MEDIA EDUCATION

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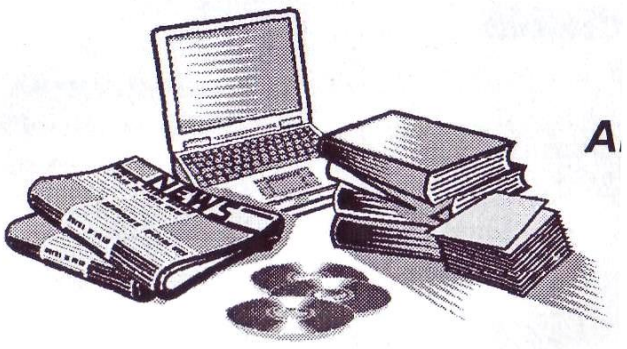

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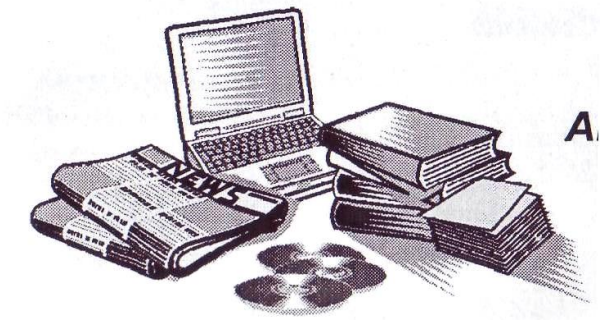
Contents

Actual News	4-5
Media Literacy Education	
Fedorov, A., Levitskaya, A. Mass media literacy education in modern Russia	6-23
Kolesnikova , O.I., Igoshina,Yu.V., Timshin, V.A. Network news and the problem of the media perception culture	24-36
Akmanova, S.V., Kurzayeva, L.V., Kopylova, N.A. Designing a media educational concept of developing lifelong self-learning individual readiness	37-49
Samoylova, I., Kurilkina, O., Zueva, Yu., Timofeenko, V. Modern environment in developing the educational organization structure	50-60
Media Culture	
Vorontsov, S., Goloborodko, A., Ponedelkov, A., Steinbuk, A., Kravets, O. On the need to improve approaches to ensuring Russia's national security in the media sphere	61-70
Brusenskaya, L.A., Kulikova, E.G., Zolochevskaya, E.Y. Anti-drug social advertising in the modern media space: persuasiveness and cognitive basis	71-78
Mikhaleva, G. A hermeneutic analysis of British and American documentary films about school and university education	79-97
Kazakova, A. Horror-styled house. Housing situation patterns of horror movie characters	98-111
Levitskaya, A., Seliverstova, L. Hermeneutic analysis of German language audiovisual texts on the topic of school and university	112-121
Books	
Berezhnaia, M.A. Theoretically proven: journalism is alive!	122-124
Instructions for Authors	125-130



Actual News

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

The prize for book “Soviet cinema in the mirror of film criticism”

According to the results of the international competition of media studies of the National Association of Mass Media Researchers (NAMMI) in conjunction with the Faculty of Journalism of Moscow State University ("NAMMI-2018") second place was awarded to the monograph:

Fedorov, Alexander. Soviet cinema in the mirror of film criticism. Moscow: ICO “Information for All”, 2016.

The full text of the monograph (pdf) can be downloaded for free:
https://www.researchgate.net/publication/325130827_Soviet_cinema_in_the_mirror_of_film_criticism

Russian scientists analyzed Soviet & Russian films about the school and university

Russian scientists have published a monograph dedicated to schools, institutes and universities in Soviet and Russian films. They described the image of the teachers, students, the main themes and conflicts in these films, their change in time. The results of the research are published in the monograph School and University in the Mirror of the Soviet Union and in Russian Cinema (https://www.researchgate.net/…/320947209_School_and_univers…). This study is supported by a grant from the Russian Science Foundation.

As the authors note, such studies in the USSR were strongly influenced by communist ideology, and Western scholars paid attention primarily to the political content of Soviet films. The authors of the monograph have set themselves the goal of describing the features and role of the theme of the school and university in Soviet and Russian cinema of different periods. In the work they used hermeneutic analysis of films (studies stereotypes, ideological content, sociocultural context, character characters and plot development), anthropological (considers a person as a media character based on photo and video materials) and gender analysis (examines the images, position and roles of different characters sex).

Scientists compiled a list of national films on education, it included 351 films, shot from 1919 to 2017. More than half (62%) of them came out during the period of "stagnation" (1969-1985) and in the Russian period (1992-2017). If you distribute films by genre, then most will be a drama (63%), less - comedies (24%), even less - melodrama (11%). Out of the periods listed above, comedies and melodramas about the school were almost never filmed.

Significantly differ the main problems that arise in films of different eras. The first decades of Soviet power are dominated by themes and images associated with the emergence of a new society, the struggle with the remnants of the past. Films of the "thaw" period (1956-1968) often affect world outlook, moral issues, appeal to the personality of the heroes, their choice.

During the period of "perestroika" (1986-1991) social problems are aggravated. In Soviet films, made before 1930, an important role was played by the ideological component. Such a cinema served as an educational goal and was supposed to convey to children and adolescents the ideals and outlook of adults. There were also films in which children played a big role in revolutionary events and the Civil War, films about the re-education of homeless children.

In Stalinism's era (1931-1953), the ideological pressure on the cinema grew even stronger, the films about the school acquired a propagandistic coloring, and their goal was to foster loyalty to the ideals of socialism and the interests of the collective. The filmmakers did not strive to realistically show the school life, they used rather stereotypical subjects and images: an active and selfless student-fighter and his conductor - a respected teacher. During the "thaw" (1956-1968), a growing number of topics, problems and images appearing on the screen. More attention is paid to the inner world, the personal relationships of schoolchildren and teachers, the problems of growing up. Films show changes in the education system, a departure from the rigid framework in teaching, teachers in them acquire the features of real people who doubt and choose their own way.

The period of "stagnation" (1969-1985) brought to the cinema about schoolchildren and university students an even greater variety of images and conflicts, and the adopted course for universal values continued. In the movie there was a place for social problems, teacher fatigue and cynicism of students. In films on the topic about school, ideological notes sound even weaker, the spectrum of social types of students and teachers has expanded. In the last years of Soviet power (1986-1991), the films more clearly reflect the problems of the school, the decline of the prestige of teachers in the eyes of students and society as a whole, the relations between teachers and schoolchildren become more complicated. In films about youth, in particular, students, one of the notable problems is the relationship with parents or teachers, which show a gap in the values of these generations.

Russian films and series about the school (filmed in 1992-2017) are much more often than before, they are entertaining, mostly comedies or melodramas. Their educational function is minimized, the status of a teacher and a school or university noticeably falls, attention is paid in films to the leisure of adolescents, and not to studies or work. "The images of the school, university, schoolchildren, university students, teachers and educators are closely related to the political, economic, sociocultural situation in the country. For example, the degree of relevance of the teacher, his status from the 1920s to the 21st century gradually changed. From a wise mentor, surrounded by universal respect and authority (1920s-1950s) through a crisis of loss of illusions and fatigue (1960s-1970s) to loss of authority, former social status, material (time of "perestroika" and the 1990s) and bureaucratic (and often corrupt) functionality in contemporary Russian cinema. Now our group is working on a second monograph devoted to how the topic of the school and university was reflected in the cinema of Western countries. One of the preliminary conclusions of the scientific team is that it was in the 21st century that the ideas and plots of Russian and Western cinematography came to an agreement about the school and university, which is very well traced, for example, in the Russian remake of the Spanish series "Physics or Chemistry", - told the head of the research, professor Alexander Fedorov.

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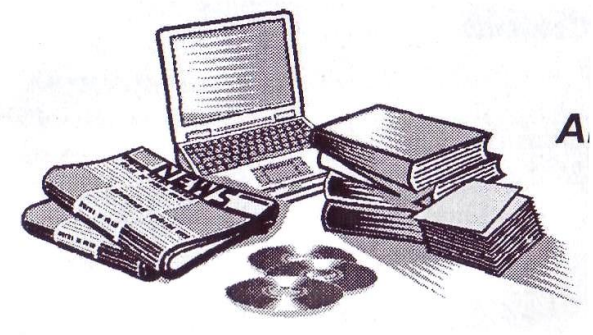

Media Literacy Education

Mass media literacy education in modern Russia

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Abstract. The development of media literacy education in modern Russia, having been for a quarter of a century at the stage of the enthusiasts' experiment, is facing a number of problems. In accordance with UNESCO recommendations, it is necessary: to develop comprehensive programs for media education at all educational levels; training teachers in the field of media education and increasing awareness of media literacy of all stakeholders and organizations in the social sphere; conducting research in the field of media education and the wide dissemination of their results; international cooperation in the field of media education; and most importantly - the wide practical implementation of media education of the population at various levels. In this direction, it is necessary to consolidate pedagogical universities, universities, schools of journalism, libraries, media centers, and media community; coordination of interaction of state structures, already existing media education centers and experimental sites in this field. In a word, it is necessary to introduce media education wherever possible within the curricula (schools, universities), as well as in the context of additional, informal education and self life-long education.

The model of mass media education we have developed, in our opinion, can be adapted to different age and professional groups of the population, but preferably requires, of course, substantial support from the state, media and public structures.

Key words: media education, media competence, media literacy, Russia, school, university, society.

Introduction

After the collapse of the USSR, media education in Russia lost state support, which it received during the years of "perestroika". The Russian Cinematographers Union also stopped financing events that had taken place in the 1960s -1980s under the guidance of the Council for Film Education in School and University, headed by Professor of The All-Russian State Institute of Cinematography (VGIK), I.V. Weissfeld (1909-2003). Nevertheless, many significant events of the first half of the 1990s related to media education were financed by a private company headed by the then chairman of the board of the Russian Association for Film and Media Education, G.A. Polichko (1947-2013). In particular, it was the activity of the film studies Lyceum and Higher Film Education Courses in Moscow (1991-1996). Having given up the business in the second half of the 1990s, G.A. Polichko organized a series of film / media education festivals for schoolchildren in Russian regions.

Another leader of mass media education in Russia in the 1990s, but in the field of research and curriculum design at school, was Chair of the Screen Arts Laboratory of the Art Education Institute at the Russian Academy of Education, Prof. Dr. Y.N. Usov (1936-2000).

A notable metropolitan center of media education activity was the laboratory of technical means of education and media education of the Content and Methods of Education Institute of the Russian Academy of Education, which had existed until 2015 (in different post-Soviet years this laboratory was led by L.S. Zaznobina, A.A. Zhurin and E.A. Bondarenko).

On October 9, 2014, the Association of Media Education Specialists was established in Moscow under the leadership of I.V. Zhilavskaya, the head of the department Chair of citizens' media and information literacy and media education at Moscow State Pedagogical University. Unlike the Russian Association for Film and Media Education, membership in this organization has required fees since its foundation.

As for the regional centers of media education, in the post-Soviet space one can single out the research school "Media Education and Media Competence" at Anton Chekhov Taganrog Institute (where in 2002 the first in the Russian Federation a pedagogical specialization 03.13.30 "Media Education" was opened and then the Master's program "Media Psychology and Media Education"), media education centers in Tver Region (O.A. Baranov, V.V. Soldatov), Voronezh (S.N. Penzin), Perm (P.A. Pechenkin) and Yekaterinburg (N.B. Kirillova, A.R. Kantor). In particular, V.V. Soldatov has been organizing regular children and teen film festivals and conferences on cinema / media education since 2010.

Along with technical progress, the Russian Association for Film and Media Education in 2000 opened the first Russian websites on media education (http://mediaeducation.ucoz.ru - in Russian and English). In the same year, a similar site was created by the Laboratory of technical means of education and media education (www.mediaeducation.ru). In 2012, a new section - "Media Education" appeared on the Internet portal EvArtist (http://www.evartist.narod.ru/mdo/mo.htm). In the same year the site (http://www.stalpenzin.ru) dedicated to life, work, and heritage of one of the founders of media education in Russia - S.N. Penzin (11.11.1932 - 3.08.2011) was launched.

Over the past 25 years, dozens of research projects of Russian media educators have received support from Russian and foreign foundations (the Russian Science Foundation, the Federal Target Program in Education, the Russian Foundation for Humanities, the Russian Foundation for Basic Research, the Presidential Program "Support to Leading Research Schools in Russia", the Ministry of Education and Science of the Russian Federation, Fulbright, DAAD, etc.). For example, in 2008-2009, with the support of the Russian Foundation for Humanities (RGNF, grant No. 08-06-12103v), the project "Compiling and launching the electronic academic library *Media Education*" was carried out (the project supervisor - A.V. Fedorov, the address of the open full-text electronic library "Media Education" is http://mediaeducation.ucoz.ru/load/). In 2011-2012, with the financial support of the Russian Foundation for Humanities (project No. 11-06-12001v), an electronic academic encyclopedia "Media Education and Media Culture" was created (http://mediaeducation.ucoz.ru/news/ehlektronnaja_nauchnaja_ehnciklopedija_mediaobrazovanie_i_mediakultura/2014-01-12 -1).

Russian media educators presented their research findings and teaching practices at major international conferences on media education and information literacy (Paris, 1997, Sao Paulo, 1998, Toronto and Geneva, 2000, Thessaloniki, 2001, Strasbourg: Council of Europe, London, 2002; Baltimore, Montreal, 2003 Petersburg: UNESCO, 2005, Prague, Paris: UNESCO, Graz: Council of Europe, 2007, Madrid: United Nations Alliance of Civilizations, Moscow, 2010-2012, Doha, 2010, 2013, Istanbul, 2013, Bratislava, 2016-2017 and other).

Since 1992, over one hundred and fifty dissertations on media and film education have been defended in Russia, while the share of regional scientific research in media education has

reached 70%. Studies in the field of media education in 1992-2018 were published in over two hundred monographs and textbooks, and about two thousand articles [Russian Science Citation Index, elibrary.ru].

On October 20-22, 2004, in Chelyabinsk, with the participation of the UNESCO Moscow Office and IPO "Information for All", a meeting of the Interregional Round Table "Media Education: Problems and Prospects" was held, where the idea of establishing and launching the regular issue of the journal *Media Education* was introduced. The journal has been published since 2005 (http://www.mediagram.ru/mediaed/journal/).

On 15-16 January 2008, the World Forum of the Alliance of Civilizations was held in Madrid - http://www.madridaocforum.org/, which included the work of the section "Media Education and Media Literacy". On October 29, 2008, the Public Chamber of the Russian Federation held hearings "Information Society: Technological Process or Social Progress?", where presentations on the role of media education in the development of the modern information society by A. Fedorov and N. Kirillova were made.

On November 17, 2008, the Government of the Russian Federation approved the Concept of Long-Term Social and Economic Development of the Russian Federation for the period until 2020. Among the priority directions of the development of information and communication technologies in the Concept, the expansion of the use of information and telecommunication technologies for the development of new forms and methods of instruction, including media education, was singled out. This meant that the need for media education was really recognized at the state level.

In the same year, 2008, the portal "Information Literacy and Media Education" (http://www.mediagram.ru) was launched, which received the aegis of the UN Alliance of Civilizations and was highly appreciated by the manager of Media and Information Literacy and Education initiatives at the United Nations Alliance of Civilizations (UNAOC) Jordi Torrent. This work was also noted by the then Director of the Division, Freedom of Expression and Communication Development, UNESCO, V. Gai, who expressed the opinion, that Russian portal has become an important tool in the development of information and media literacy education.

On May 5, 2009, the problems of media education were discussed in the Moscow City Duma: Moscow secondary schools were recommended to introduce media education classes. On August 6, 2009, the Plenum of the Board of the Russian Union of Cinematographers was held in Moscow, where mass media education issues were also discussed.

In October 2009, Anton Chekhov Taganrog State Pedagogical Institute with the support of the Federal Target Program "Scientific and Pedagogical Human Resources for Innovative Russia 2009-2013" hosted the first in Russia one week, full-time professional development course for young teachers and researchers "Media Education and Media Competence". The main goal of this school was to introduce young researchers and educators to the best theory and practice in the field of media education.

At the end of 2009 a collective monograph was published in the United States: *Issues in Information and Media Literacy. Criticism, History and Policy. Learning*, two chapters of which were devoted to the history and current state of media education in Russia (http://net-workingworlds.weebly.com/media-literacy.html).

In the spring of 2010, the conference "Educational Technologies of the 21st Century. Information culture and media education" took place in Moscow. Media education aspect at this conference was further strengthened in 2011-2014 (in 2014, the initiator of these conferences Svetlana Gudilina organized the International Media Festival for schoolchildren, http://art.ioso.ru/mediafestival/2014/projects.htm).

On April 15, 2010, Moscow State University hosted a meeting of the Council for the Quality of General Education in the Russian Federation under the Presidium of the General Council of the All-Russian Political Party "United Russia". The Council stressed the need to

develop media education in schools and universities. Similar conclusions were drawn on the results of the conference "Current Trends in the Development of Russian Media Education," held June 1-2, 2010 at Moscow State University.

In the resolution of the next plenum of the Board of the Union of Cinematographers of Russia "On Film Education of the Population" (Moscow, April 16, 2012), it was stressed to urgently create a federal state system of film education of the population and promote the prompt implementation of a new educational program "100 best films of Russia and world classics" for school students.

In the same year 2012 Moscow State Humanities University opened a master's program "Media Education". Now this program continues at Moscow State Pedagogical University.

In September 2012, the International Conference "The Current State of Media Education in Russia in the Context of Global Trends" was successfully held in Taganrog. Russian achievements in the field of media education and information literacy were noted in the report of the World Summit on the Information Society of 2012 [Report ..., 2012].

In January 2013 Russian Ministry of Education and Science supported the idea of film education of schoolchildren (RIA Novosti, https: //minobarnauk.rf/presscentre/2986). This trend was reflected in the state program "Development of Education" for 2013-2020 (May 15, 2013 No. 792-r).

In 2014, Paris office of UNESCO published the overview on information literacy resources worldwide [Horton, 2014]. The list of the authors of this publication includes members of the Russian Association for Film and Media Education: N.I. Gendina and A.V. Fedorov.

In 2015-2018, the Digital International Media Literacy eBook Project (DIMLE) was implemented, within its framework Russian researchers A. Fedorov and A. Levitskaya co-authored the Russian edition of the text book *Media Literacy: Keys to Interpreting Media Literacy* together with Art Silverblatt, professor of Media Communications and Journalism and the program facilitator for Media Literacy at Webster St. Louis, a world-renowned expert in media analysis [Silverblatt, Fedorov, Levitskaya, 2016].

On May 23, 2017 in the State Duma Committee for Education and Science held a parliamentary hearing on the topic: "Resources for the development of education and science: educational projects by cinema, television, media, and cultural organizations" [Experience ..., 2017], and November 1, 2017 Rostov-on-Don hosted the conference "Media literate teacher - a guide and guardian in the information world".

On April 3, 2018 Civic Chamber of the Russian Federation held the Round Table "Film Education and Media Pedagogy in Extra-Curricular Education for Children and Youth", at which A.V. Fedorov, E.A. Bondarenko, S.M. Gudilina and other media education experts participated.

Discussion

While in the Soviet period the development of media education in Russia took place mainly within the framework of two leading concepts: aesthetic (oriented to bring up a "high" aesthetic taste mainly on the material of masterpieces of cinema art, in many cases there was also an ideological component) and practical (oriented to teaching practical skills of working with media technology and subsequent creation of media texts), since 1992 the situation has changed. Under the influence of Western media education theories (cultural studies, semiotics, critical thinking, etc.), various media education concepts began to spread in Russia.

Russian media educators, who studied the British experience in the field of media literacy education in the 1990s [Bazalgette, 1989; Bowker, 1991; Hart, 1991; Masterman, 1985, etc.], in particular, the main media education theories (development of critical thinking, protectionist, semiotic, cultural studies, etc.), tried to derive some kind of a universal concept. For example, I.A. Fateeva came to conclusion that only a practical approach (we define it as the theory of media activity) suggests a consistently competent approach to the organization of the learning

process, aimed at the final result of the mutual activity of students and teachers, whereby for both types of media education - professional and mass. The applied nature of media education, its focus on such a sphere of a personality, as experience, requires adequate theoretical positions and appropriate pedagogical tools. Thus, she considers the practical approach to be the starting point of the theory of media pedagogy and the basis for the preference of a particular pedagogical technology [Fateeva, 2007, p. 26]. In this case I.A. Fateeva understands the practical approach (media activity theory) not narrow, only aimed at teaching the audience to use media technology and be able to create and distribute media texts, but as a much wider field of activity, including analysis of media messages / texts [Fateeva, 2007; 2015].

True, such an interpretation goes beyond the traditional understanding of a practice-oriented media education process that does not include an analytic component. Likewise, we can say that media activity lies at the basis of other known media education theories (for example, sociocultural).

But if we agree with the fact that the theory of media activity (including practice and analytics) is synthetic, we will see that it fully correlates with the final result of media education - the media competence of the individual, that is, the whole of its motives, knowledge, and abilities, (indicators: motivational, contact, information, perceptual, interpretative / evaluative, practice-operational / activity, creative), contributing to the selection, use, critical analysis, evaluation, and communicating media texts in different types, forms and genres, the analysis of complex processes of media functioning in society [Fedorov, 2007, p. 54].

However, this interpretation of "media competence" is challenged by some media educators. So, having examined the above indicators of media competence, I.M. Dzyaloshinsky and I.V. Zhilavskaya made, in our opinion, an unproven conclusion, that "all the authors, analyzed by A.V. Fedorov, and he himself, speculating on the indicators of media competence, confine themselves exclusively to the media sphere. As if the ability to consume and produce media texts are needed solely to consume and produce media texts" [Dzyaloshinsky, 2008, p. 88; Zhilavskaya, 2009, p.109].

In this case we are dealing with an absolutely incorrect interpretation of our research, since the above-mentioned indicators of media competence are directly related to various processes (political, economic, etc.) that occur not only in the media sphere but also in society. For example, motives of preferences and / or creation media texts by a person are inevitably connected with his/her moral, political, civic and other attitudes, with a sociocultural context. A similar situation with the evaluation indicator of media competence, as evaluating media texts, people are always relying on their initial moral, religious, political, civic and other positions. Moreover, without analyzing social problems, in our opinion, in general, one can evaluate neither the processes of media functioning nor specific media texts.

However, I.M. Dzyaloshinsky insists on secondariness of the development of media competence of an individual, asserting that the social significance of media education is not so much to increase media competence of an individual, as to form the setting for media activity, controlling the individual's actions aimed at finding (or producing) the information in media space [Dzyaloshinsky, 2008, pp. 90-91]. He lists 6 media activities' "main types": search, acquisition, consumption, communication, production, and distribution of mass information" [Dzyaloshinsky, 2008, p. 93; Dzyaloshinsky, Pilgun, 2011, p. 357-358].

We believe that these six types of a person's media activities, mentioned by I.M. Dzyaloshinsky, obviously lack such an important activity as the analysis of information / media texts, which reduces the media activity of a person to only the practical-utilitarian sphere, that is, to the significantly diminished version of Fateeva's "theory of media activity" [Fateeva, 2007, p. 34].

Among the media activity types I.M. Dzyaloshinsky includes "consumption", "communication", "distribution of mass information", however, they have never been considered

to be the key ones in mass media literacy education [Bazalgette, 1989; Buckingham, 2000; 2003; Gonnet, 2001; Hart, 1991; Kubey, 1997; Masterman, 1985; 1997; Silverblatt, 2001; Potter, 2016; Voznikov, 2007; Zhurin, 2009; Zaznobina, 1996; Kirillova, 2012; Korkonosenko, 2004; Korochensky, 2003; 2005; Fedorov, 2001; Silverblatt, Fedorov, Levitskaya, 2016; Fateeva, 2007; 2015; Sharikov, 1991, etc.]. Of course, "communication" and "distribution" are pivotal activities for media agencies, but as the leading experts in the field of media education rightly believe [Bazalgette, 1989; Buckingham, 2003; Gonnet, 2001; Hart, 1991; Kubey, 1997; Masterman, 1985; 1997; Silverblatt, 2001; Potter, 2016], they are secondary to the development of media competence of the mass audience. A "media active" individual who can create, receive and share text messages (often (deliberately) illiterate), photos, and videos in social networks, nonetheless might be unable to analyze even a relatively simple media text (and as a consequence - in no way can be considered as a media competent person). Numerous sociological surveys of young people is a vivid proof of this fact [Sobkin, Adamchuk, 2006; Soldatov, Nestik, Rasskazov, Zotova, 2013; Tsymbalenko, Makeev, 2015; Tsymbalenko, Sharikov, Shcheglova, 2006; Fedorov, 2007, etc.].

In our opinion, media activity (as interpreted by I.M. Dzyaloshinsky) is an important part of a broader concept - "media competence". Therefore, in this context, the statement that "the social meaning of media education is not so much an increase in the media competence of an individual as in the formation of an attitude toward media activity, ... the further development of media education is associated with the development of a civic approach that is aimed not just at improving the students' media competence, but at enhancing media activity of the population" raises some doubts [Dzyaloshinsky, Pilgun, 2011, p. 353, 365].

In fact, the aspiration to increase the level of citizens' media competence means (among other things) the need to increase the media activity level, and media competence organically includes media activity as an important indicator of the complex result of media education process.

We also find the following I. Dzyaloshinsky's assertion unsubstantiated: the "traditional pedagogical approach to media literacy education, which is limited to analyzing the link "individual - media text", cannot answer the main questions: What is the reason for the existence of such a configuration of the information and media space in modern Russia? Why do media produce such, and not other texts? What should an individual do to not only be protected from the "corrupting influence of the media, but also to seek information necessary to succeed?" [Dzyaloshinsky, 2008, p. 99].

