes really possible events, but on the other hand, it presents them allegorically. The Writer in *Stalker* exists in the empirical reality, but his internal necessity draws him into the metaphysical world of the Zone.

A. Tarkovsky showed the condition of the Writer who undergoes spiritual transformation. Probably, the location of reasons for these changes is simultaneously inside and outside him. The Zone responds to the Writer's actions with a certain metaphysical, unreal image – he suffers weird changes. After the Zone warns the Writer, he confesses to his weakness, vices and lack of talent.

I.I. Evlampiev presumes that A. Tarkovsky as well as F.M. Dostoyevsky was of the opinion that “a person exists in his earthly life simultaneously in two dimensions – temporal and eternal” [Evlampiev, 2012, p.146]. Yet, for Andrei Arsenyevich this is not the eternity that carries the memory of some human achievements but the eternity happening at a particular time and opening the riddles of the universe.

According to G.P. Pogrebnyak, “by joining the real and unreal worlds Tarkovsky aspired to blur the distinction between personal and public..., the sublime and the earthly” [Pogrebnyak, 2014, p.115]. Probably, it would be more correct to conclude that he endeavored to make this boundary between the real (empirical, visible) and the unreal (metaphysical, invisible) worlds more tangible. The awareness of this boundary in *Stalker* enables the viewer to feel the time of the Writer's movements of the soul reacting to secret signals of the Zone.

A.Tarkovsky's feeling of depth and subtlety of boundaries touching different spheres of reality influenced his reflections on the essence of the film image and creation. As he wrote in his book *Sculpting in Time*, “for usually a person's words, inner state and physical action develop on different planes... And only by knowing exactly what is going on and why, simultaneously, on each of these planes, can we achieve that unique, truthful force of fact”[Tarkovsky, 2002, p.178].

The means recreating time in A.Tarkovsky's films such as sounds, music, characters' actions, composition and space alterations do not play an independent crucial role. Sound and music, for example, neither prevail in the frame nor illustrate the event. Characters' actions and camera motion do not illustrate the event either. The reason for this is that the action on the screen takes place between the visible and invisible reality and one can only point to it but not represent. As G.G. Shpet wrote: “the beauty ... begins when there is great promise in it: a breakthrough in infinite meanings” [Shpet, 2007, p.77].

A.Tarkovsky preferred to argue about infinity in a more abstract, transcendental meaning. When answering the question – “how does time become tangible in the frame?”, he wrote: “It becomes tangible when you sense something significant, truthful, going on beyond the events on the screen; when you realize, quite consciously, that what you see in the frame is not limited to its visual depiction, but is a pointer to something stretching out beyond the frame and to infinity” [Tarkovsky, 1989, p.117].

Infinity stands for a permanent movement upwards since horizontal motion is equal to standing still. The Writer in *Stalker* is shown as if existing between the past and the future. Behind him there is a devastating fuss, an empty struggle to prove himself that he “is worth

something”; ahead of him there is hopeless fading in his private mansion with a bottle as a companion. For his lifetime to fill with bright and real experiences he needs to move only upwards.

By putting the Writer into the boundary condition A.Tarkovsky forces him to move towards the unknown that can bring hope. This movement determines the time direction which is one of its “additional intrinsic properties” [Reichenbach, 1985, p.294].

The time direction in A.Tarkovsky’s films is perceived in the Writer’s actions and changes, thus making the metaphysical world move towards him. The metaphysical world calls to itself but does not act without the Writer’s will. His will, in a sense, consists in his abandonment of his empirical self, possessing property, knowledge, status, etc.

According to a researcher who analyzed A.Tarkovsky’s artistic legacy, “it is only possible to touch something unknown, the noumenal genesis origin, when that world itself moves towards this world” [Gromowa, 2013, p.17]. Yet, for this counter-motion to begin, it is not enough for the Writer to feel the existence of “that” world but he should be ready for the “touch”, be able to overcome and reject himself.

The cause of time in *Stalker* appears somewhere in secret depths of the Writer’s soul, visible and invisible reality, and reveals itself in mystical links felt intuitively and emotionally. In the film, the cause of time is in the “between” space – between the past and the future, between the empirical and the metaphysical, and, above all, – between the Writer’s will and the will of “that” metaphysical world.