In our opinion, this statement is far from the real state of affairs: pedagogical media literacy education technologies have never been limited to media texts, but have always contributed to the analytic process of differential relationships between media and society [Bazalgette, 1989; Buckingham, 2003; Fedorov, 2003; Gonnet, 2001; Hart, 1991; Kubey, 1997; Masterman, 1985; Potter, 2016; Silverblatt, 2001; Zaznobina, 1996; Fedorov, 2001; Fedorov, 2007; Sharikov, 1991, etc.].

Moreover, whilst I.M. Dzyaloshinsky is convinced that the "traditional" pedagogical "approach to media education" cannot answer the main questions, then how can one be sure that solely the theory of media activity can give the same answers to the same questions (difficult and complex)?

Probably, these and other questions connected with the process of media education and media activity may prompt answers of varying degrees of validity and depth, regardless of whether they are answered by journalists, sociologists, teachers, cultural studies researchers, political scientists or representatives of other groups and communities.

In our opinion, I. Dzyaloshinsky's point that the "pedagogical approach" is supposedly directed mainly at protecting from media influences and does not touch upon the topic of finding the information necessary to succeed in life (in fact, the "protectionist/inoculatory" approach is

just one of the branches of media education that has long since retreated to the background, naturally giving way to social, cultural, and other approaches) [Bazalgette, 1989; Buckingham, 2003; Fedorov, 2003; Gonnet, 2001; Hart, 1991; Kubey, 1997; Masterman, 1985; Potter, 2016; Silverblatt, 2001; Fedorov, 2007; Sharikov, 1991, etc.].

I. Dzyaloshinsky also argues that the further development of media education is associated with the development of a civic approach that focuses not just on improving the media competence of students, but on increasing media activity of the population. "That, in turn, will stimulate the development of civil communications, ensuring the formation and development of civil society" [Dzyaloshinsky, 2008, p. 99]. Similarly, I.V. Zhilavskaya insists that "media education is the activity in the field of media, the work of consciousness and subconsciousness, the analysis and correlation of self and society with global problems of the media-saturated environment. In fact, media education is a form of civic education. It allows young people to become responsible citizens, who understand how their country, hometown, and the rest of the world lives" [Zhilavskaya, 2009, p.75].

Definitely, media education includes teaching and learning about democracy and civil responsibility [Buckingham, 2000; Gonnet, 2001, p. 24; UNESCO, 2001, p. 152; Korochensky, 2003; Fedorov, 2001; 2003; 2007, p. 370, etc.]. At the same time, if from among the whole variety of media education tasks one puts forward primarily a "civic approach", then it is more logical to engage in civics or social studies, political education, because the tasks of media literacy education [Potter, 2016; Silverblatt, 2001, etc.] are much broader.

The erroneous approach of I. Dzyaloshinsky and I. Zhilavskaya, in our opinion, stems from the fact that both researchers "forget" that the multifaceted notion of media competence, although being based on the core ability of an individual to analyze the relationship between media and society and media texts of various kinds and genres, nonetheless seamlessly integrates media activity.

Consistently proceeding from the priority of "media activity", I.V. Zhilavskaya once again groundlessly claims that "the overwhelming majority of scientific articles and dissertations that somehow affect the issues of media education are related to the field of pedagogy and practically do not investigate the productive function of media education in relation to the phenomenon of media" [Zhilavskaya, 2009, pp.104-105]. Most likely, I.V. Zhilavskaya's statement is due to her clearly insufficient knowledge of the history of media education development - both globally, and in Russia. After all, it was precisely the "productive function of media education" that the pedagogical models of Russian media educators were built on in many respects both in Soviet and post-Soviet times [Baranov, 1979; 2002; Zaznobina, 1998; Penzin, 1987; Spichkin, 1999; Usov, 1989; Sharikov, 1990; 1991, etc.].

However, disregarding this successful experience, I.V. Zhilavskaya (co-authored with D.A. Zubritskaya) writes that in the USSR "active practical work was carried out in schools, universities, film clubs by experts in film education Y.N. Usov, I.S. Levshin, Z.S. Smelkov, Y.M. Rabinovich, S.N. Penzin, O.A. Baranov, S.M. Ivanov, E.V. Gorbulin, E.N. Goryukhin" [Zhilavskaya, Zubritskaya, 2017, p. 50], turning Elvira Goriukhina (1932-2018), Inna Levshina (1932-2009), Zinaida Smelkova, Svetlana Ivanova and Yevdokia Gorbulina into male persons. This fact raises some serious doubts if I. Zhilavskaya and D.A. Zubritskaya have really studied the work of these prominent Russian media educators.

Most likely, I.V. Zhilavskaya and D.A. Zubritskaya did not study the practical approach to media education activities of an important French educator Célestin Freinet (15.10.1896-7.10.1966), largely based on the media activity of schoolchildren. Otherwise, how can one explain that an internationally recognized classic of education, contrary to the tradition long established in the Russian language [Френе, 1990; 1996], is present on the pages of their book as ... «Селестин Фрейне» [Zhilavskaya, Zubritskaya, 2017, p. 12].

It should be noted that the above errors appear on the pages of the textbook for universities "The History of the Development of Media Education" [Zhilavskaya, Zubritskaya, 2017], which briefly (unfortunately, not always accurate) render the contents of three our monographs on media literacy education [Fedorov, Chelysheva, 2002; Fedorov, Novikova, 2005; Fedorov et al., 2014].

Regrettably, insufficient investigation of the history of the development of Russian media education is characteristic of many representatives of the *journalists'* media education approach. For example, in the book "Media education in school: a collection of syllabi" [Media Education ..., 2010], published by a team of authors affiliated mainly at the Faculty of Journalism of Moscow State University, there is not a single reference to the works of such well-known Russian film/ media educators of the 1960s - 1990's as OA. Baranov, L.S. Zaznobina, S.N. Penzin, L.P. Pressman, Y.M. Rabinovich, Y.N. Usov, et al.

And even on the whole very useful monograph by A.A. Zhurin, devoted to integrated media education in secondary school, contains some avoidable inaccuracies. Thus, A.A. Zhurin asserts that "media education according to S.N. Penzin, the so-called Kurgan experience..." [Zhurin, 2009, p. 285], whereas the well-known media educator S.N. Penzin (1932-2011) worked in Voronezh and had nothing to do with the film / media education process in Kurgan. But unmentioned Y.M. Rabinovich (1918-1990) was actually the head of the film education movement in Kurgan [Rabinovich, 1991].

Let's go back to the so-called interactive (journalist) model of media education suggested by I.V. Zhilavskaya, "which should be distinguished from the pedagogical model. The basis for distinguishing these models is the spatial and role arrangement of participants in media education activities in the existing coordinate system" [Zhilavskaya, 2009, p. 106]. Justifying this model, I.V. Zhilavskaya [Zhilavskaya, 2009, p. 177] relies on the concept of the *Russian module of media education* [Vartanova, Zasursky, 2003, p. 5-10], which lists the key aspects of media education (media agencies, media categories, media technologies, media language, media audience, and representation). Meanwhile, the "Russian module of media education" of 2003 is actually a translated from English concept developed in the UK in the 1990s [Bazalgette, 1991, p. 8; Bazalgette, 1995; Hart, 1991, p. 13; 1997, p. 202], that was introduced to Russian media educators personally by C. Bazalgette who presented her report at the Russian-British seminar on media education in Moscow [Bazalgette, 1995].

As one of the main advantages of the journalist model of media education developed by I.V. Zhilavskaya, the focus on a broad audience is positioned [Zhilavskaya, 2009]. However, pedagogical media education models are aimed not only at schoolchildren and students, but as well at different groups of population, people of different ages and professions [Baranov, 2002; Zaznobina, 1998; Lazutkina, 2015; Kirillova, 2005; Penzin, 1987; Saveljeva, 2017; Spichkin, 1999; Usov, 1989; Fortunatov, 2009; Hilko, 2007; Sharikov, 1991; Chelysheva, 2008, etc.], therefore the journalist model of media education does not take precedence over the pedagogical one in this aspect.

Moreover, we believe that I.V. Zhilavskaya artificially shares communicative strategies aimed at "impact" (pedagogical models of media education) and "interaction" (journalistic model of media education) [Zhilavskaya, 2009, p. 107], because pedagogy (incl. media pedagogy) has long ago shifted from the traditional teacher-centered to the student-centered paradigm. In "pedagogical media education", active learning strategies aimed at cooperation, interaction, creativity and critical thinking development, have been implemented for over several decades [Baranov, 1979; 2002; Bondarenko, 2009; Gudilina, 2007; Zhurin, 2009; Zaznobina, 1998; Penzin, 1987; Polat, 2001; Spichkin, 1999; Usov, 1989, etc.].

Zhilavskaya's comparison [Zhilavskaya, 2009, p. 107] of motivation levels in pedagogical and journalistic media education models also seems quite controversial. The assumption that the subjects of the journalistic media education model (i.e. journalists, directors,

camera men, media managers, etc.) have (in contrast to teachers) a high level of *media education* motivation, is questionable, and, unfortunately, not confirmed by real actions / work of the vast majority of these representatives of the media community.

Following the western model, most Russian media structures are guided mainly by commercial and / or political goals, not by media education goals, when creating media texts [Sharikov, 2005, p. 100-105, 137-140]. The "boomerang effect" seems to take place: "a poorly educated audience negates all efforts in the field of improving the quality of the functioning of the media and vocational training institutions. The reason for this is the phenomenon of "communicative aberration", a lack of the recipients' understanding of the messages intended for them, which forces professionals to lower their aesthetic, moral, intellectual level. This trend is most clearly manifested in the current commercialization of national media" [Fateeva, 2007, p.35].

Certainly, in a wide range of modern media channels, there are such as "Russia-Culture" (a channel specifically broadcasting culture, history and arts-oriented shows) but overall, international media agencies (and Russian media are not exception), are very long way away from the genuine media education motivation and effectiveness.

I.V. Zhilavskaya asserts that the effectiveness of the journalistic media education model is manifested in "the formation of a communicative environment on the basis of mutually beneficial cooperation with the audience, the formation of media's positive image, attracting the audience, increasing their circulation, ratings, and profit" [Zhilavskaya, 2009, p. 107], which, allegedly, is much more effective than pedagogical models of media education aimed at creating a "society of media-competent citizens".

Let us divide the above claim in two parts. One can concede that "media agencies shape a communicative environment" and media's image, wishing to lure the audience in various ways, and thus to raise the ratings, box office and circulation (although, the humanistic tasks of media education do not have anything to do with this). But the assertion that this process is preferable to the aspiration of supporters of pedagogical models of media education to create a "society of media competent citizens" seems on more dubious ground.

Thus, the journalistic media education model suggested by I.V. Zhilavskaya, in our view, is rather far from reality and is utopian in nature. Idealism of the model is realized also by I.V. Zhilavskaya herself, she recognizes that "today not all media CEOs are ready to set themselves the task of increasing the level of the audience's media competence and to provide targeted input into media education activity. Moreover, many media pursue different goals: with minimized costs, they will get a quick and maximum profit. This is possible in the case of exploiting human weaknesses and basic needs. Media education not only does not contribute to this, it also hinders" [Zhilavskaya, 2009, p.108].

It seems that such a situation in the global media will continue not only today, but tomorrow, and beyond, and this, alas, concerns the vast majority of media agencies in the world. We agree with A.P. Korochensky that "the practical implementation of the tasks of forming a rationally critical citizens' communication culture on the basis of the development of independent rational-critical thinking encounters a number of significant hindrances and difficulties. This cannot be explained only by the underdevelopment of the institutions of media education or by the incompleteness of conceptual elaboration of the goals, methods and content of activities in this field of pedagogy (although both of these phenomena actually take place). Large-scale "achievements" of the mass media in manipulating the consciousness and behavior of the audience for political and commercial purposes; progressive irrationality of the images of "media reality" formed by the means of mass communication; intellectual passivity and emotional infantilism of a significant part of citizens in the face of negative media influences - all this is being observed both in Russia, other countries where mass media education passes the

stage of formation, and in the countries where it has already become an obligatory component of the educational process at various levels" [Korochensky, 2005, p. 37-38].

One way or another, the subject of media education and media culture attracts a growing number of researchers, not only because media culture is the dominant culture of the information society, where traditional and electronic media are recreating the sociocultural picture of the world through verbal, and visual images; culture-universe, having absorbed the functional diversity of mass, folk, elitist cultures and their modifications, ontologically rooted in human life; culture-meta-message about the worldview of mankind [Voznikov, 2007, p. 61-62]. Continuing the discussion with his major policy article "On the Need for Reconceptualization of Media Education", A.V. Sharikov [Sharikov, 2012, p. 61-76] argues that it is not enough to consider only the processes of mass communication, ... because there are non-mass forms of media as well [Sharikov, 2012, p. 66-68].

Hence, researchers appreciate the interdisciplinarity of media literacy education that uses a wide range of developments in pedagogy, psychology, sociology, philosophy, cultural studies, arts, linguistics, political science and other sciences. This accounts for the attempts to include media education and media culture in a generalized scientific context. After R. Debray [Debray, 1991] N.B. Kirillova [Kirillova, 2012, p. 6-7] began to promote medialogy as a synthetic science based on the foundations of media, cultural, social, philosophical, semiotic, political, pedagogical, psychological and other theories of the humanities.

Recently, media education has received support of representatives of the Christian church. Thus, nun Sofia, the president of the annual International Orthodox Sretinsky Film Festival "Meeting", conducts a large-scale film education activity, targeted primarily at young generation. Within the framework of this work, a teaching manual "Using the Potential of Spiritually and Morally Charged Films in Modern School" [Atrihalova, Ksenofontov, 2010] and a DVD collection for schoolchildren and young people was produced.

Media literacy education in the XXI century is generating great public interest throughout the world. For example, the European Parliament resolution of 16 December 2008 on media literacy in a digital world maintains 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; calls for media literacy to be made the ninth key competence in the European reference framework for lifelong learning set out in Recommendation 2006/962/EC; recommends that media education should, as far as possible, be geared to practical work and linked to economic, political, literary, social, artistic, and IT-related subjects, and suggests that the way forward lies in the creation of a specific subject – "Media Education" – and in an interdisciplinary approach combined with out-of-school projects; recommends that educational establishments encourage the development of media products (printed page, audio/video new media) in a manner involving both pupils and teachers, as a way of providing practical training in media literacy; calls on the Commission, when, as announced, it lays down the media literacy indicators, to take into account both the quality of school tuition and teacher training in this field;...maintains that media education is a matter of particular importance in special schools, given that, when people have disabilities, the media can often do a great deal to overcome obstacles to communication; 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 familiarise 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].

In recent years, UNESCO has begun to connect the tasks of developing media competence with information literacy. 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].

The synthesis of media education and information literacy / culture has been investigated in dozens of articles by Russian researchers [Gendina, 2013; 2017, etc.].

The process of media education development in Russia has also become the subject of research by some foreign authors [Burke, 2008; Petzold, 2008, pp. 17-18, 45; Yoon, 2009, pp. 189-213]. However due to the language barrier, unable to read authentic Russian-language sources, their research is limited by brief rendering of our research team's works published in English.

Results

I.A. Fateeva [Fateeva, 2007, pp. 144-145] reasonably identifies a number of problem areas for the development of mass media education in the Russian Federation:

- the underdevelopment of mass media education in formal media education institutions (secondary and professional), except for media departments at universities;
- weak media education programs for the adult population;
- lack of proper attention to the issue of teacher training in media education;
- excessive isolation of different levels of education and different thematic educational programs that do not meet modern requirements of transparency and flexibility of education;
- weak partnership relations between education institutions, media business and other interested parties.

In our opinion, one can add some more difficulties in the development of mass media education, such as: the reluctance of the universities' administrations to take concrete steps to introduce media education courses (although there are ample opportunities in the spectrum of the disciplines of the regional component and elective courses approved by universities); traditional approaches of the structures of the Ministry of Education and Science of the Russian Federation, actively supporting training courses in IT and computer applications with much less attention to media literacy.

Meanwhile A.P. Korochensky raises a number of acute problem issues that go beyond the usual framework of organizational and capacity difficulties:

Whether the idea of forming a rational, critical media culture is an illusion that disguises the impossibility of realizing in this socioeconomic and cultural contexts the declared humanistic concepts of preparing citizens for life and activity in the information age?

Is it possible to advocate for a rational, critical communication culture in a social environment where there are powerful tendencies working specifically to reduce the level of critical awareness of recipients of media information? Under these circumstances, does the attempt of a local social design (what the project of educating media literate audience actually is) have a chance to succeed?

Furthermore, he points out that for individuals as well as for human communities at large, the instincts, unconscious impulses and emotions play a very significant role. And the effective use of modern mass media technologies aimed at influencing the collective unconscious, suppressing the rational reaction of people, is a vivid confirmation of this. In this regard, it is legitimate to ask whether the ideal of rational-critical communication culture is a phantom, a purely speculative goal, unattainable due to the immanent characteristics of the human personality and human communities?

Finally, the researcher questions whether the critical autonomy of an individual in communicating with the media is the myth that conceals the failure of real emancipation and

self-emancipation of citizens from manipulative media influences and other harmful effects of the media [Korochensky, 2005, pp. 41-42].

The questions raised by professor A.P. Korochensky are really thorny. But if to accept the illusory of the very aim of media education, the implementation of which is hampered by the powerful forces of commercial media, human instincts, etc., one will probably have to recognize the futility of education in general. And with all of its, if not irreproachable development, human civilization has proved, that all its achievements are the result of education process, which has always faced a lot of difficulties.

Yes, the task of raising masses' media competence, no doubt, may seem utopian, however, we are convinced that we should strive for this.

The research group ZIRCON for a number of years conducted mass surveys of Russian population in order to reveal the levels of media and information literacy: All-Russian representative sample of at least 1600 respondents - in the studies in 2014-2015 (1602 respondents); regional, using representative samples in 10 regions of the Russian Federation with at least 500 respondents in each (total 5011 respondents) [Zadorin, Maltseva, Shubina, 2017, p. 126]. As a result, it was revealed that in 2015 "a low level of media literacy is characteristic for 26% of Russia's population" [Zadorin, Maltseva, Shubina, 2017, p. 128]. However, the levels of media literacy / media competence vary widely by region, so, for example, in the Astrakhan region, a low level of media literacy is 44% [Zadorin, Maltseva, Shubina, 2017, p. 134]. At the same time, according to ZIRCON, about 40% of the population lacks the ability to verify and critically evaluate information using alternative sources of information [Zadorin, Maltseva, Shubina, 2017, p. 128].

However, due to the fact that ZIRCON surveys are largely based on the results of individuals' self-assessment, the real state of affairs with media literacy / media competence in Russia is likely to be even more alarming. In any case, our local ascertaining studies of media competence in the student environment [Fedorov, 2007; Levitskaya, Fedorov, and others, 2016] show that with an in-depth analysis of the audience's knowledge and skills in the field of media culture, the percentage of low media competence is much higher, while the percentage of high media competence level is, alas, much lower than the results of ZIRCON's surveys.

As early as in 2007, we developed a model for the development of media competence and critical thinking of students at a teacher training university [Fedorov, 2007, p. 138-146]. The time seems to have come to expand and adapt this model, suggesting a universal (suitable for various ages mass audience) media education model.

Thus, having analyzed various foreign and Russian approaches [Bazalgette, 1989; Buckingham, 2000; 2003; Gonnet, 2001; Hart, 1991; Kubey, 1997; Masterman, 1985; 1997; Silverblatt, 2001; Potter, 2016; Silverblatt, 2014; Vozchikov, 2007; Zhurin, 2009; Zaznobina, 1996; Kirillova, 2012; Korkonosenko, 2004; Korochensky, 2003; 2005; Fateeva, 2007; 2015; Sharikov, 1991, etc.], we have developed the following model of mass media education:

Basic definitions:

Media education is the process of personal development with the help and on the material of mass media aimed at developing the media communication culture, creative, communicative abilities, critical thinking, comprehensive perception, interpretation, analysis and evaluation of media texts, teaching various forms of expression through media technology, resulting in media literacy. There is also a point of view according to which media literacy is part of a broader and more capacious concept - information literacy. This trend is finding more and more supporters today, although there are a lot of terminological differences. Main directions of media education are: media education of future professionals in the field of mass communication - journalists, editors, directors, producers, actors, camera men, etc.; media education of future teachers; media education as part of the general education of schoolchildren and students at secondary schools, colleges, universities. It can be integrated with traditional disciplines or autonomous (elective,

etc.); it may take place in institutions of additional education or leisure centers; it may be distant or face-to-face; it may be life-long learning. A positive result of media education is the personality's media competence – i.e. the entirety of its motives, knowledge, abilities, [indicators: motivational, contact, information, perceptual, interpretative (evaluative), practical-operational (activity), creative] facilitating the choice, use, critical analysis, evaluation, creation and communication of media texts in various forms, and genres, the analysis of complex processes of media functioning in society" [The Big Russian Encyclopedia, V. 17, p. 480].

Media competence of a person is a set of skills (motif, contact, information, interpretation / evaluation, activity, creative) to select, use, critically analyze, evaluate, communicate and create media texts in various forms, and genres, analyze complex processes of media functioning in the society.

Conceptual ground: the synthesis of cultural studies, sociocultural and practical theories of media education.

Purpose: development of the media competence of an individual (i.e. media communication culture, creative, communicative abilities, analytical thinking, the ability to create, share, interpret, analyze and evaluate media texts of different types and genre, the role and functions of media in society).

Objectives: developing the following audience's skills:

- hands-on, creative (search, creation and sharing media texts of various kinds and genres, humane and ethically correct messages);
- analytical (analysis and assessment of the role and functions of media in society, media texts of various types and genres);

Methods of media competence's development (should be adapted depending on age or/and profession of the target audience):

1) by the sources of knowledge: *verbal* (lectures, talks, discussions, including the creation of problem situations); *visual* (demonstration of media texts, illustrations); *practical, learning-by- doing* (including games, role plays, hands-on activities, etc.).

2) by the level of cognitive activity: *explanatory-illustrative* (communication of certain information about the media sphere and media education, perception and assimilation of this information by the audience); *problematic* (problem analysis of certain situations in the field of media and / or media texts in a sociocultural context aimed at developing analytical thinking and media competence); *research* (the organization of research activities of the audience associated with the media).

The main constituents of the media education curriculum (based on key aspects of media education such as "media education", "media competence", "media literacy", "media agencies", "media categories", "media technologies", "media language", "media representations" and "media audiences", etc.):

- place and role, media and media education functions in the modern world, types and genres, media languages (the level and scope of this knowledge depends on the age and other characteristics of a particular audience);
- basic terms, theories, key aspects, approaches related to media culture (for high school students and older audiences);
- main historical stages of the development of media culture around the world (the level and scope of this and following components depend on the age and other characteristics of a specific audience);
- analysis and evaluation of the functioning of media and media texts of different types and genres in a sociocultural context;
- technologies for creating and communicating media texts of various kinds and genres.

Areas of application: schools, secondary special educational institutions, higher education institutions, professional development courses, additional education institutions and

leisure centers; distant media education courses; independent (continuous) media education (may be life-long).

The main sections of the contents of the media education program (concerning the study of such key notions of media education as "media education", "media competence", "media literacy", "media agencies", "media categories", "media technologies", "media language", "media representations" and "Audience of media", etc.):

- place and role, media and media education functions in the modern world, types and genres, language of the media (the level and scope of this knowledge depends on the age and other characteristics of a particular audience);
- basic terms, theories, key concepts, directions related to media culture (for high school students and audiences older than school age);
- the main historical stages of the development of media culture in the world (the level and scope of this knowledge depends on the age and other characteristics of a specific audience);
- analysis and evaluation of the functioning of media and media texts of different types and genres in a sociocultural context (the level and scope of this kind of knowledge and skills depends on the age and other characteristics of a specific audience);
- technologies for creating and distributing media texts of various kinds and genres (the level and scope of this kind of knowledge and skills depends on the age and other characteristics of a specific audience).

Areas of application are: schools, secondary special educational institutions, higher education institutions, professional development courses, additional education institutions and leisure centers; distant media education courses; independent (continuous) media education (may be life-long).

In our opinion, this model of mass media education in the most general form can be presented in the following form (Fig. 1):

1) *diagnostic (ascertaining) component*: ascertaining levels of media competence of the population (different age and professional groups) at the initial stage of training;

2) *the content-goal component*: the theoretical component (a unit on history and theory of media culture) and the practical component (a unit on activities aimed at selection, creation and correct distribution of a variety of media texts, a unit on analytical activity: developing people's skills to analyze media texts of various types and genres);

3) *the efficiency component* (a unit of the audience's final survey, test, and a unit of analysis of the levels of development of the audience's media competence of different age and professional groups after training in the field of media culture).