The “between” space in *Stalker* has places of most intensive manifestation which A.Tarkovsky called “the pressure of the time”. The distinctive time, as he wrote, “running through the shots makes the rhythm of the picture; and rhythm is determined not by the length of the edited pieces, but by the pressure of the time that runs through them” [Tarkovsky, 1989, p.117]. The composition rhythm of the film is based on the increase of the time pressure in certain moments of the film – composition points where the “between” space is especially felt. “It is there, on the boundary of the mystical depth and earthly life where an inner human being is born and ready to erupt like a volcano” [Perelstein, 2014, p.188].

D.A. Salynsky considered that “the aesthetic film material” for A.Tarkovsky “was pulsation of invisible authenticity-inauthenticity waves, pulsation of approaching the absolute reality and moving away from it” [Salynsky, 2011, p.174]. One can notice that the metaphysical reality in *Stalker* makes itself evident in parallel with the Writer’s motion towards his own boundary of his false and true “self”. It is impossible for the Writer to keep standing on the border, and by overcoming himself, he makes a step towards his true Self, i.e. recognizes his own mediocrity.

The Writer’s is staggering in the composition points where the Zone warns him, but his actions become lively and genuine; the frame space is shrinking, the music (noises and sounds) is gradually getting louder, sometimes beginning to sound like a hyper-real echo. The tension is growing in the frame, and then turns into the Writer’s tranquility, silence and sincerity; as though he sees himself with the “eyes” of the Zone penetrating into the depths of his soul and heart. A.Tarkovsky chose the Writer for this function because of his sensitivity that enables him to hear the “voice” of the Zone, react to its metaphysical signals. “The Writer, unlike the Professor, is moving to the source of his personality and nearly reaches it” [Perelstein, 2014, p.188].

The Professor is a person of a different kind; he is a rationalist, unable to experience such feelings. Closer to the end of the film, the Writer supposes that the Room sees through the manlike X-ray and fulfills one’s deepest heart wishes; and the Professor answers: “Then I do not understand anything at all. What is the meaning to come here?” The Stalker plays the role of a linkman who explains to the travelling characters how they should behave in the Zone in order to survive. Probably, he fulfills the function prepared for him from on high, – make his best to help

the desperate find belief and hope again. He himself feels unstinting conviction in the mysterious facilities of the Zone and the Room.

The Writer is going to the Zone because he is disappointed in life, forgot how to love, value and hope. While approaching the mysteries of the Zone and the Room the Writer becomes conscious of his own futility and the deep internal desire to find the answer to the question: “And what do I want?”

Results

The Writer’s internal changes play an integral role in the film drama. The Writer looks into his own Self in the episodes when he comes in “touch” with the Zone that stops him from approaching it without the Stalker’s “approval”. These places in the plot are key composition elements (exposition, introduction, development of the plot, climax, and epilogue) where the intensity of action falls significantly and the time practically stops. They play a crucial role in the rhythmic structure of *Stalker*.

Exposition: (14th minute) the Writer explains to his interlocutor that there is no miracle or mystery in life, and all inexplicable things are just a phantom. One can feel frustration in his words and haughtiness in his actions.

Introduction: (29th minute) the Writer says that he cannot comprehend what he actually desires. He is sincere in his actions and speech. The rhythm of the film slows down and the “pressure of the time” gets stronger.

The direction of the time in the Writer’s motion in search of the truth starts in these two episodes that form the narrative of the film.

Development: (61st and 105th-107th minutes) the Writer attempts to approach the Room himself. The Zone “cautions” him, he undergoes a breakdown, begins to confess to his weakness, lack of talent, and vices. The camera shows his honest eyes full of despair and repentance at the same time in close up. On a compositional level, these moments of spiritual insight are marked by slackening of the rhythm. In the episode (77th-88th minutes) between these attempts the time extremely slows down and nearly stops. Herein (in the middle of the film (!)), having passed half-way with two other characters, the Writer admits meaninglessness of human scientific and cultural achievements when talking to the Professor. This conclusion is supported by the Stalker’s wife’s off-screen voice reading an extract from the Revelation (in the meanwhile, the characters are sleeping): “there was a great earthquake ...and the stars of the sky fell to the earth, the sky receded like a scroll being rolled up, and every mountain and island was moved from its place...”. The camera closely approaches the objects covered with clean water, in slow motion, the music is slowly getting louder and turns into a deep clear echo, thus creating a feeling of peering through the remains of some civilization long gone. The Zone seems to “open” a crystal clear view in answer to the Writer’s confession to insignificant achievements of the civilization.

This view, detached from everything material, pierces into the Writer’s soul and stops the time.