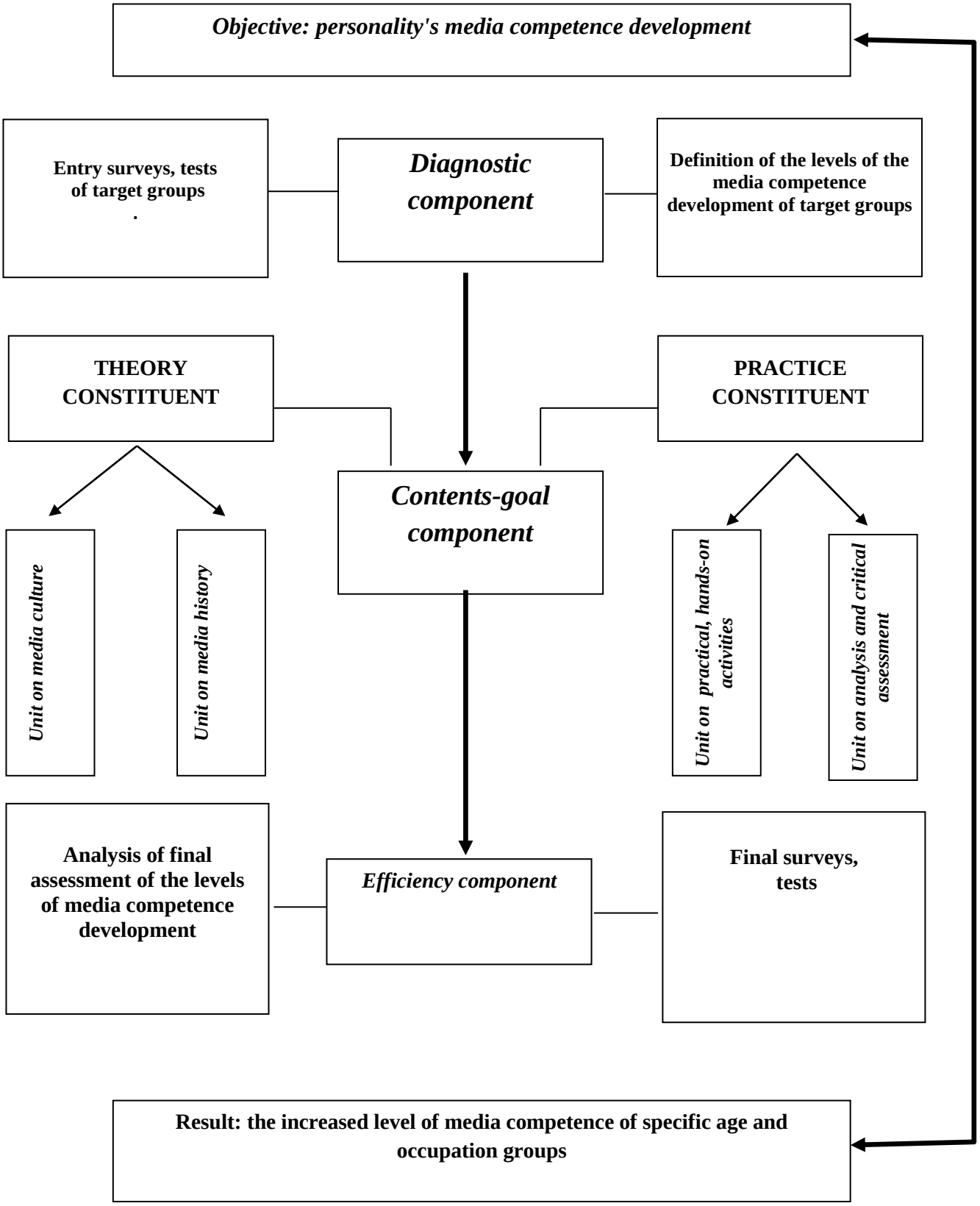
The necessity of the diagnostic and efficiency components of the model is justified by the fact that both at the beginning and at the end of the implementation of the main structural units it is important to have a clear idea of the entry media competence level of a particular segment of the audience. First - to specify the syllabus to reach media education objectives. Finally - to determine the efficiency of the media education course, adapted for a particular age and profession of the audience.

Such diagnostics is possible both within educational institutions [Fedorov, 2007; Levitskaya, Fedorov, etc., 2016], and out of them [e.g. research of the level of media literacy of the population on a national scale: ZIRCON, 2012; Zadorin, Maltseva, Shubina, 2017, p. 123-141].

In order to implement this model comprehensively, in our opinion, it is necessary to use the following indicators for the audience's development of media competence: 1) *motivational* (motives of contact with media texts: genre, thematic, emotional, epistemological, hedonistic, psychological, moral, intellectual, aesthetic, therapeutic, political, economic and etc.); 2) *contact* (the frequency of contact with media texts); 3) *information* (knowledge of terminology, theory and history of media culture, the process of mass communication); 4) *evaluative* (the ability to

interpret, analyze media texts); 5) *practice and activity oriented* (the ability to create and communicate one's own media texts).

Fig.1. Model of mass media education



Conclusions

Thus, the development of media education in modern Russia, having been for a quarter of a century at the stage of experiment of enthusiasts, is being challenged by a number of problems. In our opinion, in line with the UNESCO recommendations [UNESCO, 2001; Moscow Declaration ..., 2012], it is necessary to develop comprehensive programs on media education at all educational levels; to train teachers in the field of media education and to increase awareness of the media literacy importance of all stakeholders and organizations in the social sphere; to facilitate researches in the field of media education and a wider dissemination of their results; to set up international cooperation in the field of media education; and most importantly - to translate research into practice - to implement media education curriculum at various levels. Obviously, the consolidation of pedagogical departments and universities, schools of journalism, libraries, media centers, and also the media community, interaction between state structures, existing media education centers and experimental sites in this area is needed. In a word, as stated in the UNESCO documents [UNESCO, 2001; Moscow Declaration ..., 2012], it is necessary to introduce media education wherever possible within the curricula (schools, universities), as well as in the framework of additional, informal education and life-long self-education.

The model of mass media education of the population developed by us, in our view, can be adapted to different age and occupational groups, but ideally requires, of course, substantial support from the state, media and public structures.

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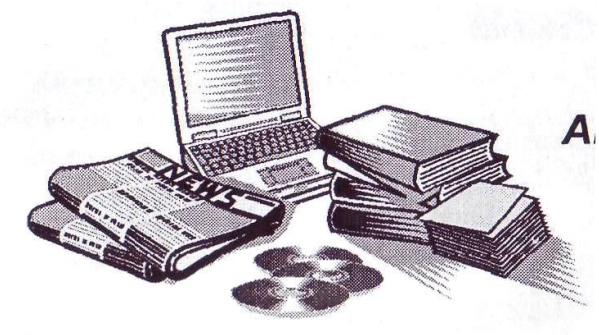

Media Literacy Education

Network news and the problem of the media perception culture

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Abstract. The article is devoted to the key problem of media perception associated with the study of the process of organizing the verbal means of transmitting situational news to the reader's mind. The authors examine the content of web-portals information, as well as set the task to identify the culture-forming factors of readers' perception and interpretation of news media texts. From the positions of a communicative-pragmatic approach to the media environment, consideration is given to the logical-semantic, as well as the ethical-speech aspect of presenting information about new events of the day to the addressee. The revealed peculiarities of translating and perceiving the sense of a situational report about the changes that have occurred in the life of the society are analyzed on two levels. Methods for translating the meaning to readers are considered on the level of verbal representation of the news in mass media; reception is considered at the level of its decoding. Factors that negatively affect the interpretation process are analyzed, identifying elements of news reports in electronic mass media that make it difficult. A model of the behavior of a modern media news reader«in the cultural context» is proposed as a model of the reader perception of the media news information consumer. The results obtained in the experimental study of the media news perception in two different age groups allow us to talk about the causes of destruction in the communicative process: the lack of the connection between the headline of the news and its text, sense distortions, leading to negative reader effects. The focus of the research on the culture of media perception is the problem of resolving the conflict of meanings in the course of building logical and semantic connections between the headline and the main news text. The results of the research contribute to the study of the media perception of the news content, the culture of reading modern online news.

Keywords: media culture, media perception, operative news content, reading culture, interpretation, reader effects.

Introduction

Today, electronic media occupies a special place in the media environment, influencing the formation of the societal media culture, as well as the value structure of its subjects primarily in the youth environment, since the main users of the Internet is the age group from 18 to 34 years. According to a sociological poll conducted by the Russian Public Opinion Research Center in January 2018, the choice in favor of electronic versions of newspapers and magazines has grown twofold over the past four years, with the growth of preferences primarily due to youth groups.

Search engines, integrators and instant messengers are noted to be increasingly used so as to navigate in the information flow [Digital Media Age: Paper Against the Screen, 2018]. The tool of mass communication in the field of the Internet resources is the news text, which is a mini-statement - a «message» that causes or does not cause a response - leads (or, on the contrary, does not lead) the reader to the decision to «*read on», «read more»* and go to the full version of the message in the main text.Questions how the process of perceiving the headline in the reader's mind works, how the expectation of the further message development is formed and how the interest in reading the news media text arises are closely related to the study of the culture of perceiving verbal information in the era of the priority of visual world image representation in mass media. E.L. Vartanova stresses that it is impossible «to leave behind ... the forms of audience's using media, their possible influence on the audience behavior - that is, the forms of media consumption: it is necessary to build the dynamics of media use into social processes, into the dynamics of not only public, but also individual development» [Vartanova, 2017, p. 10].

The purpose of news journalism, in the view of the theorists of the mass communication science, is to provide/give the reader «situational knowledge about changes in reality» with the aim of «enhancing the reliability of social orientation and, therefore, strengthening the stability of the society» [Lazutina, 2012, p. 51]. It is noted that such knowledge does not pretend to be «absolutely true and absolutely representative» [ibid., P. 56]. Nevertheless, the need for news is stable, and the ability to navigate the information field of new events and to interpret adequately the meaning of a news product is part of the reader's culture as a media consumer. News fills everyday life with colors of life in its various forms, allows you to be always aware of the events, to feel like an eyewitness of what is happening, to feel the «pulse of the time». The meaning of N. Rothschild's phrase «who owns the information, he owns the world», remains relevant not only in the business world, but also on a less global scale. To be «unaware» of news about the events taking place in the world means to be outdated, «to become obsolete» - hence, to stop being a mobile, erudite, interesting personality.

Modern news content stimulates the work of interpretation mechanisms in the reception process with the help of hypertextuality, providing a one-stage transition to the full news version in case of interest to read the text about a new event. Media culture, including electronic media, acts as an «integrator of a new media environment», providing «a person's advancement to a new type of thinking based on information awareness» [Kirillova, 2017, p. 39]. Receiving news refers to everyday practices that require a «daily action» of the personal culture of interaction with media regulating social processes [Sergeeva, 2011, p. 12]. Having received a cognitive signal about situational and actual information, the reader's consciousness reacts, driven by curiosity, with a sense of interest in clarifying a specific situation. The recipient at the same time manages the boundaries of the text, using the options for its «deployment», instantly appearing on the web-page with the full version of the outlined events.

It is important for a person addressing online information sources daily or even sporadically to be, first, well-versed in the practically limitless Internet space. Reading news is not accidentally seen as a factor of negative impact on the individual: news leads to permanent stress, and psychologists advise to limit viewing news, as an uncontrolled information flow can adversely affect mental health. Psychiatrists believe that you need to choose a reliable source of news, which does not pursue sensationalism. The names of online articles on this subject (for example, «Quick reading: how not to go crazy about bad news», «Information diet: why news spoil our lives») eloquently testify the need to approach media consumption consciously. Reacting to the hyperlink headlines with «buildup» announcements in some news aggregators (see, for example, mir-press.com), a user can happen to appear on media sites with disgusting photos and texts of «tabloid» subjects. According to a sociological study of the young people's perception of the Internet news, «respondents note the fatigue with the unstructured news flow, make efforts to filter it, form an individual news feed» [Cherevko, Dunas, Tolokonnikova, 2018,

p. 22]. The costs of «news consumption» require a study the culture of media perception of texts about the events taking place in the world.

This problem is part of the research field of the societal and individual information cultures, since it is in the process of media consumption that they interact. By absorbing new information, the addressee realizes how important the news is for himself, determines how it can affect his interests. Such reading is considered conscious, reflexive.

It should be noted that the formation of a key component of media literacy as the main factor in perceiving information depends not only on the personal characteristics of its consumer, but also on the degree of adequacy of the speech form for the delivery of a news report. The optimal choice of the language method of information transfer determines, in our conception, some criterion of the adequacy of the transmitted news text. At the level of perception, the result of this choice essentially predetermines the accuracy of the consumer's reciprocal action (reaction). The subject of information perception values such qualities of the news media text as absence of ambiguity in understanding, clarity, and text consistency and coherence of the perceived message.

At the level of the addressee, a credibility strategy is recognized the key communication strategy of the media information discourse, since the reader refers to news texts in order to not only be aware of current events, but also to have an objective, independent of journalist interpretation, view of the facts «corresponding to one's own cognitive and worldview picture» [Klushina, 2013, p. 43].

Comparison of expectations, requests, needs of readers of different ages and specificfacts of information transfer in the online media will allow to determine the directions of searching for culture-forming signs of media perception.

Materials and methods

Studying the problem of media perception culture - as well as the practical tasks of improving media literacy resulting from it - requires addressing to the information message texts.

In order to identify the properties of news content influencing the perception of the media message meaning, the task was to determine what «internal» factors affect the process of its interpretation and generally provide a communication culture. To solve this problem, it was necessary to identify ways of translating the meaning to readers at the level of verbal representation of the news. There was conducted a content analysis of the event series of electronic media, dated March 2018, including text materials of a number of Russian-language electronic media news sites (RIA Novosti, Rbc.ru, Pravda.ru, Kp.ru, Gazeta.ru, Lenta.ru, Dni.ru, Rambler News Service, Interfax, Vesti.ru, newsru.com, newsland, Mediasostav, etc.).

After collecting the data that included 200 news texts, the following procedures were used: determining the nature of the verbal means presenting the facts in the headlines; matching headlines and the body of the text; identifying ways of presenting information that hamper the process of media perception or cause the addressee to refuse it.

To solve the second problem - to identify the features of the reception of the meaning of the situational report on new facts in the life of the society at the level of its decoding, an experimental study was carried out in two age groups. The first (focus) group included the second- and third-year students of the Institute of Humanities and Social Sciences of the Vyatka State University (the average age is 20 years). The second group of middle-aged students (from 38 to 45 years) was formed of retrainees of courses for medical workers in the city of Kirov. 60filledformswerecollectedafterawrittenquestionnaire.

3 blocks of media news text materials were presented to respondents, and they were suggested a task that allows to judge about preferences concerning the form of the news verbal presentation. The experimental material was formed on the basis of the facts collected during

the content analysis of the news flow for March of the current year. Both groups, in accordance with the method of subjective choice, were proposed:

1) to note the headline of the news, which caused the desire to have a look at it (12 headliners were selected for the questionnaire, selected previously according to the principle of diverse verbal communication);

2) to evaluate two headlines with a «provocative» form of presenting information, designed to shock readers; respondents were asked to recognize each heading either as a «good joke» or as an «incorrect form»;

3) having read the news announcement, to follow the link and, after reading the full text, to state their perception of the continuation (announcement 1), and also to choose the desired variant of the reader's reaction from three possible (announcements 2,3);

4) to choose from the 5 possible judgments the most fair, in the opinion of each respondent, about the ideal verbal form of online news.

Discussion

First of all it is necessary to name the objective conditions influencing news perception online. The latest media research revealed the following features of news consumption in the information flow.

1. The wide scope of news themes create a mosaic picture of the world in the recipient's mind, requiring readers' efforts in selecting messages about a new event or events. The subject of media perception when choosing news to read is guided either by spontaneously generated interest in a sensational fact or by readers' preferences. In principle, both are acceptable to him: it has been experimentally proved that the theories of the «agenda» (that is, media choice management) and «audience activity» are not mutually exclusive [Papadouka, Evangelopoulos, Ignatow, 2015]. In the first case, the choice is determined by news media brands, in the second case by personal cognitive interests (new events in world politics, sports, social networks, etc.). It is important to note that, according to researchers, brands simplify the decision-making process in the choice of content [Arendt, Northup, Camaj, 2017]. However, in this article we are also interested how the verbal form of presenting the news in the headline influences the choice of the news.

2. The text model of media news presented on the website of media is organized like in traditional printed sources of information, on the principle of an «inverted pyramid». This takes into account one of the most important requirements in the online environment: «grab» readers' attention presenting the most important information. The problem is that, on the one hand, the reader's activity can end with reading the title. But, on the other hand, the addressee received the necessary information, which means that communication is speeded up, acquiring an interactive character: you can go to other messages in media on this topic, or immediately with one click «share» it in social networks, or send to bookmarks, or subscribe to receive new messages. In addition, as researchers emphasize the impact of the Internet technologies on the media text, due to hypertextuality, i.e. external and internal links, provide a more objective perception of events by the reader in comparison with traditional media [Kasperova, Klushina, Selezneva, ets., 2016].

3. The following key operations in news media perception can be mentioned. They are, firstly, a quick overview of the «news tape» and the choice of the most important information to read [Vásquez, 2015]. Secondly, comparing the meaning of the title and subtitle, perceiving their semantic connection. Thirdly – in case of going to a full message - a meaningful «matching» of expectations and the result [Horning, 2017]; fourthly, the decision on the integrity of the information presented. It is important to note that the meaning of the news text is perceived through the language forms providing verbal, cognitive, logical connections between the semantic components of the text message. The headline is to satisfy certain requirements, and the

most important of them is decodability, i.e. ability to convey the meaning of the message clearly [Lashchuk, 2013].

4. The most significant factor for the interpretation of the message is the quality of the language of the news. With a certain culture of media perception, the addressee is able to «recognize» the functions of the news headline. These include: semantic and pragmatic; primary (actually informational) or secondary (entertaining, advertising, manipulative, relaxation); evaluative or non-evaluative; decorative or impacting, or, as it is called, for example, by the authors of the publication [Rudenko, Kotlyarova, 2017], the function of mind control.

As the researchers rightly note, «the procedure which triggers understanding is the question: what cannotwe understand in the text? [Nikitina, 2015, p. 50]. Problems of misunderstanding arise when the text as a whole semantic formation disintegrates: the image of the world is not built up in the mind of the reader. This is largely due to the «fault» of inefficiently selected language means to reflect the object (event nominations, its significance, characteristics of the «heroes of the day» and other semantic components of the message). For example, when perceiving the headline news message *«The Vienna Bridge. What are the chances of Austria to become a mediator between Russia and the West»* (RBC, 29.03.18), with the metaphor «The Vienna Bridge», it is easy for the reader to make meaningful connections of the factual (Vienna - Austria) and the imaginative (bridge-mediator) character. However, to clarify the logical connection of another heading *«Up the ladder leading down»* (about proposals to change the existing scale of taxation) (newsland, 28.03.18) is much more difficult even after reading the main text. Undoubtedly, relying on the paradox (for example, in such headline messages as «*The experiment is doomed to success», «to resign «softly»*, etc.) can cause the reader to find out what is behind such incomprehensible combinations of words. At the same time, if anything, the «mysterious» wording in the headline will scare off the addressee, who is set to receive news information fast.

Following the postulates of the language pragmatics, we can assume that the preference for an indirect reference instead of existing direct one or violating the rules of semantic matching reveal the motive of the author of the utterance. This motive is most often a desire to influence the result of the addressee's perception of the situation displayed in the news and the named object. Metaphorical expressions are capable, in the scientists' opinion, to push addressees to revise their attitude to the presented object/phenomenon [Kobozeva, 2010].

The main disadvantage, which is a negative factor due to complicated perception of the news message meaning, is the emergence of semantic barriers both in understanding the speech form of the message, and in determining the meaningfulness of the perceived fact. Such barriers do not only form an insurmountable barrier of mental character between the author and the news consumer, but also form the attitude to the media as a channel of inaccurate, incomplete or deliberately false information. As G.S. Miller notes, examination of media texts shows that there is often a violation of the user's right to receive reliable information. False facts can cause a range of the reader's negative emotional experiences and mental states (danger, alertness, tension, anxiety, fear, confusion, indignation, etc.) [Melnik, 2016, p. 56].

The culture of reading online news can be assumed to determine the individual's media literacy including the skill to «read» a media text [Fedorov, 2013, p. 19], as well as to assess its reliability, depending on the nature of the source, to develop personal relationship to the fact and the manner of its presentation.

Relying on domestic and international research in various fields related to the study of the news information consumption: in journalism theory, media education, medialinguistics - we will try to present a model of the behavior of a modern media news reader «in the cultural light». The process of reading news media texts as a hybrid form of interpersonal and mass communication is actively explored by scientists from different countries (see, for example, [Johansson, 2014, Lehmann, Castillo, Lalmas, ets., 2017; Lee, Tandoc, 2017; etc.]).

Acting as an active recipient of the news flow in the media environment, the consumer of information is characterized by a number of specific behavioral features that manifest the culture of media perception of news messages.

1. The reader of news reports interacts actively with the content. He is motivated by the interest in obtaining situational information, as well as by the background («preliminary») knowledge [Karnowski, Kuempel, Leonhard, ets., 2017]. It is important that only «personally positive, interested attitude to the process» of its consumption launches the process of the subject's self-development which acquires a personal meaning [Dzyaloshinsky, 2012]. We fully agree with the author of the quoted opinion, since we believe that within the framework of the media culture, the addressee, acting only as an object of informational influence with a passive news perception, does not function as a personality and can change «in any direction» determined by the conceptual framework of the media text.

Active interaction with digital content is especially characteristic to younger readers. As scientists have proved, according to a variety of personal interests, young people participate directly in finding the necessary information, and more often - not in traditional media, but through news applications in smartphones or in social media news feeds. It is peculiar for them to comment on news, share information with friends, use creative formats (Internet memes) [Cortesi, Gasser, 2015].

2. The news reader uses a developed system of preferences of the news source reacting not only to the fact, but also to the form of its presentation, when he decides whether it is acceptable or not. In the context of the negative media impact, which causes concern among educators, doctors, psychologists, specialists in the field of social psychology and psychology of mass communication in particular, the culture of media consumption manifests itself in the reader's ability to «defend himself». Perhaps, it is in caring about their information and psychological security that users turn to sources of quality information, preferring, as the latest research showed, «hard» news to mild one when reading media sites, spend more time reading news from professional sources that have a high degree of reliability in comparison with «soft» news, offered in social networks [Pearson, Knobloch-Westerwick, 2018].

3. The reader with a media perception culture, feels the need for objectivity and accuracy; so he is critical of any form of media message [Fedorov, Levitskaya, 2017], including the «super original» language cover of the news message. Reading «fake» news that claims to be sensational, he judges the event as independently as possible, relying on the formed personal system of judgments and assessments. This position is based on awareness of what is driving the news agencies, using the words from the headlines, the desire to «hype» (see, for example, the news announcement on the site udm-info, 29.03.2018). In addition, in the conditions of creating a «media ecosystem», the role of information literacy increases; in particular, as the researchers note, vigilance in perceiving news should be caused by an unknown source of information, the narrative nature of the news, emotional responses when assessing the message on various media platforms [Albright, 2017].

4. Realizing the inevitable subordination of the choice of «special» means of verbal communication (if any) leads the subject of perception to the opinion that the author chooses specifically the means that affect the reader. This is especially evident in the style of news headlines. It should be noted that, according to research on the news headlines effectiveness [Kuiken, Schuth, Spitters, Marx, 2017], in order to «lure» the reader and provoke the desire to «open» the article, use is made of questions, direct links, figures, dramatization and negative tone of the message.

The ability of the subject reading the news to «see» the means of producing the effect in the headline allows the reader to remain in the field of his own judgments and opinions. Therefore, we can assume that the reader with the culture of perceiving media news realizes the

pragmatic focus of both the information flow and the particular message. Hence - the ability to distinguish between rational and logical and emotional ways of submitting information.

Thus, the culture of media perception of the news is determined, on the one hand, by the quality of the news presentation in the source of information, and, on the other hand, by following the behavioral model of the culture-forming character.

Results

I. The content analysis of the event series of electronic information transmission means for Marchof 2018 showed that the main fund of verbal means, presenting news information in the media, is made of neutral and official-business nominations, stating clearly the fact and the essence of what is happening (... *declaredabout, ... announced, ... refused to participate in, ... showed for the first time, ... reported, ... told about, ... called, ... dates are set ...*).

However, in order to stimulate readers' interest and increase the awareness of the need to read news, the headline announcement is often formed with special verbal methods designed for emotional response. In this case at the stage of «entry» into the news media space a specific pragmatic task is set - to keep the reader'sattention, to fix it on one or another event. It isdetermined that various methods are used for this purpose, in particular, means of affectation: ... *will be struck dumb*, ... *words horrified ..., Scientists have explained why it is dangerous ...*; forms of direct addressing to convey specific information, «draw the curtain»: *How ... Why ... Whom will the pension be raised... What is threatening ...;* means, accentuating the information novelty: **...** *learned that ... Became known (for example, some counterfeit), While you were sleeping ...;* intriguing headlines: *What's next? .. What is concealed ...*Failure to tell all is actively involved: so, the news announcement about Schwarzenegger's surgery (March 31, 2013) *The first words of Schwarzenegger after the surgery was the phrase «I ...»* (Interfax),will, of course, form the desire to read the phrase to the end, to find out what the actor said. Compared with the announcement *«I am back»: Schwarzenegger woke up after the heart surgery* (RIA Novosti), the first option seems more effective.

These techniques can be attributed to direct ways to attracting online news reader'sattention telling the reader what exactly new he can learn. A new basis for a completely different type of interpretation is created by news, based on indirect methods of transferring information. First of all, they include facts that convey meaning in the style of playing. In most cases they «program» a situation in which the reader is forced to see the error that he made in the original guess about the news content. The effect of psychological surprise caused in this case is explained by the discrepancy between the reader's and the author's versions of the announcement meaning. This reader state is described as follows: when the reader begins to understand that his guess is incorrect (the journalist associates the word with another meaning), i.e. when the unpredictable (for the reader) «meaning reaches the addressee, there is a joy of discovery:«that's it!» [Lyapun, 2007, p. 75]. Such announcements include creative titles, built on the pun, which are rarely found in the information media content under investigation.

However, it should be recognized that the game means of the news presentation differ in the degree of transparency, since the reader, as a participant of the «game», must necessarily «recognize» the conventionality of speech means, otherwise the idea may remain «folded» in the consumer's consciousness, i.e.incompletely or inadequately understood. For example, such a generalized announcement of the news release, as *Gas Masks in Volokolamsk or Trump's victory in the Cold War and other results of the day* (MSN News, March 31, 1818) does not guarantee the accuracy of understanding of the listed «outcomes», since the author and the addressee do not have the same level of awareness .

Analyzingthe news content of the «top» sites of electronic media and information portals not uncommon cases of extreme complication in the process of perceiving news were found due to the impossibility of forming a semantic connection between the title and the main message.

Sometimes it can be recognized that a title perceived initially asmeaningless is clarified after reading the full text of the news. For example, the headline*Ibrahimovic greeted Los Angeles in himself* seems absurd, but when reading the main text the reader will learn that the player moved from Manchester United to the Los Angeles Galaxy and announced this in his Instagram account quite originally: «Los Angeles, welcome into Zlatan» (lenta.ru/news, 24.03.2018).

Another case was revealed when the announcement wording does not allow to consider them adequate because of giving «cut-off» newsin the headline. For example, motorists were «stunned» with the news of changes in the Rules of the Road. The headlines read: «*Drivers in Russia will have to wear high-visibility coats»* (RIA Novosti, March 17, 2018), «*Drivers in Russia will have to put onhigh-visibility vests»* (YandexNews). However, when reading the full text of the news, it was found out that it was only a matter of wearing a high-visibility coat or vest if the driver has to get out of the car in the event of an emergency stop outside the populated areas.

A break in the semantic connection can also take place in the case when the author's intention is realized as a shock strategy that entails *sense distortion of the news text.* So, the headline shocking any lover of humorous programs, *«Chinese television forbids joking and laughing»* (Lenta.ru, March 24, 2013) does not unfold the semantic interpretation adequately to the main message conception. The reader learns that, the document of a competent department bans videos that «distort, mock or defame classical literary and artistic works».

If paradox statements «work» on the communicative effect of surprise, cause interest in the message and set a special course of the reader's interpretation, then the «entrance» for the reader can be closed because of the verbal means obscure to him. The announcement perception can often be difficult if the heading uses English-language economic terminology (*Alfa-Bank became the first Russian participant in the R3 blocking consortium* (Interfax, March 31, 2013), exotic vocabulary (C*hina prohibits to write in Arabic on halal products*(Lenta.ru), translated nomination. For example, the title *«Let the monster out»: IKON BC introduces a peanut paste brand to the market* (Mediasostav, March 22, 2018) uses the slogan of the producer (the product packages depict stylized animals that are difficult to «recognize in the picture»). Unfortunately, cases of using words with a highly specialized, as well as unknown to a mass audience meaning observed in the content of modern digital media create the danger of such «media innovation» as a message discrediting for the reader.

The degree of decoding mechanisms complexity of the consciousness of the news message addressee is also influenced by the tendency to intellectualize speech, which requires a certain level of reader's cultural development, the «language memory». Knowledge of «cultural codes» and signs of historical-literary and other layers of knowledge determines the result of a full understanding of the headline. The possibility of reinterpretation, i.e., of building intertextual links, depends on the so-called background knowledge. For example, the perception of the news announcement *Kalashny row. Why does the Russian army have different types of assault rifles* (RIA Novosti, March 30, 2013) may remain at the surface level (a number of Kalashnikov assault rifles) if the interpretation does not involve knowledge of the Kalashny row as a merchants' rows on the markets of Russian cities where the kalatches(soft rolls) were sold.

So, the news content reflects the multifaceted tendencies of expressing the meaning «in a contracted form», which can act as factors complicating the reader's perception of the meaning.

II. An experimental study conducted to investigate the peculiarities of perceiving a news media text representing information on electronic media has made it possible to define reader reactions and preferences in two age groups.

1. The first task studied the perception of headlinesdiverse in form and the dependence of the choice on the way of formulating the message. The statistical analysis of the choice results showed that the students' group had a larger range of values; the adult group showed lower frequency of choosing headlines of all types in terms of numerical rating (from 40.9 to 18.1%).

1) neutral, corresponding to the requirements of the genre of situational news text (let's call them business ones): *The lack of OSAGO will be fixed on cameras* (40.3% of adults and 41.6% of students); *The central bank will tighten requirements to microfinance organizations; One profession disappearedin Russia*(83.3% of students).

2) headings designed for sensation(sensational): Chinese TV prohibited joking and laughing (31.6% of students and only 18.1% of adults).

3) game headlines based on the contrast of randomly coincident forms (*Mommies make money on harassment: how shamelessnessbecameour national idea* - 41.6% of students and 32% of adults), *on the effect of surprise* (*Smart alec. Russia produces best intellectual shows. Even when steal ideas from the West* - 25% of students and 18.1% of adults), on evaluative neologization of rough-jargon (*Trumped America* - 41.6% of students and 22.7% of adults).

4) headlines requiring reader's cultural background knowledge: T*he US calmly reacted to Putin's presentation of the latest weapons, suspecting a «Potemkin village»* -16.6% of students and 27.2% of adults);

5) headings containing foreign vocabulary, which may be obscure to a wide range of readers: Bulgaria – a «winner or a «looser in the saga of the «South Stream»? (studentsdid not note, 32% of adults); *China forbade writing in Arabic on halal products* (8.3% of students and 32% of adults);

6) metaphorical headings, in which, means of indirect nomination maska deep sense of evaluation character: Bullfinches of discord. Zakharova told about new Ukrainianaccusations against the Russian Federation (16.6% of students and 27.2% of adults); *The «cocaine case» got out American ears* (8.3% of students and 27.2% of adults).

The results indicate that students are more likely to respond positively to a sensational headline, as well as game forms of presenting news than adults. For the «younger group» of respondents, metaphorical headline nominations that require cultural and historical associations, as well as clarifying the meaning of obscure foreign words, are less attractive.

2. The second task revealed the character of perceiving the «provocative» form of giving the news. Respondents were offered two headlines to evaluate. Thefirst is characterized by an aggressive form, it uses a pun of ambiguity close to indecency: *Anglo-Saxons grabbed Russia's balls*. *Why Moscow canceled the ban on the import of poultry products from the US and Canada.*Assessing this fact the respondents were unanimous: 82% of respondents in both groups considered the joke to be incorrect. The second fact was not accompanied by an explanation in the subtitle, like in the first one: *Putin'smillions found: there are more of them than everyone thought*. The meaning of the word «millions» was explained in the text of the questionnaire in brackets*(the President received 56,411 million votes of Russian citizens*). Half of the respondents in both groups (45.4% and 50%, respectively, in the youth and «senior» groups) considered the fact with the effect of deliberately distorted reportingan unsuccessful joke. Thus, it can be said that a technique of misrepresentation is recognized by the readers as a trick and causes negative impression.

3. In order to investigate the perception of media texts with a clear violation of the semantic connection between the title and the text, with the factual deviance of the expectation formed by the announcement, the third block of tasks was included in the program for studying media perception. When presenting the first message, it was necessary to fill in the «Your reaction» box in the questionnaires, that is, , to convey in a free form the thoughts that arose when you were acquainted with the full version of the news. The news announcement *«Let them pay themselves: the Council of Federation proposed to cancel medical insurance»* (Pravda.ru, March 22, 188) could cause a panic among readers: the prospect of paying for medical care «out-of-pocket» could scare or outrage them. However, the text of the main message, which the respondents had to address, does not contain information on the plans of the Council to oblige citizens to pay «themselves». It is reported that V. Matvienko criticized the existing insurance

system of medical services for the population, noted that citizens' funds are spent improperly, so it must be «abolished», and suggested «to transfer money for patient treatment directly from the budget, bypassing insurance funds». Obviously, the headliner and the main message contradict each other, and the contradiction is revealed on the basis of mismatching meanings of the verbs «cancel» (the keyword of the headline) and «replace» (the key meaning of the proposal introduced for discussion). 64% of the student group respondents found the alogism, which is evident, for example, in the following answer: «At first you can think that citizens are accused and threatened to cancel insurance and make medicine paid. But the article itself is not about that». In the «adult» group of respondents, almost the same number of reactions of surprise and bewilderment was recorded. The situation when the reader is compelled to be in the position of the «investigator of the truth» and feels «deceived» when finds it can not be considered natural, even if we take into account the pragmatic motives of the author-publisher.

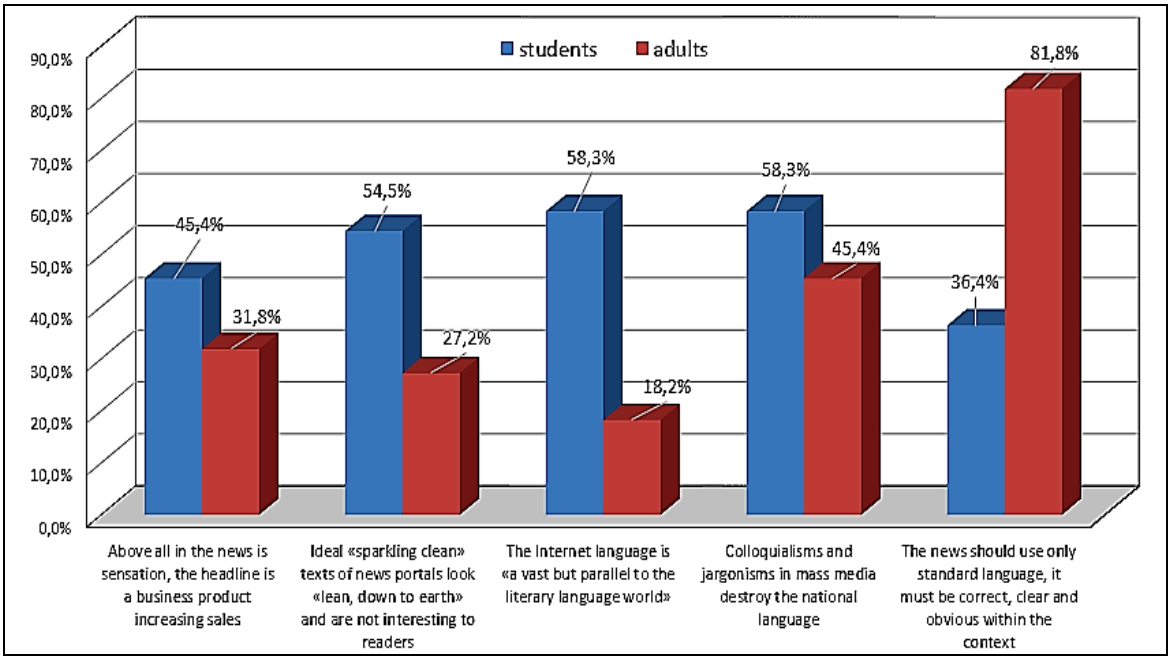
To identify the characteristics of reader reactions when perceiving the meaning of two other facts, the respondents were offered three possible answers, which reflect different degrees of perception depth: 1. Surprisingly, but even more interested. 2. Expected another course, it disappointed. 3. Illogical. 75% and 32% of the respondents of the youth and adult groups noted the unjustified promise to surprise with the list of wealthy Russian businessmen in the Forbes version in the announcement *«The names of the richest Russians have become known: you will be surprised»* (Moscow24.ru, 6.03.18), choosing the second variant of the answer.

Perceiving the third media text after reading the title «The murderer of Dyatlov's group found» (Dni.ru, 26.02.18), the respondents could feel a sense of disappointment: the statement of the fact as accomplished is not argued in the full version of the news. The reader will find out only an assumption: it is reported that there is a corpse of the tenth member of the group which got killed in 1959 in the photo found by the blogger Degterev, a hypothesis is suggested about the error of the investigation. However, here there is a higher indicator of choosing the first variant of the answer than in the previous case. Mysterious history interested 50% of students and 40.9% of adults; the rest preferred answers reflecting either frustration or illogical continuation, and the group of adult respondents noted the illogical connection between the headline and the text more often.

Thus, it was found that the indicators of media usersability to correlate the meaning of the headline with the context of the main message are not high.

4. To determine the recipients' attitude to the quality of the language and the style of the news text presented in the media sphere, they were offered five judgments to choose from those with which they agree. The results of this survey are shown in the diagram. The analysis of the answers showed that the overwhelming majority of the senior group respondents (almost 82%) believe that «The news should use only standard language, it must be correct, clear and obvious within the context». It should be noted that only 36.4% of the student group agree with this opinion. The majority of the youth group participants of the survey (58.3%) found the following statement to be fair: «The Internet language is «a vast but parallel to the literary language world», although the same number of respondents agreed with the opinion that «Colloquialisms and jargonisms in mass media destroy the national language». Among the adult respondents, only 18.2% considered the Internet language to have a «special status». The fact that «Ideal «sparkling clean» texts of news portals look «lean, down to earth» and are not interesting to readers» was supported by 54.5% of students; in the group of adults there are twice fewer those who think so (27,2%). A slight difference was observed in evaluatingthe following opinion: «Above all in the news is sensation, the headline is a business product increasing sales». 45.4% of the interviewed students and 31.8% of adults agreed with this. Thus, the idea of the optimal speech form for news presentation varies in the age groups, although the statistical indicators of differences, with the exception of the opinion on the standard form, are not very high.

Diagram. Assessment of opinions of two age groups on the quality of the news language in mass media



So, the analysis of both news and experimental material showed that the logical and semantic violations of the connection between the announcement and the full text are accepted by consumers negatively; some respondents perceive this defect indifferently, «accepting» the rules of the game. Unfortunately, this drawback (technique) can lead to destructive consequences for the subject of the perception, and in particular, to a loss of confidence in the source of information. Most often, such cases can be qualified at least as violation of media etiquette and, in particular, such a requirement as ensuring predictability and reader's psychological comfort.

Conclusions

A communicative and pragmatic approach to media communication involves considering both textual (internal) and reader features of the transferring and receiving news information. The analysis of the results of applying this approach allows us to talk about the specific culture-forming factors of perceiving and interpreting news media texts by the consumer. On the one hand, these are textual factors that allow the addressee to build logical and semantic links between the announcement and the full text and do not cause the problem of resolving the conflict of their meanings. Factors that impede media perception in the process of consuming situational news information include the properties of the news text, which do not create conditions to find meaningful supports for understanding the meaning of the media message. On the other hand - at the level of receiving information by the addressee - reinterpretation becomes impossible due to negative reader effects, which lead to communication failures. Such effects include a sense of blurriness, uncertainty of meaning; a sense of contradiction in the meaning of the announcement and the main message, a feeling of incomplete information in the announcement of the event; a feeling of deliberately distorted information (including when the pragmatic goal of intriguing the reader is extremely clear). It is suggested to consider such results of perception as negative media effects, which lead to destructive consequences for the subject of perception (in particular, to disorientation). All these effects are related to the interpretative difficulties experienced by the reader.

The culture of reading in media communications, and ultimately media consumption of news information, determines the reader ability to determine the quality of the situational news text as an information product. Such culture is formed on the basis of possessing the criteria for choosing a reliable source, understanding the intentionality (purpose, target orientation) of a news report, applying the system of personal opinions and judgments in the process of information processing - when, for example, «shocking» news is perceived through the prism of critical thinking, raising reasonable doubts in the truth of the news message.

Thus, the study of the perception of online news reports showed that today there is a problem of reading media news, the solution of which depends on improving the quality of information messages texts, as well as on the practical tasks of improving media literacy of consumers.

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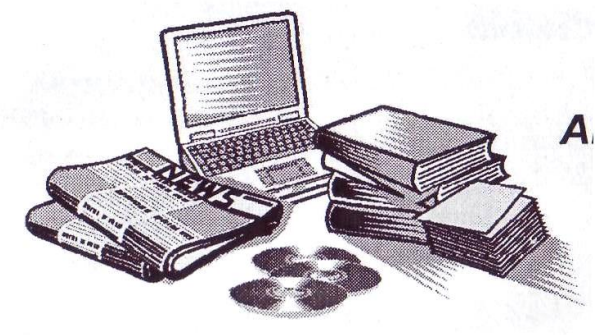

Media Literacy Education

Designing a media educational concept of developing lifelong self-learning individual readiness

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Abstract. High rates of world science development are partly due to the rapid growth in the media information volume with constantly improving mechanisms of its management and expansion, as well as the ever growing influence of the media environment on people's consciousness, the penetration of media technologies into various spheres of human life and activity. In this regard, there is an urgent problem of training an individual with highly developed media educational competencies, and therefore, ready for life log self-learning and, as a result, lifelong self-education. The article gives a comparative description of the self-learning and self-educational processes, the content of the concept "the self-learning individual readiness" is revealed, taking into account media education trends in the human society development. The conceptual bases of the formation and development of lifelong self-learning individual readiness are presented, including target reference points, the theoretical details of the projected concept and practice-oriented conclusions. The target reference points (the leading idea, the goal and the objectives of the project concept) are formulated from the position of media education. The theoretical details are based on special interrelated multidimensional model representations of the considered process, which ensures the requirements' harmonization for the realization of self-learning individual readiness development process, taking into account internal and external factors. Moreover, internal and external influence factors are determined by media processes and technologies, rapidly developing and spreading into all spheres of life and activity of an individual, which is taken into account when formulating practical-oriented conclusions and constructing a normative model of the considered process. Thus, the article presents and justifies the structure of the innovative media education concept of the development of lifelong self-learning individual readiness, and shows its design process in continuously changing media conditions.

Keywords: media education, a media competence, a media environment, media education concept, self-learning, readiness for self-learning, self- learning skills, lifelong learning, formal education, informal education.

Introduction

Trends in the development of a modern society dictate the needs for a person to continue uninterrupted and life-long learning after the university graduation, both in a professional sphere and in terms of a personal development. In other words, a rapidly changing reality with constantly evolving forms and ways of expressing media requires a continuous improvement of the media and information literacy skills that must be realized in the course of an individual self-

learning. A necessary condition for a successful self-learning is the presence of the developed self-learning competences in an individual, i.e. knowledge, skills and attitudes related to the self-learning process. These competences must be formed at the stage of individual university training. They include, among other things, media and information literacy skills, hence media safe use skills, critical thinking, information analysis and its use for self expression, independent learning skills through a media environment. Based on the formed competences a person can independently carry out self-learning and continuously improve his/her media educational level, and therefore develop his/her media competence, which is the main goal of media education.

Materials and Methods

Research materials: scientific achievements in the field of university students' self-learning, the development of their self-learning skills, as well as, in the field of national and world media education, the experience of media educational activity in the schools and universities of Russia and the whole world.

The object of the research is the professional students' training in a higher educational establishment and a person's media education training in the process of self-learning or informal education.

The theoretical and methodical basis of the research is the ideas of the competence (E.F. Zeer, I.A. Zimnyaya, E.Ya. Kogan, A.V. Khutorskoy and others), system (V.G. Aphanasyev, I.V. Blauberg, V.P. Bespalko, A.I. Uemov and others), project (A.L. Khovyakova, E.N. Veraksa, L.D. Morozova and others) and environmental (Z.I. Vasilieva, O. Dolzhenko, N.B. Krylova, Y.S. Manuylov and others) approaches. The main research methods were an analysis, a synthesis, a generalization, a concretization, a modeling.

Discussion

Modern media education has several approaches, one of them is an independent (lifelong) media education, realized throughout a person's whole life. In order for a person to realize it, it is necessary, even in the period of a university training to form self-learning readiness and form the basis of a media competence.

It should be noted that in psycho-pedagogical literature, as a rule, more attention is paid to the issues of a person's self-education than to the questions of self-learning, while the term "self-learning" is practically absent in educational and scientific literature of this type. We mean self-learning as "a purposeful, systematic, autonomous activity of an individual in obtaining, absorbing and creative processing of knowledge" [Akmanova, 2017, p. 54]. In the process of such an activity an individual independently determines the purpose and the content of his/her training and also controls his/her level of training.

If we compare self-education and self-learning, then the first one is associated with the overall development of an individual, and the second one is associated with his/her professional growth or developing a new profession, so self-education is impossible without self-learning, so the skills that a person develops in self-learning, allow him/her to be successfully engaged in self-education. If the goals of self-learning are obtaining, absorbing and creative processing of knowledge, then the goals of self-education generally include self-upbringing, self-understanding, self-improvement, spiritual growth, and self-realization. Self-education is connected to the search and absorption of the social experience accumulated by mankind, as well as with psychological, theoretical and practical individual readiness for self-learning.

As for self-learning individual readiness, especially in the context of media preparedness, this concept is hardly covered in pedagogical science. As a rule, scientists consider individual readiness for self-education, meaning a person's mastery of all self-educational activity components.

The following definition of such readiness, namely as self-learning individual readiness is a complete, integrative, dynamically developing personality quality based on a stable internal belief in the importance of self-learning, which contributes to the successful self-learning realization, is low accurate [Nogovitsina, 2008].

Firstly, the specific essence of this quality is not clear, and secondly, the question arises whether there is always enough a stable inner conviction in something for a person to develop the necessary qualities to the required level. Of course, not, much depends on a person's abilities, the volition development, and the ability to adequately respond to changing external factors.

We believe that self-learning individual readiness in the context of media preparedness means a person has developed self-learning skills, n amely automated actions for self-obtaining, absorbing and creative processing of knowledge that have a positively reproducible result [Akmanova, 2017]. Based on the classification feature (the type of performing actions), we distinguish three groups of self-learning skills:

- skills of scientific work organization (the rational organization of working and free time, intellectual self-regulation, self-control, safe behavior in media area, etc.);
- communication skills (the skills of a proper operation with a book, media information, competent "reading" of media texts, quick information retrieval, the transformation and correction of media information, etc.);
- skills of scientific-research activity (the skills of the analysis and synthesis, generalization, concretization, reflexive creative thinking, critical creative thinking, media literacy, etc.).

At the same time, the active development of these skills is facilitated by the education organization in a university, which assists the actualization of the positive students' self-identity, the expansion and strengthening of interdisciplinary relationships, and active students' involvement in research activities, starting with the first year.

The presence of the developed self-learning skills forms self-learning individual readiness through media technologies, i.e. lays a cornerstone of a media competence, which contributes to the continuous development of this readiness in accordance with the rapidly changing media reality. Herewith, a media competence is generally defined as an integrative personal quality appeared in the readiness for selection, usage, stocktaking, assessment, creating and sending media texts in different sorts, forms and genres, difficult processes analysis of media functioning in a social medium [Fedorov, 2014]. According to J. Potter a media competence consists of three components: communication experience with media and a real world, active skills usage in a media area and readiness for self-education [Potter, 2001]. In addition to this, the excellence of media competence is characterized by the excellence of such self-learning competences as scientific-research activity skills.

Now education and self-education is represented to be detached from reality out of media and media texts. I.V. Chelysheva defines the purpose of modern media education as the development of "a media competent person capable to creative interaction with the works of media culture, to their independent analysis and evaluation, to the fully usage of educational and developmental potentials of media in various spheres of his/her life" [Chelysheva, 2016, p.71]. Such media education can be carried out in the process of a person's informal education that means any type of a systematically organized activity that may not coincide with the institutions' activity included in the formal educational system (schools, colleges, universities and others).

Meanwhile informal education is an integral part of lifelong personal education and should be based on innovative teaching methods and exercises, "by which a student desists to be a passive information recipient and teachers become largely consultants, mentors and mediators" [Roitblat, 2013, p.27]. The purpose of such education is to create conditions for flexible knowledge and skills updating of the adult population, and the principal difference from the traditional educational model is to accept education as an attribute of a person's life.

Such education will help an adult to develop and improve individual knowledge continuously in the areas of an educational segment, that is exposed to quick changes due to the constantly accelerating processes of society informatization and that is relevant to a student in virtue of his/her profession or a personal development.

Informal personal education helps self-learning and the development of readiness to it throughout the whole life, and with the greatest efficiency where the following conceptual conditions are met:

1) an increased cognitive individual need in the opening (discovery) of new knowledge or a plan;
2) the availability of an actualized positive self-learning personality Self-concept;
3) the active and continuous inclusion of an individual in media educational processes.

The above-noted circumstances are interrelated. Indeed, the success of self-learning largely depends on an individual's stable motivation to learning new things and a cultured will. The factor of forming a stable cognitive motivation is cognitive needs, the implementation of which is carried out through the formation of cognitive attitudes and a cognitive individual orientation. A cognitive attitude promotes a long-term stable state of a person, manifested as a positive attitude to the cognitive activity, stable cognitive interest, and stability of cognitive needs. At the same time the presence of a developed volition will allows a person to support the cognitive attitude to carrying out a cognitive activity up to the realization of their own cognitive needs and thereby form a stable motivation in the discovery of new knowledge.

The presence of a stable motivation and cultured will is inherent in a person who has a positive Self-concept, since the latter is closely connected with the processes of reflection, self-organization, self-regulation, self-determination, self-realization and self-affirmation [Akmanova, 2017]. That's why if a person is motivated to self-learning readiness, then his/her Self-concept will contribute to the formation of his/her stable motivation for this activity, raising it to the rank of a continuous educational process. According to R. Burns a positive personality Self-concept is determined by the three factors:

1) a solid belief in impressing other people;
2) a confidence in the ability to a particular type of an activity;
3) a sense of self-importance.

The actualization of such a Self-concept implies its formation and further manifestation, and contributes, first of all, to the development of scientific labour organization skills and contributes to the development of all self-learning skills in general, if a person sets such a goal.

Since the modern civilization, culture, society, man – all these concepts are inextricably linked with media culture [Chelysheva, 2016], then the development of self-learning individual skills cannot be viewed in isolation from the media educational processes. In the era of the ever-growing flow of media information, they are actively implemented in the system of both formal and informal education, contributing to knowledge acquiring, upbringing, the development of techniques and technologies, and this actualizes self-education and self-renewal of an individual. Therefore, media education involves the development of self-learning individual readiness, which is associated with the current involvement of various media technologies in the sphere of obtaining new knowledge and their application, both in standard and non-standard situations, increasing the degree of accessibility and adaptability of knowledge for students. It is recommended to introduce into the national curricula of all states, in the system of additional, informal and "lifelong" education. Education existing in the modern media environment is require «the continuous development of interdisciplinary work. In the specific case of teachers, this work becomes part of a continuous training process and, beyond aesthetic or technical matters, further develops into lifelong learning» [Marfil-Carmona, Chacón, 2017, p. 1171].

Media education of a person solves the following problems – "to teach "to read" a media text correctly; to develop the ability to perceive and evaluate information rationally, to develop the independence of judgments, critical thinking, preferences, an aesthetic taste; to integrate knowledge and skills obtained in various training sessions, in the process of the perception, analysis and creative activity, etc." [Fedorov, 2014, p.18]. It can be seen as a research process in which existing "knowledge is not simply passed over by teachers or "opened" by students. This is the subject of a critical research and a dialogue during which new knowledge is actively acquired by teachers and students" in the process of formal education [Fedorov, 2014, p. 36]. Media education can also be considered as a research process of decoding media texts on topics concerning the studied problem and as a process of getting your own conclusions during self-learning. In the opinion of Erkan Bal «the social media improves the cooperative learning skills and helps students to have communication with their teachers easier» [Bal, 2017, p.177]. Moreover, media technologies' usage increases both the educational process effectiveness and the process of education management [Rueda, Benitez, Braojos, 2017].