The characters wake up (88th -89th minutes). There are no traces of arrogance and disdain on the Writer’s face. He looks unprotected and open-hearted. The stage of the Writer’s spiritual ascension was marked by his evident change and a clear vision opened by the Zone.

During the 93rd minute, there emerges a tunnel. The characters are standing in front of it. The Writer asks: “Shall we go there?” The lot falls on him. The tense flow of the time goes on.

Climax: (126th-128th and 141st minutes) the characters are standing before the Room, the Stalker gives them an instruction: “You do not have to say anything. You only have ... to concentrate and try to remember the whole your life. And, above all... The most important is ... to believe!” The Stalker suggests that the Writer should go first into the Room, but he does not want to recall his past, cannot open his heart and does not believe. The Writer gives the following answer to the Stalker: “I will not go into your Room! I do not want to spill all the trash

that has accumulated inside me, on anybody's head. I'd rather drink myself to death quietly and peacefully in my stinky writer's private residence."

The Writer and the Professor did not enter the Room. During the 141st minute a moment of catharsis occurs. The characters are sitting with their backs to each other. Birds are singing; it starts raining, as if washing away their former inner detachment. One can hear the echo of drops hitting the bottom of the purified soul. The time stops again.

Epilogue: (151st minute) the Stalker is lying on the floor of his room and says: "And they call themselves intelligentsia. Those writers! Scientists! They do not believe in anything. That their ... organ with which they believe has atrophied!" At that moment, the camera is slowly moving backwards and there are shelves with numerous books in the frame.

Conclusions

The study concludes that the direction of time in the film *Stalker* depends on "spiritual" changes of the Writer who is seeking deep within himself an answer to the question: "And what do I want?" The cause of time is his boundary condition revealing itself in the moments of his detached self-scrutiny. These moments are marked compositionally and rhythmically by time interruptions in the film.

The most noticeable and sustained slackening of rhythm occurs in the middle of the film. Here one can feel a detached deep insight into the human nature and the world at large, purity and transparency of the visible (empirical) and the invisible (metaphysical) reality.

In the Zone, the Writer unintentionally joins in creating live time and rhythm where in places of their highest resonance one can overcome time and enter its aerial dimension.

A. Tarkovsky's characters are moving towards the ideal, absolute, in the time that is "associated with changes, a transition from the empirical reality into another one" [Rezvykh, 2014, p.57]. By overcoming the empirical reality, sacrificing themselves and their lives, they participate in creating time. The Writer is, probably, the only one among A. Tarkovsky's characters who lacks faith for making such a sacrifice.

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business/home address (in English), e-mail address, abstract (200 words), keywords – 10 words (in English). Manuscript (in English). References (in English).

Example

Media and Information Literacy in EU

Prof. Dr. Ben N. Oldman
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E-mail: oldman@example.org

Abstract. 200 words. Times New Roman, 10
Keywords: 10 words, Times New Roman, 10

Introduction - Times New Roman, 12

Example: Media competency is the result, as anticipated, of the convergence of the audiovisual concepts, communication media competency, digital competency, informational competency, and audiovisual competency, among others [Grizzle, 2011; Pérez-Rodríguez & Delgado-Ponce, 2012; Pérez-Tornero, J.M. & Martínez-Cerdá, 2011]. The term Media and Information Literacy was put forward by the UNESCO in 2008, and the European Commission [2007, 2009] defined it as the ability to access, analyze and evaluate the power of images, sounds and messages that are produced in daily life, and that are an important part of contemporary culture, as well as the ability to communicate in a competent manner by using the means within our reach. (...)

Materials and methods - Times New Roman, 12

Example: The main sources for writing this article became the materials of the journal publications and archives. The study used the basic methods of cognition: the problem-chronological, historical and situational, systemic and the comparative method. Author's arguments are based on problem-chronological approach. The use of historical and situational method allows to reproduce assessment approach to the problem of the media literacy education. Comparative method defines the difference in views on actual international media literacy situation. A systematic method does achieve a variety of disciplines accessible and comparable, as present is determined by the past and the future - by the present and the past.

Discussion - Times New Roman, 12

Results - Times New Roman, 12

Conclusions - Times New Roman, 12

References - Times New Roman, 10

References

(Example, min 15-20 References, basically frjm journals, included in WoS and Scopus)

- Buckingham, D. (2009). The Future of Media Literacy in the Digital Age: Same Challenges for Policy and Practice. *Medienimpulse*, N 2, pp. 69-82.
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