The concept of Personal Learning Environment (PLE) defined as "a potentially promising pedagogical approach for both integrating formal and informal learning using social media and supporting a student self-regulated learning in higher education contexts" is very interesting. Inherently, it is the implementation of the environmental approach in media education. Herewith, the authors use the definition of "self-direction" that is however semantically close to "self-learning" [Dabah, Kitsantas, 2012].

The modern educational environment includes the components of media environment actively: social media, tweets, blogs, Youtube channels, etc.

The students are engaged in social media within the class environment, and the teachers use that environment. The hidden curriculum is the lessons where it is very important what teachers "do" rather than what they "say" and it is very important in professionalism. Social media is an environment where students feel the ownership (as opposed to university-administered online environments), that facilitates improved communication, problem solving, and a student authentic reflection. Social media not only fosters professionalism, but it also develops trust and respect among students and with teachers [Currie et al., 2014].

The ubiquity of social media (e.g., Facebook, Twitter) is no more apparent than at the university. Social media is increasingly visible in higher education settings as instructors look to technology to mediate and enhance their instructions as well as promote active learning for students. Many scholars argue for the purposeful integration of social media as an educational tool [Tess, 2013].

No doubt, media education is not only an effective instrument for forming self-direction and readiness for self-learning, but is a way of creating an environment for the development in the sphere of individual and group activities. Possibly, the greatest pressure in the current higher education environment is the ability to match a student and institutional expectations against sustainable, cost-effective innovation. The classroom mobilization offers a powerful tool for enhancing educational outcomes of graduates and satisfies the current trend of globalization in the sector. The flexible delivery of materials and the advantages of authentic online applications allow a rich and diverse educational environment that is driven by a student. The essence of mobile learning adds the value to the context of learning in our global world. Social media connects individuals and students via an online network. This environment is a large group of socially autonomous, flexible, and active consumers. The role of social media in higher education includes responsibilities in hidden curriculum education as a deliverable. The particular advantage is seen as a framework for experiential learning in the environment and the powerful process of reflection. It is well placed to provide autonomy to the current generation of students in an environment in which they are comfortable communicating [Currie et al., 2014].

Consequently, a modern environment, full of different media, bears in mind the potential for self-learning processes. In particular, MOOCs (Massive Open Online Courses), which are open-access online courses that allow unlimited participation, as well as SPOCs (Small Private Online Courses), and are said to have revolutionized universities and the corporate educational environment [Kaplan, Haenlein, 2016].

The peculiarities of organizing the educational environment are examined while using MOOCs for providing self-direction processes, the formation and consolidation of self-learning skills, expressed in the following instructor, co-learner, design and implementation effects:

1. Instructor behaviour (instructor-learner interaction, instructor support and an instructor feedback) in MOOCs will have a positive impact on learner retention.
2. Instructor behaviour (instructor-learner interaction, instructor support and an instructor feedback) in MOOCs will have a positive impact on perceived effectiveness.
3. Learner-learner interaction in MOOCs will have a positive impact on perceived effectiveness.
4. Learner-learner interaction in MOOCs will have a positive impact on learner retention.
5. A course content of MOOCs will have a positive impact on perceived effectiveness.
6. A course content of MOOCs will have a positive impact on learner retention.
7. A course structure of MOOCs will have a positive impact on perceived effectiveness.
8. A course structure of MOOCs will have a positive impact on learner retention.
9. Information delivery technology will have a positive impact on perceived effectiveness.
10. An information delivery technology will have a positive impact on learner retention [Hone, Said, 2016].

Specialists' quality training for media education can help them to look about into the constantly expanding flow of information confidently and quickly, critically assess this information and use it as intended. At the same time, according to Maria Claudia Cuc, «learner can develop his communication competence, critical thinking, cultivate his responsibility, tolerance, develop his aesthetic sensitivity, and capitalize his own experience by relating to experiences and social reality» [Cuc, 2014, p.68]. It can allow them to study correctly and work in the media space selecting valuable media culture products and avoiding negative manipulate impact of media texts. Thus, it will improve media literacy of a self-learning and self-developing person positively contributing to the growth of communicative and research-related skills for scientific activities.

A dynamic and continuous engagement in media educational processes allows a person not only to successfully develop self-learning competencies and execute self-learning effectively, but also to be a media enlightener and knowledge creator for the sake of composing their own media texts in various shapes and forms. The actualization of a positive Self-concept and the continuous growth of cognitive individual activity is contributed by everything mentioned above, so does constant individual expansion of cognitive wants, and therefore will avoid the negative impact of the media [Florescu, 2014]. So all three of the conceptual conditions function as a complex system, and media education of a person is a sufficient condition for a guaranteed preservation of this system and its effective operation while constantly expanding limits of new knowledge and transforming self-learning into a process of new things familiarization throughout a person's whole life.

Results

Reviewed theoretical bases and conditions for developing a person's willingness to self-learning throughout his/her life (within the framework of formal and informal education) define the way of the further research on designing and developing an appropriate media-educating concept which includes objective reference points, theoretical details and practice-oriented conclusions.

In science-studies a concept (Latin – conception) is "a definite way of comprehension and interpretation of any phenomenon, a major point of view, a ruling idea of their specification; a leading intent, the constructive principle of different types of activities [Soviet Encyclopedic Dictionary, p. 624]. "A concept is a complex of key statements fully and comprehensively revealing the nature, contents and features of the research phenomenon and also its existence in a real life and a practical individual activity" [Yakovleva, 2006, p. 10].

Thereafter, we should consider "a media-educating concept of developing a person's willingness to self-learning throughout his/her life" to be a way of comprehending this willingness that exercises the ideas of media education and defines a system of key statements and constructive principles of its existence in a real life and practical implementation in the processes of formal and informal education.

The objective reference points of the developed concept include a leading idea, a goal and objectives of developing a person's willingness to self-learning throughout the whole life.

The leading idea of a media educational concept is that in the modern world the constructive formation and development of a person's willingness to self-learning while studying at a university should be exercised by the actualization of informative and cognitive wants of a person within the framework of a project-productive educational activity in both formal and informal forms. This is possible through the expansion of the information and educational environment of the university in demand for solving the assigned objectives of the external educational media environment resources.

The goal of the developed concept is to determine the underpinnings for the pedagogical design of developing lifelong self-learning readiness.

The desired goal sets the necessity to determine the theoretical grounds and practice-oriented conclusions for the solution of the following problems:

1. The expansion of the information and educational university environment using the resources of the external educational media environment, which implies:
   a. The system formation of the adaptive management of the educational process information support.
   b. The harmonious implementation of open educational resources, mass open online courses, etc.
2. The teaching staff competence development in the pedagogical project field of the educational process at the forms' junction of formal and informal education, namely:
   a. Improving the quality of information and assessing the suitability of available media resources in external to the institution environment.
   b. Forming readiness and ability to develop educational media resources.
   c. Developing readiness and ability to realize the educational process at the forms' junction of formal and informal education, actively using the resources of the media environment.
3. The actualization of the students' information-cognitive needs in the framework of project-productive learning activities, which means:
   a. Forming professional valuable orientations in students determining the information and cognitive needs for searching the solutions to the professional activity objectives.
   b. Forming the positive self-learning personality Self-concept.
   c. Including students in design and productive educational activities, providing the development of scientific work organization skills, communication, and readiness for scientific research activities.
   d. Pedagogical maintenance of an activity and continuity of a person inclusion in media educational processes at all stages of participation in a design-productive educational activity.

The theoretical details of the concept include a categorical apparatus, methodological approaches, theoretical models of developing lifelong self-learning readiness.

When formulating the presented objectives, the following interrelated key categories of the concept are used:

- in relation to the systematicity of the phenomenon under consideration: “lifelong self-learning readiness”;
- in relation to the context and the environment affecting the qualitative characteristics of the phenomenon under consideration: “an informational and educational university environment”, “media resources”, “a media environment”, “formal and informal education”, “media educational processes”;
- in relation to special conditions that determine the effective management of developing the phenomenon under consideration: “a pedagogical design of the educational process at the junction of formal and informal education”, “a pedagogical support of an activity and continuity while including an individual in media educational processes”.

Within this article, the manifestation of the marked categories is not provided; however, a complex categorical structure provides the necessity to examine the research problems within the framework of three methodological approaches: system, environmental and competency-projective.

The system approach is considered as a general scientific basis of the research developing lifelong self-learning individual readiness.

Research peculiarities of the problem set up from the positions of the system approach are briefly described:

1. It is necessary to single out the development process of self-learning individual readiness from the totality of other educational activity processes, since it acts as an integral system in relation to the environment and has its own specific functions, develops according to its own laws.
2. The readiness for self-learning should be considered as a part of a higher level system – formal and informal education – and at the same time as an independent part acting as a single whole in the interaction with the environment.

The complexity of the object under consideration requires its description using multi aspect model presentations: structural, functional, dynamic, etc.

The environmental approach provides a strategy for improving the process of developing lifelong self-learning readiness using media environmental resources, allowing the specification of the system approach applied to the problem under consideration and determining the specific scientific level of the methodology.

Let’s describe briefly the research features of the problem from the environmental approach position:

1. The development of lifelong self-learning readiness is considered in educational and professional activities in cooperation with the information and educational environment.
2. The development environment of lifelong self-learning readiness is purposefully formed when implementing the educational process at the junction of the forms of formal and informal education within the framework of the intersystem interaction of the information and educational environment of an educational institution and the external media environment.
3. The development process of lifelong self-learning individual readiness in an entire system “the development environment of lifelong self-learning readiness – personality” and the pedagogical design of this process are carried out under the influence of the factors of the external educational media environment, the information and educational environment of a higher education organization, intrapersonal factors, which can be reflected by the factor model.

The competence-projective approach determines the practice-oriented research tactics that allows to build a pedagogical system that ensures results’ achievement on the basis of

defining and understanding the requirements for the expected results developing self-learning readiness.

We will describe briefly the research features of the desired problem from the competence-projective approach:

1. The readiness content for self-learning is determined by the specific knowledge, skills and individual qualities;
2. Self-learning readiness has level nature, determined by the stages of socialization and professionalization throughout the whole life;
3. The pedagogical design of developing self-learning readiness in a university should be conducted with the support of a competence model, taking into account the qualitative increment and change in knowledge, skills and personal qualities from one level to another.

In this connection, it is advisable to construct a competence model of developing lifelong self-learning individual readiness, which characterizes this competence in two coordinate planes – a content (knowledge, skills and personal qualities) and levels (for example, in accordance with the framework of lifelong qualifications).

Table 1 shows the application of the methodological approaches in working a media educational concept of developing lifelong self-learning individual readiness.

Table 1. The theoretical details structure of a media educational concept of developing lifelong self-learning individual readiness

Approach	*Functional Use*	*The use result in developing theoretical details of a media educational concept (theoretical models)*
System	General scientific research basis	A structural-functional model of developing lifelong self-learning individual readiness. A dynamic model of developing lifelong self-learning individual readiness.
Environmental	Research strategy	A factor model of developing lifelong self-learning individual readiness.
Competence-projective	Research tactics	A competence model of developing lifelong self-learning individual readiness.

These theoretical models are to disclose different aspects of developing lifelong self-learning individual readiness:

- the structural-functional model of developing lifelong self-learning individual readiness describes the structure, the component structure and the realized functions in the system internal and intersystem interaction, setting a normative reference point in the development of the remaining models of the concept;
- the dynamic model of developing lifelong self-learning individual readiness reveals the stages of the process under consideration in correlation with the stages of individual socialization and professionalization, defining the process component of the concept;
- the factor model of developing lifelong self-learning individual readiness establishes the main mechanism of the interrelation between an individual and the environment of its development, determining the factors' groups and their role in providing this mechanism;
- the competence model of developing lifelong self-learning individual readiness describes the result – mastering competences in the terms of knowledge, skills and personal characteristics in the level taxonomy.

The designed theoretical details of the media educational concept of developing lifelong self-learning individual readiness assure the scientific and theoretical function realization of the projected process, revealing the essence and regular interrelations, as well as the principles of developing lifelong self-learning individual readiness. For introducing theorizes in practice it is

necessary to develop a normative model for implementing the media educational concept of developing lifelong self-learning individual readiness, including a system of pedagogical design and pedagogical conditions for its realization at the junction of formal and informal education. The current model is to perform the methodological and technological function: that is, to form an imagination of how to ensure the necessary level of lifelong self-learning individual readiness at the stage of studying at a university.

The development of the normative model is carried out on the basis of the theoretical details of the concept and determines the practical conclusions of the designed media educational concept, which will be related to the prediction and formulation of pedagogical conditions for developing self-learning readiness in a university, as well as further self-educational activities outside a university with using media resources.

Forecasting self-learning individual readiness is the most important stage of the process under consideration, without which it is impossible to carry out the whole complex of organizational and methodic events for developing lifelong self-learning individual readiness, so the near and further goals of the process under consideration must be determined in the normative model.

The complex of pedagogical conditions should ensure a consistent, systematic update of the self-learning readiness content at the junction of formal and informal education.

The developing lifelong self-learning individual readiness is a contradictory, regular process of quantitative and qualitative changes in knowledge, self-learning skills and qualities of a person, which determine self-learning readiness under the influence of external and internal factors (upbringing, education, a social and media environment, a self-activity). The best way to facilitate is the organization of an educational process in a university on the basis of the normative model of developing self-learning individual readiness, that consists of four interconnected units: objective, organizational, content-technological and evaluation (fig. 1).

In accordance with the current model, a student's personality is considered as a self-organizing system which has the following features: an openness, a randomness and an irregularity of the development, a nonlinear thinking, a freedom of choice, an integrity, a purposefulness in the development, an ability to glean and use their own experience.

As noted, the development of the normative model units is carried out with the support on the models of the concept theoretical details.

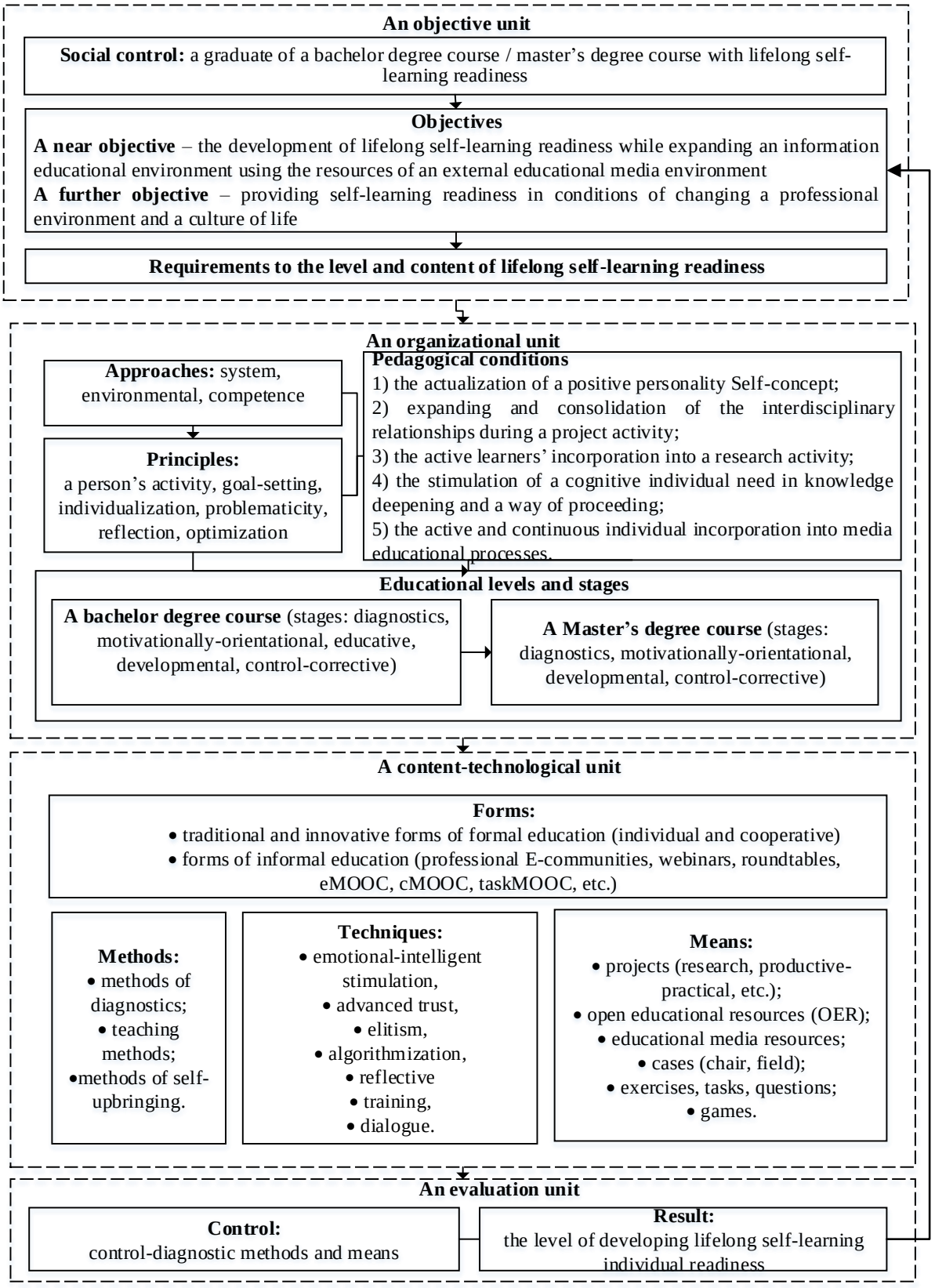
The content of the objective unit (goals, objectives, requirements for the level and the content of self-learning individual readiness) is determined using structural- functional and competence models of developing lifelong self-learning individual readiness.

The organizational unit (approaches, principles, pedagogical conditions, stages) is determined by the means of structural-functional and dynamic models of developing lifelong self-learning individual readiness.

The filling of the content-technological unit (forms, methods, techniques and means) is determined on the basis of structural-functional and factor models of developing lifelong self-learning individual readiness.

The evaluation unit contains control-diagnostic tools (methods of control and means) of developing self-learning skills and a result which must correspond to the requirements of the competence model of developing lifelong self-learning individual readiness for a concrete level of education.

Figure 1. The normative model of developing lifelong self-learning individual readiness (at the stage of studying at a bachelor degree course and Master's degree course)



As the leading skills in developing self-learning individual readiness are a person's self-learning skills, then we point out four levels of developing such learners' readiness, keeping in mind the sole distinction in bachelors' and masters' readiness levels is determined by the peculiarities of the environment where this development flows. A learner *with a low level* of self-learning readiness doesn't know the algorithms corresponding with self-learning skills; orients badly in a media space, often makes mistakes and has a low productivity rate; isn't able to complete research and creative tasks. A learner *with a below average level* knows the algorithms, corresponding self-learning skills; orients in a media space, however he/she can't complete research and creative tasks, i.e. he/she can't transfer his/her skills into non-standard situations. A learner *with an average level* of these skills' development uses these skills quickly and qualitatively in standard situations; has some formed media educational competences, has a high level of aspiration to plan and solve research and creative tasks, however, while performing such tasks makes mistakes in some cases. At last, a learner *with a high level* of these skills' development has self-learning skills well, both in standard and non-standard situations; has well formed media educational competences; is able to get knowledge individually, to process it creatively.

Conclusions

The designed media educational concept includes the multi-aspect model presentation about the process of developing lifelong self-learning individual readiness. Such a description of each offered theoretical model is a topic for separate research papers. Each of these models has a distinct functional meaning for the identification of general and specific requirements when realizing the considered process at different educational levels (secondary general education, vocational secondary education and higher education). Within this article the construction of the normative model of developing lifelong self-learning individual readiness at the stage of studying at a bachelor degree course and Master's degree course is demonstrated.

The approaches' complexity and the depth of the research allow us to view about the potential effectiveness of the designed media educational concept of developing lifelong self-learning individual readiness. It may be supposed that the realization of the educational process on the basis of the normative model will allow a learner to acquire self-learning readiness, both in standard and non-standard situations, hence he/she could learn the continuously changing a media environment and increase his/her professional and media competences. For this reason, the shown concept of developing lifelong self-learning individual readiness designs individual readiness for both self-learning and media education, establishing a framework of a media competence.

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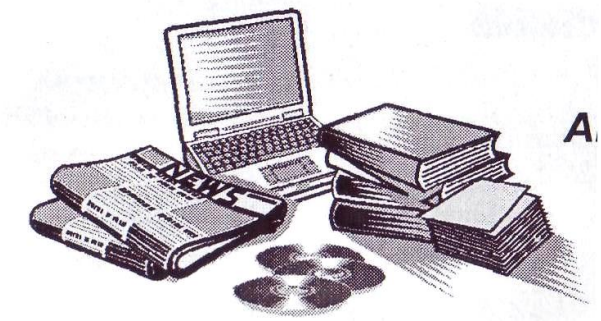

Media Literacy Education

Modern environment in developing the educational organization structure

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Abstract. On the basis of a wide range of primary sources research, authors reveal the leading theoretical positions of media education, which have been further developed within the concrete concept, the task of studying the most important concepts of "media environment" and "structure" is solved. The concepts themselves are the object of researchers close attention as means of constructing and constituting the reality, as some subconstructs possessing the prescribed features; as the cognitive tools of socio-cultural space; as the mental units reflecting the individual real life experience, its ability to exist in a new virtual space that represents multi-environmental content, in which the media environment appears in the most prominent way. In order to describe the features and to identify the experience architectonics in the concepts of "media environment" and "structure", the hermeneutic analysis is used in the article, which allows investigating the concepts content, related to the question of the methods with the help of which this content is established. Due to the fact that the concepts have a multi-layered structure, they reflect the cultural life result, they form a qualitatively new substrate that fills the surrounding reality, and the meaning is the dominant line in the concepts structure, the concepts are analyzed with a combination of formal and structural methods. The widening of the research discursive field allows comprehending of the ontological nature of the mode and the media environment institutional organization; helps to consider the combination of media practices as a self-developing system, as well as the role of the subject and the object in the transformational activity. The existing media practices implicate the degree of the mediated product influence on the educational strategy implementation; they reveal the extent of educational organizations responsibility for the quality of the subject education, they also enlarge the range of trainees training, taking into account the attraction of the best media samples.

Keywords: media environment, structure, communication, informational-semiotic media content, interaction, students, metasubject abilities, subject cultural code, virtuality.

Introduction

Let’s turn to the concepts etymology, which are introduced into the scientific thesaurus. For the successful implementation of the communicative process, the environment state

(qualitative characteristics, resources, geometry, etc.), in which it is carried out, is important. The environment is

1. The surrounding, having configuration, navigational system, its own informational field, development trajectory, integration potential;
2. The structure, possessing the properties of connectivity, integrity, controllability, depending on the intension of its different resources [Bykasova, 2016, p. 130].

The modern educational space is a collection of different environments: informational, scientific, aesthetic, creative, socially-contacting, cultural and others. In the given palette the media environment is the most prominent one. The concept "media environment" is meant as a space of media culture [Sharonov, 2008, p. 234], and the mediation process is interpreted as the development of media environments [Sokolova, 2008, p.14].

The media environment is a sphere which connects a person with the surrounding world, it informs, entertains, promotes certain moral and aesthetic values, has an ideological or organizational influence on the world outlook and social behavior of people through the mediation of mass communication [Kirillova, 2006, p. 34].

The concept "media environment" capacious and complicated. In a broad sense, the media environment is a complex of published messages from all countries of the world. For us, the concept narrow meaning is interesting. The media environment is, by the definition of Y.V. Mochalova, informational-semiotic media context of personal activities [Mochalova, 2000, p. 21].

Based on the above information, our own definition of the concept can be formulated. The media environment is a socially- cultural phenomenon, representing:

- a multi-layer substrate, rich with diverse information material;
- qualitative content: archetypes, meanings, symbols;
- intellectual substance, typical to its subjects [Andreeva, Bykasova, 2013, p.12].

Materials and methods

Our research is based on a number of carried out activities, aimed at organizing the media environment through the creation of various communities with different shapes:

- methodical association of teachers who developed a model for organizing project activities in the field of trainees media education;
- scientific and creative community of students as an integration form of basic and additional education in the media environment creation;
- interdisciplinary, universal media projects in the channel of "man-nature", "man-art", "man-culture", "man-technology", "man-man", contributing to the further development of the media environment.

Let’s elaborate on the projects. In the media environment creation, in our opinion, the project activity has one of the leading places. For three years, with the students of different ages (students of the Anton Chekhov Taganrog Institute and senior students of the Taganrog Pedagogical Lyceum-Boarding School), the projects were carried out on the following thematic lines: "Social networks" , "The Empire of Excellence", "This wonderful film", "Dynasty", "The way of life is war", "My blog", "A Citizen", "Network school", "Comic book festival", "Study, while you’re young!" “VKontakte? VKontakte ... VKontakte!", "Computer is easy!", "My choice", "From classics to folklore", "Carnations of the Fatherland", "Space Odyssey", "My Motherland", "Magic Baroque", "Artek" , "Festival of the Peoples from the North Caucasus", "Feat of Generations", etc. The analysis of the implemented projects goals and methodological foundations with the students shows that they are oriented towards the creation of the media environment, capable of

- bringing up a moral individual;

- developing meta-subjective abilities (readiness for self-development, implementation of moral choice, continuous education);

- forming the subject of cultural activity.

For collecting the empirical information, we used the following methods:

- method of prolonged pedagogical observation; method of expert assessments (expert scales, developed on the basis of the diagnostic complex by V.A. Levin);

- method of the psychological atmosphere estimation in the staff by A.F. Fiedler;

- a methodology for analyzing the correlation between the significance of the activities, carried out in the educational organization for the year, and the degree of their representation in the formed media environment (a news line on the website of the Ministry of Education of the Rostov Region, a news line on the website of the Taganrog Chekhov Institute);

- method of information content analysis, etc.

While working, the authors found out that the media environment design had some specific educational results. It was revealed that the type of educational project, conducted with the trainees, formed certain informational competencies of participants in the educational process.

All projects are figuratively divided into three groups.

I.This group of projects was aimed at developing the informational literacy of students in the media environment: "Network School", "My Blog", "Study, while you're young!", "VKontakte? VKontakte ... VKontakte!", "Computer is easy!","Social networks".

Based on the results of these projects, the researchers noted a significant activation in students while conducting the following cognitive operations:

- searching and storage of information;
- creation of screen versions, scripts;
- determination of connection between objects and frames;
- ability to use ICT tools;
- conducting immanent analysis of a media product;
- active supervision;
- conducting intellectual experiments;
- ability to interaction;
- actualization of constructive process creativity;
- striving for independent design of digital materials;
- organization of event spaces;
- generation of thinking media models;
- development of innovative complex programs;
- discussion of plans, scripts created by other participants.

II. Projects in the media environment with the author's additions: "Heroic act of Generations", "My Choice", "Dynasty", "My Family", "This Wonderful Film", "Lifestyle is War", "Norm and Law", "Citizen". According to the results of this group of projects, the researchers noted that the following skills and abilities were easily formed among trainees:

- creation of pictures collection;
- organization of a school site;
- conducting media games;
- the ability to combine articles fragments into a common digital history;
- use of materials created by other participants;
- receiving propaedeutic knowledge;
- receptive analysis of a media product;
- productive innovation;
- moderating communication between students and teachers;
- development of media practices;
- creation of educational scripts design;

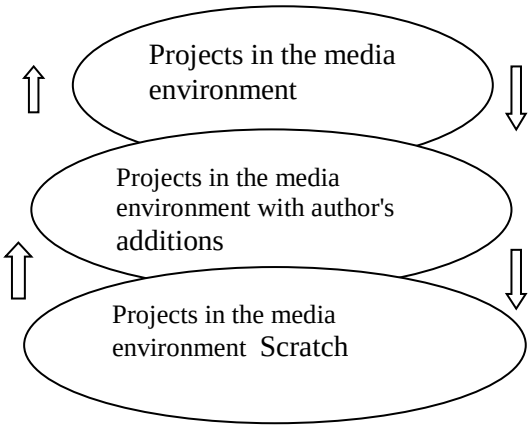
- use of e-mail, wiki-wiki, audio and video chats, YouTube, and etc.;
- visual impact on a pupil;
- editing and discussion of their materials with the network participants.

III. Projects in the media environment Scratch: "Empire of Mastery", " Festival of Comics", "From Classics to Folklore", "Carnations of the Fatherland", "Space Odyssey", "My Homeland", "Magic Baroque", "Artek", "Festival of Peoples of the North Caucasus. " This group of projects contributed to the formation of such competencies among trainees which are responsible for the following intellectual operations:

- creation of schemes, intellectual pictures, interactive digital stories;
- interaction of agents;
- reflection of cognitive, semantic, semiotic constituents;
- development of visual texts;
- discussion of projects;
- creation of the semantic divergence multiplying effect;
- development of informational design, design of training networks;
- creation of training, informational, transformational, coordinating, developing advertisement;
- construction of local social-technical system;
- publication of regular school edition;
- education of tasteful intelligence;
- development of digital materials;
- network activity;
- introduction of amendments to intersocial and intrasocial projects;
- designing the infrastructure of innovational activity in the new structure;
- formation of the network culture.

It is significant that the conclusions, made by the authors, correlate with the statements of the foreign researchers [Pérez-Rodríguez, Delgado-Ponce, 2012, p. 14].

Fields of educational results of the media environment design are superimposed on each other, intersect, interact, forming a three-matrix elimination of the personal experience of the subject [Kuznetsov, Vovchenko, Samoilov, Bykasova, 2018, p. 43]. The scheme is shown on the picture 1.



Picture 1. Link educational projects with mediatechnologies.

The application of the given techniques allows

1. To specify the media environment functions. According to J. Habermas, the media environment has the following functions: communicativeness, multimedia, instrumentality, interactivity, extensiveness [Habermas, 1988, p. 91]. Let’s view these functions in details.

a) communicativeness is a person's connection not only with the other people; but also with the environment: the city, the state, the army;

b) multimedia is a combination of different types of impact and perception in the interaction process (up to the appearance of the synergy effect);

c) instrumentality is a possibility of using databases and information resources;

d) interactivity is providing feedback in the process of communication (interaction), intercommunication, exchange of information;

e) extensiveness is providing for the expansion of the senses capabilities and other human systems through the communication with the outside world.

These functions have a significant impact on the changing of individuals communication structure from different social strata. We'd point out, that the Internet has a special influence on the communication process. Due to the fact that the World Wide Web is (to a greater extent) the privilege of the youth, the virtual space has become a place of constant communication between children and adolescents.

2. To determine that in the virtual communication space a special social sub-environment is also created that is conductive to

- the emergence of new virtual (game) worlds that unite users around the world;
- the collaboration of students, teachers, parents (network communication form);
- the formation of a system-wide phenomenon: the " school spirit " as a certain emotional-valuable characteristics of relations [Bykasova, 2017, p. 54].

3. To establish that the main attributes of the educational organization media environment are:

- character (relations between participants, regime moments and so on);
- indications (intension, structuredness);
- parts (socially-contacting, informational, subjective and so on);
- discourse (educational program, teaching style, control character) [Sachs-Hombach, 2006. p. 110].

4. To characterize the media environment as a substance, having

- effects (integral, consolidating, educational foresight);
- abilities (teaching, educative);
- modification (virtual, educational, learning);
- relations (interpersonal, subject-objective, object-objective);
- factors (spatial, objective, material, cultural heritage, cultural identity, cultural diversity, etc.). [Maraña, 2010, p. 4].

Today, the society realizes more clearly that the media environment formation occurs in the process of the media education, which should not be identified only with the development of special programs, since the media education is the impact concordance of a wide range of different factors: apperception, iconicity, the level of phenotype and emotional intelligence formation, the personal experience dissimination, the futurozone geometry, etc.

The main mission of media research modern programs is communication, the subject involvement into the digital culture, into more deeper understanding of the society multiformity, into achieving a synergistic effect. We consider that in the educational space of the educational organization it is necessary to develop such media environment in which the trainee and the trainer will be partners, but the main function of education is preserved, that is the knowledge transfer to the object by the subject of knowledge. Comprehension of the media environment phenomenon epistemological foundations within the educational process, as well as in the format of the hermeneutic and cognitive approaches (graphics, video, animation) allows connecting digital and network communication technologies.

5. To reveal that the media environment allows connecting the discursive and intuitive elements of trainees creative activity; theory and practice of the education subject in the process

of communication. The media literacy, that arises within this unity, is accompanied by a new form of a dialogue between the subject and the object of education-a cultural-worldview, which means the opening of a symbolic relationship-the state of creativity.

Discussion

To reflect the media environment state and the formation of the individual sacral landscape, we'll view the stable structure of the educational organization vital activity, defined as the "school structure". This concept was used by Russian teachers and psychologists at the end of the 20th century.

Among the main approaches presented in modern scientific research, devoted to the media environment development, the sociocultural approach is the most prominently highlighted. A.M. Tsirulnikov underlines that the sociocultural change is becoming the basic fundamental characteristic of the educational organization structure formed in it by the media environment [Tsirulnikov, 2010, p. 60].

In the works of the didactors and teachers of the twentieth century (B.M. Bim-Bad, S.T. Shatsky, T.V. Tsirlina, etc.) the basis for understanding the meaning of the concept "structure", "educational organization environment " is the notion that education and mental development of a person should be viewed within the framework of the social and cultural conditions of his development in the course of his education.

Viewpoint of D. Khalpern and A. Naftuliev correlate with this statement of scientists. They denote to the necessity of taking into account the mental development of a person (intellectual algorithms, critical thinking, education subject memory) [Khalpern, Naftuliev, 2000, p. 31]; as well as scientists B. Kitchenham, S. Charters, considering in their reviews the issues of the formation of broad media literacy of the population [Kitchenham, Charters, 2007, p. 19].

Table 1. Representation of the concept "structure" in modern concepts

№	*Author*	*Meaning of structure*	*Types of structure*	*Obertone*
1.	A.N. Tubelsky	The structure is the closest connection of school life with different environments: educational, playing, creative, etc.	Authoritarian, paternalistic, patriarchal, traditionalistic, family, democratic.	External attributes
2.	I.D. Frumin, L.A. Kozlova	The structure is a system of educational and extra-curricular relations.	Traditionalistic, democratic.	Identifying the behavior and activities of students and teachers.
3.	T.P. Khrenova	The structure is the system of public relations between all participants of the educational process.	Authoritarian, traditionalistic, democratic.	Formation of relations and public opinion with the help of state and non-state partners (radio circles, studios, newspapers)

The inspection of the conceptual bases (A.N. Tubelsky, I.D. Frumin, L.A. Kozlova, T.P. Khrenova, etc.) allows us to summarize with a certain degree of conventionality that in various theoretical approaches the authors accentuate the different system-wide aspects: structure , culture, ethos, media environment. In the scientific analysis practice, the semantic fields of these terms have wide areas of mutual overlapping and intercrossing (connection with the various environments, a system of educational and extracurricular links, a system of public relations).

Also, various media (informational, communicative, relating to news, etc.) are close in their nature, they implied their entry into a single media environment that is a part of the culture.

Based on the two approaches methodology: the humanistic (M.M. Bakhtin) and the phenomenological (T. Lukman) ones, we propose our own definition of the concept "the educational organization structure" and define it as a complex social system of subject-object interaction that is influenced by different environments (cultural, informational, communicative, media, etc.).

The composition of the structure has three components: value-based, subject-environmental, structural-procedural. The consequence of this logic is the change in the educational organization structure in connection with the media environment development (the Internet, new services, blogs, technologies, etc.).

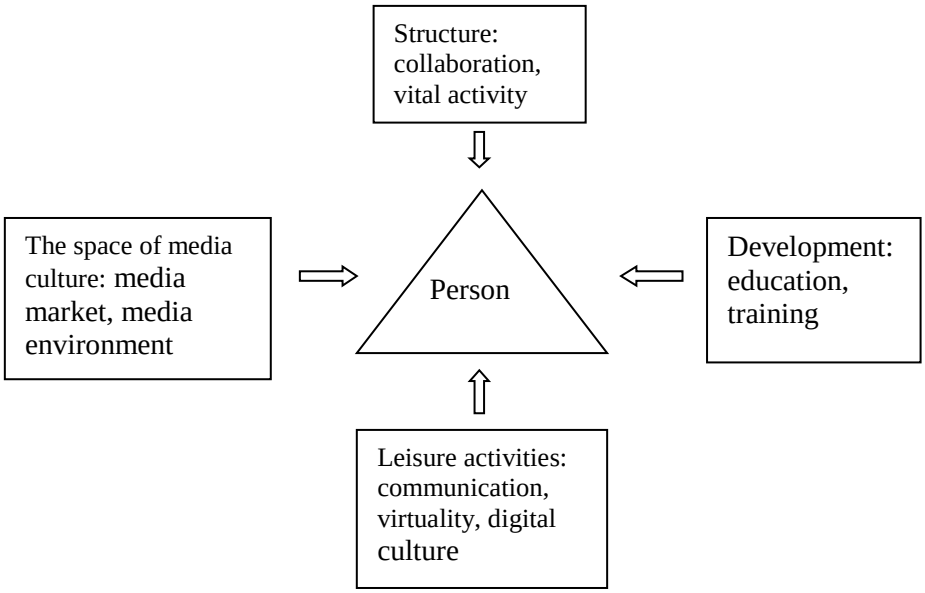
The orientation to the advanced pedagogical practices, the most important place in which is the formation of the media environment in the new structure of the educational organization, is a feature of the national education system development in the 21st century. We'll consider the epistemological characteristics of the concepts in more detail.

Table 2. Epistemological characteristics of the concepts.

Episteme / *Notion*	*Media environment*	*Structure*
Definition	-media culture space -informational-semiotic media context of personal life activity - multi-layer substrate - qualitative content -intelecctual substance	- system of socially-pedagogical interrelations; - part of social reality
Characteristics	virtualization digitalization gamification pop-education	collaboration; social involvement
Composition	- media market - formal communication - non-formal communication	three components: valuable; subjective-environmental; constructive-processual
Attributes	- character - indications - parts of the whole - discourse	- education - mental development of a person - training
Functions	- communicative - multi-media - instrumental - interactive - extensive - semiotic	- informational - communicative - instrumental
Factors	- level of the educational organization technical provision; - apperception, - iconicity, - level of the phenotype and emotional intelligence formation, - individual experience dissimination, - futurizone geometry	- degree of technical means possession; - status

Accentualization	activity and freedom	democracy
Mission	- communication, - subject introduction to digital culture, - to more deeper comprehension of the society multiformity, to achieving a synergistic effect	- providing for a stable arrangement of the educational organization life activity
Correlation level	valuable characteristics	growth of humaneness

On the formation of personality in a new way of life is influenced by various factors. Schematically, this process is shown on the picture 2.



Picture 2. A set of options that form a modern personality.

Results

Theoretical analysis and experienced-experimental work showed that the following things appear as the basic conditions for the formation of the school structure, with the active usage of the informational-communicative environments:

- calculation of the implicit character of the school structure development and, as a consequence, reliance on the reflexive mechanisms of the effectiveness provision for the basic functions of managing the school structure formation in the sphere of daily everyday life activity;
- usage of the systemic interrelations of the structure elements, when a change in one element involves into a change in the others;
- monitoring and accounting for the systemic character of the results and effects of managing the structure formation;
- primary usage of the indirect methods and management mechanisms;
- combination of a different type and character criteria for the completeness of informational-analytical support for the managing the structure formation processes;
- transformation of the behavior elements which arise under the influence of the ICS and the participants relations of the educational process into every day, habitual components of the structure.

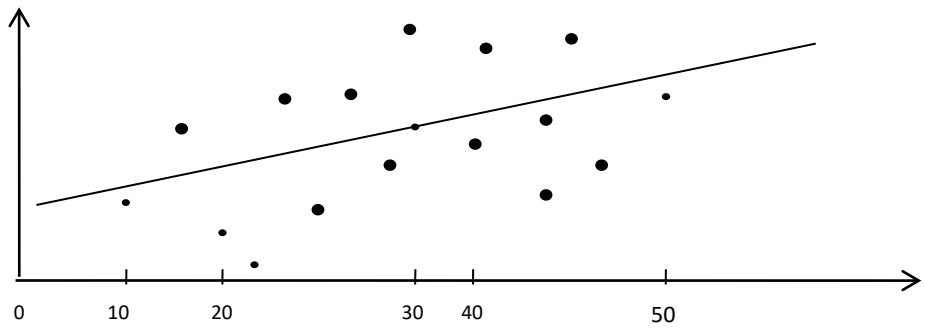
On the basis of the presented data, the Pearson linear correlation coefficients accounting is conducted, reflecting the dynamics of the trainees' results in the formed media environment. To do this, we needed to determine the interrelations between two variables: the level of the media environment development and the type of the educational institution structure.

We established positive statistically significant correlation links using the tooling "Formula-statistics" in the computer program Microsoft Excel for Windows. Let's present the obtained research data:

1. Correlation coefficient between projects' quantity and participants' quantity is R=0,986, p> 99%;
2. Correlation coefficient between total number of participants and project's level is R=0,923, p > 99%;
3. Correlation coefficient between total number of participants and total number of winners is R= 0,961, p > 99%.

Table 3. Dynamics of trainees' achievements

№	*Result (per year)*	*2015*	*2016*	*2017*
1.	Number of projects	18	21	23
2.	Infrastructure (number of places)	7	8	11
3.	Total number of participants	109	116	124
4.	Teachers' quantity	4	5	7
5.	Pupils' quantity	61	69	72
6.	Students' quantity	44	42	45
7.	Level of a project (local/municipal)	15/3	16/5	17/6
8.	Number of winners between pupils	12	13	16
9.	Number of winners between students	2	4	4
10.	Number of winners between teachers	2	2	3



Picture 3. Correlation between the educational organization structure and the media environment.

It is established that the formation of the media environment as an informational-semiotic media context for the individual life activity, is facilitated with the realization of a large number of projects: the conducted olympiads, contests, reviews, etc. The project activity of students in the media environment is an integrative activity, based on

- the calculation of the individual characteristics of the education subject;
- the implementation of the individual development goals;

- the revelation of creative individuality.

With the media environment development, the educational organization structure, the following subsequent operations are closely connected:

a) increasing the creativity level of trainees [Meyer, 2005, p. 57];

b) development of the media competence (through the assimilation of a wide range of knowledge in the field of the electronic media);

c) development and generation of the trainees cognitive skills (mastering the productive state of consciousness, developing the systemic thinking, cultivating the multilingualism and multiculturalism) [Stetsenko, Bykasova, Molodtsova, Nadolinskaya, 2016, p. 77];

d) formation of consciousness in the difference of advantages usage in new and existing media;

e) evaluation of the modern information and communication support;

f) evolution of the digital media, providing for a new toolkit for work;

g) realization of the subject's potential in the informational society;

h) development of the subject's communication culture in the conceptual and didactic format, and also in terms of the methodological support].

Conclusions

1. It was found out in the research that the multi-environmental space, in which the media environment occupies the most important place, influences over the formation of the educational organization structure. This happens due to the following things

- creation of the media design places;
- realization of various forms of the subject-objective community media events;
- comprehension in the media environment of the society polimentality;
- the formation of the spiritual life foundations in a qualitatively new media environment, excluding the aggression in chats, YouTube, in forums.
- enlightment of the educational objects on psychological-legal issues of the media environment impact ambivalence (hacking, cracker, Internet addiction, cybercrime).

2. In the modern educational continuum, the processes of mediating the basic constructive components of the educational organization structure-scripted norms and forms of communication, activities, and other various elements of the media environment (mission, attributes, composition, characteristics, functions, factors, accentualization) intensively occur, which leads to the emergence of a new cultural and pedagogical phenomenon - the virtual projection of the structure. Under the virtual projection of the structure we mean

- informational reflection of the structure, possessing a certain integrity, in different environments (website, social networks, Wikipedia, blog);
- symbolic segmentation of the media processes (iconography, animation, comics, speech balloons, Internet memes, strips, etc.);
- formation of the subject cultural code, getting acquainted with the cyberspace elements; using a certain software, filter programs, as well as reflecting the exponential growth of the information amount coming through the Internet.

3. Virtual projection (for example, the website of an educational organization) is dichotomous: on the one hand, it is an independent constructive element of the structure, on the other hand, it is possible to realize the special information technologies of the management (correction of the events reflection in the media field, filling the event with the symbolic meaning, fixing it in the symbolic composition of the educational organization structure).

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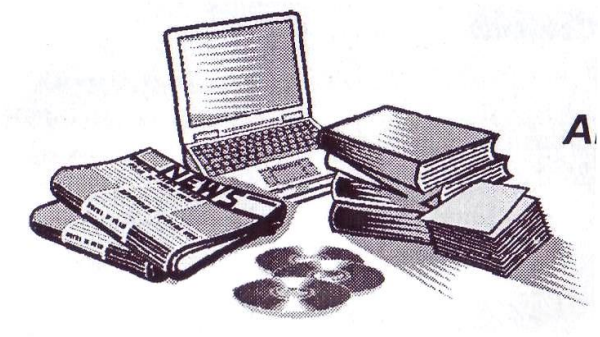

Media Culture

On the need to improve approaches to ensuring Russia's national security in the media sphere

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Abstract. This article analyzes the organization of work to ensure the safety of the media sphere from the attempts to propagate the ideology of fascism, extremism, terrorism and separatism, damage to the civil peace, political and social stability in society. It is noted that in recent years, the propaganda of Islamists on the Internet, including its Russian-speaking segment, has made a sharp leap in qualitative and quantitative terms. In place of the low-quality content of the North Caucasian terrorist cells appeared almost professional media products of Islamist groups, the most active role among which is played by the ISIL group. There is a stable multi-level system for the development and dissemination of Islamist propaganda. The production of visual content is carried out by specialized media centers such as Al Furqan, Al-Hayat and Al Itisam, and the distribution is realized through the decentralized community of Islamist supporters in social networks with a large number of "opinion leaders" formally unrelated to terrorist groups , which actually perform the functions of "mediators". The "phenomenon" of ISIL, which appeared only three-four years ago and was just one of many small bandit groups in Iraq, is connected with the aggressive use of "new media" for spreading propaganda content. In connection with the need to increase the effectiveness of countering the spread of the ideology of extremism and terrorism in the media sphere, foreign experience is analyzed by the authors, and proposals are formulated to organize a fight against each of the sources of extremist and terrorist threats within the framework of a separate approach involving individually developed strategy and tactics.

Key words: national security, media sphere, Islamist propaganda, content, social networks, clip-on thinking, accounts, resources, blockages, censorship.

Introduction

The head of the Federal Security Service of Russia, A. Bortnikov, in his speech at the meeting of the National Anti-Terrorist Committee, said that in 2016 the security forces managed to prevent 16 terrorist attacks in nine Russian cities and to destroy 46 cells of terrorist organizations. Some of the terrorists were trained in militant camps located in Syria and Iraq [Head of the FSB ..., 2017]. At the same time A.Bortnikov drew attention to the fact that the activities of law enforcement agencies do not correspond to the level of the threat from terrorists. We should agree with this statement, as the world experience of counteracting modern terrorism testifies that even the success of "hunting" for the leaders of terrorist networks does not guarantee "victory" in the fight against terrorist network [Kenney, 2003, pp. 187-206].

In the current situation, issues of securing the media sphere are of particular importance. These issues in the "National Security Strategy of the Russian Federation" have been elevated to the rank of strategic national priorities. There is an increasing confrontation in the global information space due to the desire of some countries to use information and communication technologies to achieve their geopolitical goals, including the manipulation of public consciousness and falsifying history. There are new forms of illegal activities, inter alia, employing information, communication and high technologies. Among the main threats to the state and public security there are activities related to the use of information and communication technologies for the propagation and propaganda of the ideology of fascism, extremism, terrorism and separatism, damage to the civil peace, political and social stability in society [On the Strategy ..., 2015].

Taking into account the fact that the media sphere is a non-conceptualized concept, in the context of this article we will rely on the concept given by a number of authors, according to which the media sphere is "a collection of ideas, themes, opinions and other intangible essences, represented by media texts with the following features: importance, significance for different groups, momentary, topical, open for numerous interpretations" [Buryak, 2014, pp. 200-212]. At the same time, we believe that ideas, themes, opinions can be presented not only by media texts, but also by images (slides, films, drawings, etc.)

The purpose of this study is to analyze media content of extremist content, which is a threat to the national security of the Russian Federation, formed by the spread of the ideology and practice of extremism and terrorism in the media sphere, as well as the rationale for possible ways of ensuring media security.

Materials and methods

The methodological basis of the study is an institutional approach. A systemic approach and an interdisciplinary approach have also been used, the former ensures the analysis of a complex structural and functional object and the latter allows one to rely on the theoretical principles of jurisprudence, political science, sociology, philosophy, the theory of mass communications and others.

In the course of the research the scientific and special research methods (analysis, synthesis, induction, deduction, structural-functional, typological, logical analysis, comparative analysis, modeling method) have been used. The solution of the tasks was carried out using qualitative and quantitative analysis techniques, including monitoring and analysis of the sites of communication agencies, analysis of texts posted on agency websites and on social networking sites, analysis of law enforcement materials, expert evaluation.

Discussion

The problems of safety within modern media content represent a broad field of interdisciplinary scientific discourse, which includes scientific research of recent years, presented in the political, psychological, media-pedagogical context.

Jean-Paul Marthoz in his study presented the threats to the modern world, arising from the impact of terrorist content in the media: "Terrorism is not a new phenomenon. Many countries have suffered for decades from groups, both internal and external and including both State and non-State actors, wielding violence against civilians as political strategy. In many cases, the local population emerged stronger and more resilient, proving that brutality is no match in the long term for the progress of unity and shared values. In this context, the media are critical in providing verifiable information and informed opinion. During the tense environment of a crisis, with populations on edge and tempers flared, this becomes all the more important. The relationship between terrorism and media is complex and fraught. At its worst, it is a perverse symbiotic relationship – terrorist groups devising spectacles of violence to continue drawing the world's attention, and the media incentivized to provide wall-to-wall coverage due to huge audience interest" [Marthoz, 2017].

G. Weimann is the author of a number of studies on the social impact and influence of the media, political campaigns, new media technologies; influence of mass media on public opinion, analysis of modern media content of terrorist orientation [Weimann 2000, 2004, 2006, 2014]. The author states: "Terrorists have good reasons to use social media. First, these channels are by far the most popular with their intended audience, which allows terrorist organizations to be part of the mainstream. Second, social media channels are user-friendly, reliable, and free. Finally, social networking allows terrorists to reach out to their target audiences and virtually "knock on their doors" — in contrast to older models of websites in which terrorists had to wait for visitors to come to them" [Weimann, 2014].

The problems of media security in India are considered by R. Abraham [Abraham, 2012]. The author presents the analysis of national security in the context of Indian media, examines the problem of understanding and interpretation of the media, its theoretical and practical concepts and approaches; prospects for the development of the media of the 21st century. R. Abraham concludes that «for our better evaluation and inference of media's role in national security, one must view the concept of governance and threat reduction as part of the overall security architecture, and help the media to examine the detection or gathering of intelligence and its proper analysis, prevention or preemption, preparedness and capacity building and disruption of response while covering issues of terrorism and insurgency» [Abraham, 2012].

E. Ibagere works out the mechanisms of interaction between the media and Nigerian legislation in the context of media security, determines the role of the mass media in the strengthening of the national security of Nigeria. The author believes that "first, by effective surveillance of the environment, the mass media would unveil those areas, individuals or entities that may likely constitute a breach of national security. Secondly, by correlation, the mass media assist other agencies to interpret the information so gathered about the environment and contribute in the utilization of such information to take steps to remedy any breach of national security or foster the perpetuation of practices that enhance national security. Thirdly, by transmission of culture, the media enhance the entrenchment of those norms, the defence of which constitutes national security" [Ibagere, 2010].

The issue in question is considered by many Russian researchers, such as E.Y. Bondarenko, who examines the information security of the younger generation in the media education context. The author identifies several important aspects of the information security of the individual, among which "accessibility (the ability to obtain the required information service in a reasonable time); integrity (its protection against destruction and unauthorized change); confidentiality (protection against unauthorized reading)" [Bondarenko, 2013]. At the same time,

E.A. Bondarenko rightly believes that productive interaction with the media sphere that provides a secure dialogue can be carried out on the basis of the formation of "a new information culture that can become an element of the common culture of mankind. It will be realized through the knowledge about the information environment, the laws of its functioning, the ability to navigate information flows, understand other people's messages and create your own" [Bondarenko, 2013].

In her study A.A. Morozova [Morozova, 2012] presents the problems of the media security of the individual in the Internet space, defined by the author as "the state of protection of each individual from unreliable or dangerous information that causes harm to human health, its morality and personal development." Uncontrolled and sometimes contradictory Internet content leads, according to AA. Morozova to the negative consequences, inter alia, the manipulative and negative impact of the media, the propaganda of violence and aggression and other factors. Among the possible ways to ensure media security, the author considers: "state control, creation of a register of prohibited sites and communication channels, independent control of media resources by Internet providers and media editors; Self-education of each individual with regard to the problem of media security, self-control; media education of the population, especially young people on the issue of media security; maintenance of the ethical code of communication" [Morozova, 2012].

Currently, many schools are introducing the practice of conducting special classes that contribute to reducing risks and threats, which are posed by numerous information resources. For example, considering the problems of media security from the point of view of teaching children and adolescents independent methods and technologies to protect themselves from negative and harmful information, O.G. Kovylskaya, I.S. Yakimanskaya, E.V. Logutov rightly believe that "along with the technical means of protecting minors from harmful information, special attention is given today to the development of special lessons on media security for children, at which in the form of a game, taking into account individual and age characteristics, children study potential information threats and challenges, learn to cope with them independently" [Media security in the educational environment, 2013, p. 5]. Undoubtedly, this direction is becoming increasingly popular among educators and psychologists. It is considered to be forward-looking in modern information environment, and certainly it will be developed further in the domestic media education practices.

The problem of media and information security in the Internet space is presented in the scientific research of I.A. Fateyeva. For example, the author states that "social networks have been left out of the direct action of the Federal Law "On the protection of children from information that is harmful to their health and development" (FZ-436 of 29.12.2010), the main regulator of activities to ensure media security of the Russian younger generation. This is due to the fact that this law is only applied to media resources that have the status of media" [Fateeva, 2012].

The study of I.V. Chelysheva presents an attempt to solve the problem of counteracting the dangers and risks of virtual space and providing media security: "In some Russian schools media security classes have become traditional: students are introduced to the basic rules of safe behavior on the Internet, social networking and the use of numerous online programs and etc. Increasingly, information on this subject is placed on school websites, becomes the theme of parent meetings, widely discussed in the press, on TV, on the Internet, etc. However, in our opinion, the complex solution of this problem largely depends not only on timely informing children, adolescents and their parents about the possible dangers of the media, but also on developing strategies for forming the media competence of the younger generation in order to form spiritual, moral determinants of the personality involved in the media space" [Chelysheva, 2018].

The study of E.V. Muriukina is focused on the analysis of the sites of a terrorist orientation [Muriukina, 2017]. The author considers the methods aimed at the young audience: “original design solutions; brightness and attractiveness in the design of the main page, media texts; clear navigation system and easy search for information of interest; availability of hyperlinks, etc. The main forms of information delivery include news digests, "analytical" materials. Often, ideological attitudes are veiled or latent in nature. At the same time, the authors of media texts use information delivery technologies that are characteristic of the official media” [Muriukina, 2017].

Results

The analysis of scientific research carried out in recent years may indicate that the problem of media security is currently highly relevant. Numerous scientific developments on the propagandistic role of media content in Russia and abroad [S.A. Vorontsov, A.G. Steinbuch, 2015; N. Solomon, 2007, etc.], as well as the research of Russian-language media content that we have carried out showed that over the last years the propaganda of Islamists on the Internet, including Russian-speaking segment, has made a sharp leap in qualitative and quantitative terms. In fact, Russia faced a threat to national security of a completely different type: the militants who went to fight in Syria on the side of the Islamists entered the community, which in many respects differs from the Wahhabi underground operating in the North Caucasus. The expression of this phenomenon is most clearly manifested on Internet sites. It can be noted that the low-quality content of North Caucasian terrorist cells was replaced by almost professional media products of Islamist groups operating in Syria, Iraq and other countries. The most active role in the formation of new media represented in the Internet space is played by the ISIL grouping, methods and approaches are the basis for such media materials, positioned by other groups of this kind.

For the first time, Islamist international terrorist organizations began to conduct mass and professional propaganda in Russian social networks, using a wide and almost uncontrolled toolkit of "new media", which poses a threat to the political stability and national security of the Russian Federation, both in the short and medium term.

As is well known in the era of Web 1.0 [Epoch ...], special closed or "semi-closed" forums served as the main tool for communication between members of the Islamist terrorist underground, where close ties between militants from one region and from different countries of the world were established. It is at such forums that the work of the functionaries of the Interpersonal Trust is being launched. By placing video reruns of Al Furqan Media Center and photo reports on their activities on such resources, terrorists undoubtedly won in other media coverage of the events of jihad, which made it possible to create the image of ISIL as the main force acting, for example, in Iraq.

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As may be seen from the analysis of media content of terrorist orientation, the predominant role belongs to media texts: informational summaries, photo and video materials. Sympathetic

ISIL communities are engaged in forming the Wahhabi worldview in social networks, publishing relevant citations from the writings of the authors who propagandize radical Islam, hadiths, in which calls for unlawful activities sound. In our opinion, such techniques, which correspond to the well-known methods of propaganda used in mass media, can serve as the main tool by which the attempts to radicalize Russian youth are being made - not through the community of ISIL and other groups that radical extremists and terrorists are interested in. Thus, to date, there has been a stable multi-level system for the development and dissemination of Islamist propaganda, the danger of which was pointed out by Solomon N., who investigated the impact of terror on public consciousness and the role of mass communication in the phenomenon of terror [Solomon, 2002].

At present, the specialized media centers such as Al-Furqan, Al-Hayat and Al-Itisam are engaged in the development of terrorist media content, the distribution of which is provided by the decentralized community of Islamist supporters in social networks with a large number of not formally associated with terrorist groups "leaders of opinions," which actually perform the functions of "mediators." Let's try to understand what the phenomenon of ISIL involves and what measures should be taken to prevent and suppress the spread of Islamist propaganda.

It is supposed that the decentralized information network of ISIL in social media can be classified into four levels:

1. Official accounts of the organization authorized by terrorist leaders.
2. Semi-official accounts, which are aggregators of content from "official".
3. Personal accounts of militants.
4. Accounts of "sympathizers", i.e. persons who are not the members of ISIL.

The "official" accounts of ISIL in Twitter are the pages of territorial units on which the "Islamic state" is nominally divided, so called "wilayats". There are 15 of them in total. The pages of "wilayats" were first recorded in December 2013 - January 2014 and since then they have been functioning on Twitter almost continuously until August 2014. After a series of blockages caused by the distribution of the video of the execution of an American journalist, these pages were forced to leave for other social networks, they appeared mainly in VKontakte. At the same time, the transition did not cause any significant changes in their style of work, which in many respects resembles the work of news agencies, where the overwhelming majority of entries are text messages with reports of battles or important events in the life of the organization. These "information tapes" are the only source of news about the activities of the grouping for both other accounts of the ISIL information network, and for researchers specialized in this topic. The percentage of photo reports in the total number of entries does not exceed 10-15%, but they are the most frequently used propaganda tool of ISIL.

The ISIL scheme for building media propaganda is actually copied from the system of dissemination of information in social media in the US. This international terrorist organization has a significant community of supporters and sympathizers on Twitter, which was formed as part of the strategy of ISIL for the decentralization of its information network.

The main focus of ISIL propaganda is on:

- creating the image of the main enemy of all "infidels" and the image of the largest militarized Islamist organization in the world;
- attracting new supporters from all corners of the Arab world and wider than the Islamic world;
- the impact on potential "jihadists" living in European countries in order to engage them in the distribution of propaganda content;
- creating the illusion of having normal conditions for life in the territories controlled by the organization, which became especially relevant after the proclamation of the caliphate and the "invitation" of all supporters to come to the territories controlled by ISIL;

- supression of "competitors", which are represented by the supporters of Bashar Assad and hostile towards ISIL jihadist groups in Syria.

The work of the accounts of the "Wilayats" is, in fact, the propaganda of ISIL in the sense that is described by the media as a well-planned campaign for the dissemination of information directly in new media. The accounts of "Wilayats" do not take part in the "twitter storms", notes about which can be found in almost any major English-language media, but provide very dry summaries. All the rest is the work of a network of supporters whose members almost never belong to ISIL. This confirms the view that the centralized work of ISIL in social networks is minimal - the organization owns only one and a half dozen accounts maintained by specially selected people - the rest of the information background is created by the efforts of outsiders. Similarly, being a kind of "outsourcing", they distribute propaganda materials produced by the media centers of ISIL. Thus, the decentralized distribution of Islamist propaganda greatly reduces the effectiveness of blocking individual Internet accounts. Despite the series of rolling blocking Islamists in social networks Twitter and Facebook, their network is restored within a few days and keeps a tendency to expand.

As for the activities of the segment intended for Russian-speaking users, the main media product of Islamists, including full-length films, has been translated into Russian. At the same time, the Russian-speaking "teams" of ISIL and individual groups currently operating in Syria and Iraq release independent content in Russian, including graphics and video. They also conduct Russian-speaking "training" communities to conduct terrorist activities and urban battles, inter alia, on the Facebook platform.

Concerning the specifics of propaganda content and channels of its distribution (popular social networks), one can state that the main target audience of Islamist propaganda are teenagers and young people from 13 to 25 years old. This conclusion follows from the nature of the production of ISIL media centers (clips, films, video reports, etc.). Today, young people, who grew up in the era of high technology, look at the world differently. Their perception is different from the perception of an adult generation, brought up on books and other texts. Young people see the "picture" as a whole and perceive information according to the principle of the clip [Interview ..., 2015].

It is not surprising that media texts are often presented in the form of computer games or modern action movies which are popular among young people. Considering adolescents and young people as target audience, radical Islamist Internet preachers who support jihad and ISIL have found an attractive format for young people in international video hosting using video blogs with fundamentalist content.

In our opinion, the recent significant improvement in the quality of extremist propaganda is primarily due to the integration of Western media culture elements into it. It can be assumed that the production of media content from ISIL is carried out by the immigrants from the United States, who received a specialized education in this country. This assumption is confirmed by the fact that the US information policy is implemented in the context of a decentralized network information space. The system of interaction of power and society through the media and social media in the US looks like a decentralized structure in which every participant in the network included in it, makes a decision and is guided in how to react to this or that event. The moral, ethical and political attitudes are interpreted in such a way that the decision and behavior of each of the participants in the network will coincide with the overall setting. The information network is not managed from a single center. Network members understand the general plan and formulate a description of what is happening. In the absence of direct orders, a different type of management is realized. The network is informed of the ultimate goal. At the same time there are specialized analytical expert centers, in the form of political technology centers, institutes of political analysis and forecast, etc., developing various strategies. Their activities are open, and the results are available and, seemingly, do not have practical application. At the same time,

there are political technology centers, PR services and media, often existing on the grants from outside financial structures, and not externally connected with the state. But all the information they provide is aimed at forming the same mindset. The work of such system resulted in a sharp increase in the number of so-called "leaders of public opinion". A sharp increase in the amount of information with a corresponding distrust to it led to the emergence of a cohort of interpreters whose faces are familiar to everyone from a television screen or a computer monitor. The question of professionalism and the level of understanding of the topic are secondary. The main thing is the ability to explain the events to the audience in a simple language.

Such information network is capable of self-synchronization - its nodes can operate autonomously from the center. In most cases, network members do not have an idea where the center or decision centers are and who the leaders are. The network is focused on the content. The participants of the network independently think over the technology for implementing what was said by the political leadership, what was read by them from the messages of the "center" forming the agenda. The network itself recognizes "intention" and acts according to the situation. The peculiarity of the American (in particular, the English / Hispanic) network information space is the ability to produce, transmit and receive information in any quantity and at the highest possible speed. In these conditions, the main factor affecting the target audience is the quality of information. The significant amount of the produced information makes it impossible to perceive the whole bulk of information. It is even more impossible to assess it objectively, evaluate critically and use. The perception of information flows is carried out on an intermittent basis, and the emphasis of messages is carried out by the volume of the flow of information on the "given" topic. The effectiveness of such network structure is maximized - both quantitatively and qualitatively.

The dependence of government actions on the availability of information in the media and the Internet, as exemplified by the United States, can be traced to the process of adopting and implementing many well-known solutions or explaining the decisions of the US leadership. Thus, during the events of August 2008, justifying the decision to send military transport aircraft with humanitarian cargo to Georgia, President D. Bush stressed that the US government has numerous pieces of evidence of the invasion of Russian troops, including "television reports about it on CNN". The official position of the US government and the planned actions were based (of course, for the public) on available evidence from the press. The decision of D. Bush, based on the testimonies of the press, at that time was supported by the majority of the Western community. The media's position, not only of CNN, but also BBC and many other Western news agencies, has proved decisive in providing support of not popular military and political decisions by the society.

Besides the United States, the United Kingdom deals with the problems of counteracting extremism and terrorism. The interaction between modern media and social media with the authorities of this country is manifested in the organization of the work of the relevant bodies, special committees, police and other structural institutions of society.

In mid-2013, the UK Ministry of Defense announced the creation of a Joint Cyber Reserve Unit. The main feature of the new unit is not only protecting computer networks, but also dealing with cyber attacks and counteracting the spread of the ideology of extremism. It was in this context that the head of the British General Staff, Nick Carter, set the task of creating a unit consisting of 2,000 people for providing information and psychological events in social media.

The experience of Israel deserves special attention. Unlike state structures that rely more heavily on the use of force, non-governmental organizations, in particular the International Institute for Counter-Terrorism, carry out targeted propaganda work. It is a public organization that provides all interested structures, primarily the state, with information about the history of terrorism, the current state of affairs, the level of threat, methods of struggle, as well as decisions taken at the state level. The largest funding in the institute is allocated for the popularization of

anti-extremist information among the public. It is believed that the main emphasis in Israel anti-extremist propaganda is on informing the audience about the inadmissibility of helping to terrorists (in Israel case - Arab Muslims) and about the threat of "civil negligence" – the lack of the desire of the population to worry about their safety and the safety of others. The information transmitting mechanisms are all existing types of media and other means of social communication, both direct (on behalf of the organization) and in close cooperation with the media outlets of official authorities. As far as this process is effective, one can judge by the very fact of the existence of Israel.

Conclusions

Thus, the analysis of media content of terrorist and extremist content in the context of identifying the main risks and threats to media security, has led to a number of conclusions:

In an effort to spread the ideology of terrorism and extremism in the media sphere, aimed at the Russian-speaking audience every possible propaganda directions presented in print, audio-video materials, and social media are used.

The development of modern manipulation and propaganda techniques used by extremist terrorism in media content represented in the media pose a serious threat to media safety of the widest layers of the population. A special group of risk here are teenagers and young people who are the target group for the authors of such media texts, often concealed in the format of fascinating action movies, computer games, etc. The attempts to spread propaganda and aggressive cult, violence, extremism force the authors of such media content to look for more and more sophisticated loopholes to bypass the established rules, developing new ways of underground activity in social networks and the Internet in general. In this regard, it is possible to single out a strategic goal, consisting in ensuring that each of the media sources of extremist and terrorist threats will be counterattacked with the use of individually developed strategy and tactics.

The urgency of the problems of countering Islamist propaganda in Russia requires serious steps to ensure the media security of the younger generation, including the blocking of such media in the media space, as well as monitoring the materials that are presented in the so-called closed groups of social networks. So, for example, after the appearance in one of the Internet editions of "devastating" notes about social networks of jihadists existing in the social network "VKontakte", a campaign began on mass blocking of such pages, both in this social network and in the social network Odnoklassniki. This led to the fact that the authors of the accounts gradually moved to the underground mode of existence in "VKontakte" - closed groups and groups whose name is very indirectly correlated with the content (for example, the official communities of the Russian-language infogroup ISIL "Shamtoday" were called "TEACOFFEE" and "STOP -TERRORISM ») [Vorontsov, Steinbukh, 2015, 100-108].

Obviously, ensuring media security, reducing the risk of media threats and threats, including the spread of media content of a terrorist and extremist character, should be comprehensive, including the formation of a mechanism for correcting the information and propaganda flow, the development of a conscious counteraction to nationalism, religious extremism, territorial separatism and other real threats to Russia's security . As an example, here one can bring documentaries "President" or "Crimea. Way to the Motherland. " The share and rating of these films were approximately the same - about 40% and 14.5% [Share ...]. The work on highlighting major military and political events in the southeast of Ukraine, which is run directly by journalists working there, ensuring the content not only of traditional media, but social media, is well-made and understandable for the ordinary spectator. Thus, the fight against Islamist propaganda should be comprehensive. For doing this, at a basic level, it is necessary:

- to separate Islamist propaganda and propaganda of specific groups;

- to share the struggle directly with propaganda, i.e. with its meanings, and the struggle with the mechanisms of distribution;

- to separate the propaganda of specific Islamist groups from their representatives and propaganda actions of specific media.

In the course of solving the problems of ensuring media security, it is possible to use productive foreign experience in countering the spread of the ideology of extremism and terrorism, combining methods of active measures to curb information dissemination (censorship) and coordinated preventive measures in the information space.

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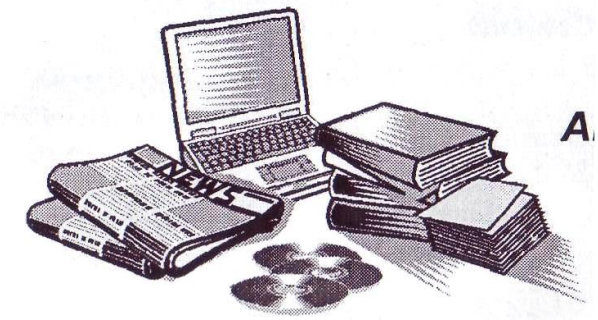

Media culture

Anti-drug social advertising in the modern media space: persuasiveness and cognitive basis *

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Abstract. The emancipation of morals in Russia of post-perestroika period resulted in massive drugs abuse and narcotization which have no cognitive or religious impulse, but connected with hedonism. The problem of the relationship of drug abuse with deviant behavior has been dramatically worsened. In these circumstances, it is necessary to use anti-drug measures, and a social advertising has to play an important role. Cognitive approach to social advertising involves taking into consideration that the recipient of the advertisement perceives it through the prism of individual constructs. Persuasiveness in anti-drug advertising is based not only on logic but also on psychology, and axiology. The study is based on the general scientific principle of dialectics, investigating phenomena in their interconnection and interdependence. Suggestion about the empirical method of cognitive linguistics, which is to follow all the nuances of the language form and to find their ultimate explanation in the cognitive structures is very important. The hermeneutic approach with its accentuated emphasis on the explanation and interpretation, method of linguistic deduction and induction. Interpretative approach, based on the assumption that the values do not exist in isolation, an interpreter "finds out them" on the basis of features of speech and context of the speech.

Keywords: media discourse, media, social advertising, anti-drug advertising, persuasiveness, cognition, prevention of drug addiction.

Introduction

In modern world the importance of advertising communications is constantly increasing, and using various channels the advertising process permeates almost all the spheres. Suggestive influence of advertising on members of society is determined with the special discursive techniques and wide replicability of advertising as well. Advertising today plays a huge role in creating the habits and customs, determines the morality of a society, its ethical parameters, propagates and reinforces cultural and aesthetic clichés, and in some extent it replaced fiction for a large part of a society. Advertising has a number of important functions: it influences on motivational and behavioural sphere of the recipients, generates and broadcasts the value system of a society, affects person's perception of the world. The most important function of advertising

is socialization, it means the introduction into the human consciousness knowledge and understanding about norms, stereotypes, values, standards of behaviour in the whole society and in some communities; this is kind of human adaptation to the existing social world. The problem, however, is that reaching the nearest pragmatic purposes, an adverting text may provoke socially dangerous behavior, including drug abuse (i.e. advertising, actively promoting mindless consumerism, and hedonism). For example, the advertising roller of energy drink "Adrenalin Rush" that is produced by the company "Pepsi Co Holdings»: "Vasya Ivanov has boundless energy. Now he is only fifteen, but he has already defended his doctoral thesis, won the World Chess Championship, speaks fifteen languages. <…> There is energy of "Adrenalin Rush" for real people. Drink energy, reach something more!". This advertising roller, clearly aimed at juveniles suggests that drinking an energy drink gives an advantage over peers who don't drink it, and succeed with their own work. This advertising roller misleads consumers, suggesting to him that it is possible to "achieve more" without making any effort, and just using "Adrenalin Rush». Besides, this drink is not recommended for people under the age of 18 (and it is indicated on the packaging). In addition, there can be seen several violations of the legislation on advertising. Every linguistic culture is characterized by certain preferences in the choice of models of cognitive experience representation in the form of certain ideas and conceptions. Such dominant systems of representation (according to M. Foucault – cultural and historical episteme or episteme of mentality) penetrate into all the spheres of life, and in modern conditions – they certainly are verbalized in advertising, which, in turn, has a clearly expressed modeling character. Modern Russian society is fairly characterized as open to various influences (including negative ones, provoking different deviations), but not protected from them due to the crisis of spiritual and moral sphere. Reformation of the post-Soviet space have undermined the foundations of Russian society, its social immune system, caused such forms of asocial and deviating behavior (drugs, gambling, xenophobia etc.) that do not have cultural roots in Russian society. One of the most important areas of social advertising is the prevention of drug addiction – physical and/or psychic dependence on drugs. This is most acute problem of modern world. The origins of this problem is in the past, when drugs were used sporadically, their use had ritual nature and accompanied with religious rites. But after XVI-XVII centuries, when opium got the status of product on the international market, consumption of drugs increased and the fight against drug addiction became (to some extent) the care of the state. Naturally, it is impossible to compare the modern scale of the disaster with the former one, and it depends on not only the number of drug addicts, but also the diversity of circumstances and phenomena caused by narcotization.

That is why anti-drug advertising should be explored, it is necessary to take into account characteristics of the cognitive mechanisms of its formation and perception, the specifics of its persuasiveness.

Materials and Methods

The methodological basis of this investigation is the unity of the general, psycholinguistic, linguistic and law methods. The whole range of facts observed in the discourse – lexical units and grammatical forms, which provides social advertising is the subject of the study. The analysis is conducted at different levels – at the macro level (i.e. in the context of modern ideas of globalization, discursive strategies) and micro level (psycholinguistic and linguistic and law analysis of the text, sentence, phrase and word). A comprehensive approach to the phenomenon of social advertising, dedicated to drug prevention demanded the use of the tools of the theory of speech activity, the theory of speech acts, support on ideas and methods of cognitive science.

Discussion

In modern linguistics there is often said about "overcoming centrism of literary language", communicative and cultural significance of substandard variants of the expression, about the functional extension of normativity, enhancing creativity and reducing "prohibition" as well as. It is clear that the range of variation becomes wider: various speech genres, number of which today is a few hundred, assume not only common, but also special genre standards. Social advertising is described in investigations of recent years [Ryumin, 2012] as a special speech genre. In the Federal Law "On advertising" (2006) there is the following definition of social advertising: it is the information spread in any way, in any form and using any means, addressed to an indefinite circle of persons and aimed at achieving charitable and other socially useful goals, as well as ensuring the interests of the state [Federal Law "On Advertising", 2008, p.5].

Social advertising as a speech genre has the following features. This is a secondary genre, including such primary speech genres as a request, call, question; it is monologic speech genre, including only the speech of the sender and not presupposing answers or continuation of the speech flow); it is an imperative speech genre, influencing the addressee aimed at changing its behavioural models.

As social advertising does not require prior texts and is not a response to a different speech genre, it should be attributed to the initial speech genres. Finally, it is a conventional speech genre, which is characterized by unambiguous interpretation of the information contained therein, and this is a rhetorical speech genre aimed at maximize the impact on the target audience [Ryumin, 2012]. Social advertising refering to the ethical categories has become especially popular because the society is faced with such problems, the solution of which depends on the behavior of the whole society. "The appeal to morality as the fundamental motive of social advertising is the axiological basis of social advertising" [Shapovalov, 2012, p. 8]. Ideas is the main object of promotion in social advertising.

Social advertising is often seen as a kind of counterweight to commercial PR and commercial advertising, as it focuses on the interests of the whole society, people trust social advertising more. No wonder commercial advertising is often "adjusted" to the social one. For example, the text "*Understand each other*!" used in a series of billboards of social program "The City without Drugs", then appeared in commercial advertising (with the caption "Insurance company "Phoenix"). No advertising is impossible without creativity – creativity with a pragmatic focus. Any advertising is impossible without creativity – creativity with a pragmatic focus. naturally, that creative social advertising overflow the strict literary standard. Referring to the youth target audience, such advertising often includes slang units.

For example: *Fuck drugs for the future!* (the text is accompanied by a picture, of hands holding a hammer and nails). Target audience is the "trigger" of advertising forms of communication [Novikov, 2007, p. 9]. Explicating any image advertising includes information that it is easy to understand for target audience and that is a part of target audience's lifestyle. The violation of system norms of the literary language is truly regarded as a factor of creativity of the speech. But this position can't be correct relating to ethic-linguistic norms as the goal of ethics is the organization of harmonious and efficient cooperation, therefore ethical standards take such an important place in human life. Ethical standards include such concepts as sincerity, kindness, selflessness, compassion, honesty, caring, respect to people, etc. In communication, they are manifested as politeness, tolerance /tolerance, tact, correctness, sensitivity, tact, courtesy. They exclude aggressive, rude behavior, resulting in ineffective communication, interpersonal conflicts that destroys emotional and psychological sphere of communicants. The discrepancy to ethic-linguistic norm can be both explicit, direct, even rude, and implicit, when not all communicants feels the inappropriate (unethical) language unit. E.g.: the following text of anti-drug advertising: *Today on wheels* (this text is accompanied by two pictures: palms with tablets is in one picture,

cyclists are in another one). This advertising refers to slang designation of tableted drugs (*wheels*), and common meaning of the noun *wheel*.

Violation of the ethic-linguistic norm in advertising with language play based on a slang meaning of the word *wheel* is the reference to "narcotic" subculture. Although the language game in this example is aimed to promote a healthy lifestyle, objectively, it turns out that its authors demonstrate verbal solidarity with drug addicts using this slang, introduce it into the consciousness of those recipients who do not know it. Today researchers raise the issue of "narcotization of the Russian speech" [Redkina, 2010, pp. 6-13]. Narcotic jargon oppresses all the other jargons, wherebythe consumption of drugs is perceived as a part of everyday life. E.g. instead of 15 words with an element *narco*- in the 70-ies of XX-th century now there are more than 60 such words in common language narcothreat, narcoagression narcodealer, narcotraffick, narcotest, narcoflow, narco epidemic, etc. E.g.: the idea that new lexicon (English borrowings) from narcosphere veils the problem: "What pushers and dragdillers – these are huckster, cannibals, ogres. There is such words are introduced which "drops" problem, calms people," [Narcology, 2007, # 5, p. 24].

These words actively produce metaphors: *The taste of victory is a drug; sex is a drug.* The expression *to sit on the needle* is frequent just in expansive metaphorical meaning – *on oil needle* and *gas needle*.

A favorite journalistic trick is putting such words in strong (title) position. And in such a "context of situation" the jargon word *wheel* in the anti-drug advertising doesn't work on the main goal – the production of spiritual and moral immunity to drugs.

Violation of the ethical-linguistic norms, may be not so obvious, but it is felt in the following text nevertheless: *Your place is here, and not with drugs* (visual visual support of advertising: sport battles, pictures of rest in the bosom of nature, wedding ceremony, etc.), because, as it turned out, this text reminds the command to a dog. Violation of the ethic-linguistic norm is often associated with the fact that communicants do not take into consideration pragmatic co-meaning of words. Meanwhile, the lexical meaning of the word is multitier, any word that exists long enough in the language includes, besides the semantic content, the pragmatic component in the broadest sense of the term.

Pragmatic meaning is transmitted and extracted by means of signs information about the emotional, subjective-estimated attitude of the speakers to the objects denoted by the word, and to the words themselves. Thus, pragmatics are primarily connected with the connotative, evaluative component of lexical semantics, these non-verbal (not expressed explicitly) meanings (connotations) make the word "extensible for new revelations of thought." Many pragmatic functions are stable and dominate a large number of lexical units. The rhetorical task of advertising is persuasion, which, as is known, represents the most gentle and civilized way of influence. The search for an adequate methodological platform on which an honest conviction would be possible, does not stop. There are to opposite positions in relation to anti-drug advertising.

1. The most priority position (the first one) is only positive images can be used. This correlates with the fact that now there is restructuring into the direction of humanization of all anti-drug preventive system: the "punitive" prevention dominant before, based on measures of social control, public-administrative and criminal punishment is replaced by protective prevention, socio-pedagogical support and help. According to this approach it is not effective to demonize the addict, to scare people with druggy "horrors". A visual demonstration of consequence of narcotization creates a tension that a person sometimes does not allow into consciousness. Advertising must be "not against" but "for" – for a healthy lifestyle, for life without drugs: *Life without drugs is the way to happiness; In happy life there is no drugs*! Advertising should have positive messages and alternative to drug abuse. Proponents of this idea believe that in advertising there should be persuasively said, "not using drugs – well!"(instead to

prove that the "drug abuse is bad"). These two synonymous (in terms of linguistics) messages are fundamentally different. Textbooks for advertisers emphasizes that anti-drug advertising should not cause depressive feelings, on the contrary – its purpose is to give a positive charge, to create a positive image, which should be imitated, [Nikolaishvili, 2008]. According to experts on advertising, on positivity and the power of attraction advertising characters can be distributed in the following order: women, children, cute and cuddly animals, men [Tsenev, 2007, p. 200]. Of course, use itself of these images does not guarantee success (and does not eliminate the elementary stupidity). E.g.: online advertising, which often exploits the images of animals and birds. In general, in our opinion, all the promotion "Animals against drugs" is not clear and may be characterized as a sham.

2.In addition to the support of positive, experts in the field of advertising believe this question rather legitimate: "Must anti-drug advertising be?"That is always necessary in positive perspective, which will protect the recipient from heavy emotions? Is always positive perspective necessary, which will protect the recipient from heavy emotions? The second point of view on the essence of advertising message of anti-drug themes is reflected, for example, in the work of K. M. Xinkin [2011, p. 126-145], where he says "about children's illness of positivism in anti-drug advertising." It is necessary to cure this disease that is trying to find a simplistic, surface-schematic approaches. The positive must prevail on public channels, but on local ones, all the methods are necessary, even intimidating ones. There is an pattern: if the society realizes risks associated with drug abuse, the level of their consumption is lower. And in a situation when it is necessary to shout: Drugs are killing us! we say Drugs are stealing our best years! And we actually are losing the information war in this field. And in our country when it is necessary to holler *Drugs are killing us*, but instead ob this we mutter: *Drugs are stealing our best years!* Modern person being every day in the television and Internet space, "in the midst of suffering", accustomed to this background of life. Hence, social advertising, in order not to yield to the force of the impact and to attract attention, should be correlated with the parameters of the rest of media. Anti-drug messages should be targeted: on the main street there should be advertising blending with the cultural picture of the big city (*Remember! Drugs are prohibited by law! The buyer of drugs is the same criminal as the seller!*), in the yards, in the clinics, at schools there should be different types of advertising. And in all cases, the boring text with boring homilies will be at least useless, while the informative text, with bright visual row really will be able to form anti-drug views. The whole media space in general and social advertising in particular, should form anti-drug public opinion by all means.

Results

The aim of social advertising is to form the image of socially acceptable and socially unacceptable action. Social advertising is a rather late phenomenon, so it is investigated much less than some others. In combination with other instruments of influence social advertising can work to overcome degradation. The topics of social advertising demonstrate totality of social problems among which almost the first place takes drugs addiction. The degree of social responsibility is very high in social advertising, as advertising may have the opposite effect, especially among the youth (youth subculture is also rightly called counterculture).

The problem of counteraction to drugs, is related to the fact that addiction is perceived by the youth as "fashion slavery", and addiction is considered to be an attribute of modern society as a whole: "freaky" anecdotes are eplicated in all ways ; films, including hidden advertising of drugs; in stores of accessories jewelry narcosymbols are available (E.g. yellow smiles ecstasy and inscription in English "*Cocain is my brand*!"on the youth clothing). 15 years ago, the jargon of drug addicts in the Russian language numbered 600-700 lexical units and was an integral part of the criminal jargon. Now this is an important part of the common youth slang: not less than 1,500 units in Russian dictionaries of youth slang are the words associated with drug abuse. Drug

vocabulary is an integral part of the modern "glamorous" texts of Robski O., K. Sobchak, etc. A fashionable novel by M. Sveshnikova "Fuck you" is very significant in this respect, where one of the subplots is that the heroine imitates a heavy drug addiction only to suit the fashion, and prestige. Drug abuse is represented in modern media as ordinary phenomenon. It is clear that such publications does not contribute to the displacement of the drug from the consciousness of adolescents and a positive perception of drug laws. However, for example advertising popular in media space *Say no to drugs* (which because of its frequency is not more effective than ordinary inscription on cigarette packs *Smoking kills*) and its much more accurate and efficient option: *Say No to drugs before you try!* In this advertising authors break the stereotype, aggressively promoted by the media and "glamorous literature", that all the people try drugs, it is quite an everyday thing. E.g. description of lifestyle of main hero and the company that surrounds him in the novel by S. Minaev "Duhless" or jokes by "Comedy club" introducing into the consciousness ideas that drug abuse and narcotization is usual phenomenon and in some cases (like in the novel by S. Minaev and some other glamorous texts by other authors – O. Robski, N. Sveshnikova, K. Sobchak) working on the aestheticization of drug abuse.

According to the UN recommendations, the division of drugs on "strong" and weak" is artificial and therefore unacceptable: it deceives about the harmful effects of narcotization [Recommendations..., 2014]. So-called "soft drugs" is a "time bomb".

In this point of view, the anti-drug advertising, categorically negating the "light" drugs, is honest conviction.

Manipulative version of impossibility to "get off the needle", the idea that "former addicts do not happen" are used with the noble aim to warn young people.

However, the effect of such statements can be opposite – people stop to believe anti-drug advertising at all. P.P. Lobas [2011, p. 49] thinks that the process of unsuccessful manipulation is still poorly investigated, as well as the process of dismantling the manipulative schemes under influence of critics or the general growth of culture of the recipients of speech. According to A.N. Solodovnikova [2013], 71 % of social advertising use persuasion with arguments. The author writes that social advertising uses suggestion, different from persuasion: compression of meaning, statement without explicit arguments. Indeed, "tight financial conditions as one of the extralinguistic factors of advertising dictate maximum compression of the advertising text, high density of its contents, a part of which is either not verbalized or symbolized" [Stylistic Encyclopedic Dictionary..., 2006. p. 636]. E.g.: the advertisement text: *Drugs? I Wait!* in the context of the following images: 1. a doctor near a dropper; 2. a worker near the broken car; 3. policeman opens the door to a correctional institution; 4. A digger with a shovel, and there are grave crosses near them. This maximum compressive advertising does not represent arguments, but implicit sense in its meaning is quite clear. Interesting data are given in: [Filatov, Konovalov, 2010]. 73% of respondents answered *Yes!* the question *Can social advertising promote the prevention of drug abuse?* 63% of respondents believe that such advertising is not effective enough. 87% of respondents answered *Yes!* the question Must social advertising on prevention of drug addiction useful information? In this connection it was admitted that one of the differences of social advertising in comparison with the commercial is its appeal to the well-known phenomena. Thus along with the maximum compressive advertising is relevant and more detailed social advertising, containing important information. Persuasiveness of "shock" anti-drug advertising is not unambiguous. The problem, essentially, is that the advertising text frequently relies on the views of adults about the dangerous and scary things. As for teenagers anti-drug "horror stories" often turn out to be completely futile. Moreover, they can provoke the interest of young people (especially unstable ones) to the topic of drugs, provoke desire for new sensations.

Teenagers of 14-16 years old may have reaction to anti-drug advertising like this: drugs are so expensive and those who use them are imprisoned for such a long period how it well should be fine using them! It is necessary to try everything in life!

And for young "tasters" drugs appear to be a way to achieve all the benefits immediately. Therefore, the main motto for advertisers in this sphere should be a medical one "*Do not harm!*" Today some prohibitions in the anti-drug advertising are well determined: there should not be the names of specific drugs, mention of the method to manufacture or abuse them, there should be no "pictures" of drug abuse.

In our opinion it is powerful social advertising must counteract all this. Meanwhile promoting "horror", demonizing the image of the drug addict is much less effective than targeted education (including using social advertising!) of will power, faith in own capabilities. The main stages of persuasiveness of social advertising are: 1. the need to adopt a social norm; 2. the need to realise the problem and to reassess values; 3. the need to make a single action; 4. the need to form a pattern and to reject negative behavior.

Conclusions

Advertising to achieve its purposes maximally must be provided with scientific support. It is necessary to have scientific evaluation of efficiency of advertising, measurements, which could determine an objective picture of the commercial intervention before and after advertising.

If efficiency of commercial advertising can be estimated on the basis of specific market indicators (the sales level, the number of attracted customers, etc.), the efficiency of social advertising is associated with changes in social position relating to the social phenomenon that is difficult for formalized assessments. Efficiency of commercial advertising may be found out quickly enough, while the perlocutionary effect of social advertising is delayed. The social effect is never fast, because changing attitudes to the problem is a long term process.

However, there can be defined three parameters by which it is possible to judge about the efficiency of anti-drug advertising: 1) awareness about this type of advertising; 2) a positive attitude to chosen linguistic and paralinguistic means of formation of the advertising message; 3) the results of questionnaires. The ideal result would be a sharp change for better. Of course, fixing in the minds of recipients to choose on their own anti-drug position should be the result of advertising. Efficiency of anti-drug advertising largely depends on the correct tasks (which it is generally difficult to do in social advertising because it refers to "eternal" problems). There should not be only advertising difficult to perceive – with a ambiguous message, unclear implication.

Modern TV and Internet space form disturbing perception of life. Power and impact of social advertising, especially directed against the most terrible disaster of today, must not give way to other influences. It is possible to correct advertising process not only with the help of regulating state bodies but above all with the help of ethical standards adopted by professional community on the basis of specific set of rules of the professional value system.

The realities of modern life are so that there is an urgent need to strengthen anti-drug activities anti-drug in general and anti-drug advertising in particular. And responsibility for every word, for every video is extremely high, because in fact it is the problem of life and death.

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Media Culture

A hermeneutic analysis of British and American documentary films about school and university education *

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Abstract. The article presents the results of a hermeneutic analysis of British and American documentary films (1954-2017) about school and university education. The research objective was to analyze and characterize the cultural and historical contexts, to define the role and value of the school and university topic in the mirror of the documentary cinema of the English-speaking countries in terms of social studies, culture studies, film studies, anthropology and media education. The author of the article concludes that the analyzed British and American documentary films about school and university education: 1) being the expression of the media texts authors' civic-mindedness, have always sought to raise public awareness of problem areas of the national system of education; 2) traditionally focus on critical re-evaluation of the reforming and current state of education in the English-speaking countries; 3) involve a wide range of relevant topics and plots about school and after-school education based on real events; 4) use a variety of genre modifications to represent reality; 5) realistically reflect both positive (multicultural education; struggle against racism, poverty and mass illiteracy; reforming and improving the quality of education; financial support of talented youth from economically disadvantaged families; national traditions of prestigious private education, etc.) and negative (discrimination against ethnic minorities and youth from low-income families; aggression and bullying in schools, social exclusion and inequalities in education, a low socio-economic status of teachers, etc.) aspects of social, political, cultural and educational life spheres in the UK and USA; 6) emphasize personal, public, social, political and economic importance and value of high-quality and accessible education for every citizen, particularly in the current global context.

Keywords: hermetic analysis, media text, characters, media education, documentary film, UK, USA, school, college, university, students, teachers.

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Introduction

The research studies British and American documentary films about school and university education. The unique character of documentary films shot in the English-speaking countries is connected to their national, historical and sociocultural peculiarities that determined the themes, genres and evolution of the documentary films about education to a great degree in these countries. The authors of the documentary films about school and university follow the expressive critical tradition in the British documentary cinema of the early 19th century established by J. Grierson – the founder of the British documentary school; they focus on the critical re-evaluation of the reforms history and the contemporary state of education in the English-speaking countries, trying to draw the public attention to some problem zones of the national education. According to G.S. Prozhiko, "the British documentary has always been actively integrated not only into the space of artistic reflection of reality but also into the context of social and political circumstances of the social history" [Prozhiko, 2004, p. 9].

J. Grierson was the first to proclaim the famous postulate that a documentary film is "a creative treatment of actuality" which, according to contemporary researchers, is not "contrary to the main principle of screen documentary filmmaking – to depict life events, facts truly… An artistic interpretation of reality tells about the documentary filmmakers' ability to observe and select facts of *real* life and manifest them on the screen with the help of a certain set of artistic means" [Dvorko, 2014].

Being an expression of the media texts authors' active citizenship, documentary films made in the English-speaking countries draw the viewers' attention to a wide range of relevant topics and plots about school and after-school education, very often based on real events.

In this respect, it is important to note that the American documentary cinema is always an open interactive platform for discussing urgent social issues, including current education-related problems. For this purpose, many films are extensively debated in the press and on television. Besides, media audiences have an excellent opportunity to learn about the production history and content of a documentary film by visiting the internet site of its creators. Such sites enable filmmakers to present their media text, receive funding in the form of donations, and also to get a feedback – their audiences' comments and reviews…

The research of foreign treatment and presentation of school and university education in documentary films produced in the English-speaking countries in different historical periods seems to us highly important for a retrospective analysis of the transformation and the current state of the problem.

Materials and Methods

Our research material comprises 92 documentary films about school and university education produced in various historical periods (1954-2017) in the English-speaking countries (UK, USA). Basic research methods include a comparative hermeneutic analysis of documentary audio-visual media texts relating to the topic (including stereotypes analysis, ideological analysis, identification analysis, narrative analysis of media texts, media text's character analysis, etc.), anthropological, retrospective and gender analyses.

We stick to a common understanding of a documentary film and regard it as a form of cinema art, and its material is real events and people documented on film. Hence, we use the definition coined by A.V. Karaganov, that a documentary film is "a media text based on shooting real, authentic events and facts" [Karaganov, 1977, p. 53].

Our research objective was to analyze and characterize the cultural and historical contexts, to define the role and value of the school and university topic in the mirror of the documentary cinema of the English-speaking countries in terms of social studies, culture studies, film studies, anthropology and media education.

Discussion

Numerous books and research articles have been devoted to the analysis of Russian and foreign documentary films, including English-language documentary cinema [Malkova, 2001; Muratov, 2004; Frunk, 2011; Prozhiko, 2004; Dolmatovskaya, Kopalina, 1991; Julai, 2005; Pronin, 2016; Abdullayeva, 2011; Dvorko, 2014; Swann, 1989; Clotman & Cutler, 1999; Кристенсен, 2002; Prince, 2007; Chapman, 2015; Geiger, 2011; Blair, Entin & Nudelman, 2018, et al.].

In particular, the film historians and critics have studied such aspects as the history of screen documentary filmmaking, a specific character of the documentary film genre, the history and distinguishing features of the national documentary film production, interrelation between fictional and non-fictional films, social and aesthetic responsibility of documentary filmmakers, etc.

However, the analysis of documentary films that created school and university media images (both Russian and foreign) has not been sufficiently presented in research literature so far. We managed to find only some rare examples of the hermeneutic analysis of non-fiction films about school and university education [Fedorov, et al., 2017; Muryukina, 2017; Fedorov, et al., 2018]. Obviously, this theme requires further research and scientific analysis.

Results

We divided the historical chronology of the analyzed British and American documentary films about school and university education into two periods:

1) the first period covers the period of the 1950s – 1990s. The few media texts on the topic give a striking social and economic contrasting presentation of state and independent systems of school and university education: crisis in the state system of education (*The Best Days*, UK, 1977; *All American High*, USA, 1987); attempts of some teaching enthusiasts to improve the local situation (*The Children's Storefront*, USA, 1988; *I'm a Promise,* USA, 1993; *Small Wonders*, USA, 1995); fight against poverty and mass illiteracy; support for talented high-school leavers from low-income families (*A Space to Grow*, USA, 1968). And, on the other hand, – an idealized media image of an elite private school or college for students from wealthy aristocratic families (*A Very English Education*, UK, 1978; *Radley College: Public School*, UK, 1980; *Eton College*, UK, 1967; *The Gentlemen Factory – Eton*, UK, 1980; *Queens': A Cambridge College*, UK, 1985; *Inside Eton*, UK, 1995).

2) the present-day period (2000 – our time). The problem zones of the media texts about school and university of this period cover a wide range of urgent topics and plots which reflect the current state of education in the English-speaking countries:

– everyday routine of high-school life, students' and teachers' attitudes to school (*Go Public: A Day in the Life of an American School District*, USA, 2012; *The New Public*, USA, 2012; *High School*, USA (Scotland), 2012; *Our School*, UK, 2014; *Educating UK*, UK, 2011-2017);

– reforms and promotion of quality education in the English-speaking countries (*Mitchell 20*, USA, 2011; *The Cartel*, USA, 2009; *Teach*, USA, 2013; *The Revisionaries*, USA, 2012); innovations in education and future learning technologies (*We are the People We've Been Waiting For*, UK, 2009; *Future Learning*, UK, 2012);

– foreign educational institutions and students' exchange programs (*British High School Students' School Swap: Korea Style*, UK, 2016);

– various problems of modern higher education (*The Ivory Tower*, USA, 2014; *Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *College Conspiracy*, USA, 2013, etc.);

– re-education of "difficult" teenagers, integration of students from risk and marginalized groups into standard school environment, their social rehabilitation (*Room to Breathe*, USA, 2013; *Who Cares About Kelsey?*, USA, 2012; *180 Days: Inside an American High School*, USA, 2013; *Doing it for Me*, USA, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *Last Chance Academy*, UK, 2013; *Last Chance High*, USA, 2014; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017; *The Boys of Baraka*, USA, 2005);

– integrated and inclusive education; training of students with disabilities and/or special educational needs (*Educating Peter*, *Graduating Peter*, USA, 1992-2001; *Growing Pains of a Teenage Genius*, UK, 2011; *Extreme Love: Autism*, USA, 2012; *The Address*, USA, 2014; *Best Kept Secret*, USA, 2013);

– national traditions of prestigious private education, elite boarding schools and colleges (*A Very British School*, UK, 2013; *Britain's Youngest Boarders*, UK, 2010; *American Promise*, USA, 2013).

British and American documentary films about school and university education produced in the 1950s-1990s

Historical context

Full-length documentary films created in Great Britain and America before 2000 were a logical consequence and a social reaction to the social and economic situation facing these countries during the period.

This period in the UK is traditionally defined as "the era of the Conservative Party" due to its extended political rule in the country. Their "tough" political decisions were not always supported by the majority of the population. Among such unpopular political measures which found reflection in the analyzed media texts were the following: tax increase in 1968 and decreased public spending on health care, education, housing development and other social needs. Such acts affected the social life in the country negatively, including the crisis of the state system of school education. For example, a seemingly optimistic title of a British documentary film – *The Best Days* (UK, 1977) turns into a sarcastic name since this media text is actually a social drama which makes a rather depressing impression on viewers.

This documentary film about a typical British state school caused a great stir in the society. This provocative film was initiated by a TV company and intended to draw the public attention to the issues of quality school education in the country. The media text gave a picture of an "unvarnished" London school in its true colors. It showed the whole kaleidoscope of the 1970s school everyday life environment: routine practical classes in different school subjects (music, literature, physical training, anatomy, modern languages, career counseling, etc.); teachers belonging to different generations and nationalities, possessing different professional capacity and skills; absolutely unmotivated school students who sometimes behaved rather outrageously in the classroom; senior girl students smoking cigarettes in the washroom during the break; the school headmaster holding formal "instructive debates" with some students; and, finally, at the end of the film we see elderly cleaners complaining about chewing gums stuck to the floor…

The picture looks even more pessimistic against the background of almost idyllic "flawless" British private schools and colleges for boys or girls presented in such BBC films as: *A Very English Education* (UK, 1979), *Radley College: Public School* (UK, 1980), *Eton College* (UK, 1967), *The Gentlemen Factory – Eton* (UK, 1980), *Queens': A Cambridge College* (UK, 1985), etc. These films were a *carte-de-visite* of a private school or college as they actually advertised the described educational institutions.

The reform period and a complete reconstruction of the British system of education lasted nearly 20 years (1960s – 1980s), and only in 1987 *The National Curriculum 5-16* was introduced by the government. It was followed by a major act establishing the National Curriculum, testing regime, local management of schools in 1988 – *Education Reform Act.* Five years later, another *Education Act* (1993) was introduced that laid down the rules for pupil exclusions, established *the School Curriculum and Assessment Authority* (SCAA) and defined special educational needs. Also, in 1993, the *National Commission on Education* (independent of government) published their report – *Learning to succeed: a radical look at education today and a strategy for the future*…

The American system of high-school and university education was not going through the best of times then either. The education reform and modernization period in the USA, unlike the UK, was caused not only by economic and social, but also by politico-military and ideological reasons.

It is a well-known fact that the USA lagged behind the leading European countries in its economic development as well as in the military and space exploration as compared with the USSR. Hence, USA president D. Eisenhower declared publicly that the national security interests called for the federal government to take urgent measures to improve the quality of the USA system of education. That led to further rejection of the elite system of higher education

and its relative democratization, critical analysis of the current educational situation in schools and higher education reforms: "The reform measures of the 1960s-1970s were a natural consequence and resulted from a number of conditions linked to high demands of the scientific and technical progress as well as the new level of socio-economic development of the American society" [Zenina, 1999, p. 10].

Hence emerged a very strong sense of crisis in the national system of state school education which was reflected in the mirror of documentary media texts of that period including the state fight against poverty and support for promising high-school leavers from disadvantaged families intending to continue their education (*A Space to Grow*, USA, 1968; *All American High*, USA, 1987). Some enthusiasts endeavored to improve the educational situation locally, in their schools (*The Children's Storefront*, USA, 1988; *I'm a Promise,* USA, 1993; *Small Wonders*, USA, 1995).

After the *Higher Education Act* (1965) was implemented in the USA, there appeared special government-supported programmes providing financial or credit support for gifted university applicants from low-income family backgrounds, rural districts or slums. One of such programmes (*Upward Bound*) was advertised in a short documentary movie entitled *A Space to Grow* (USA, 1968). The authors of the media text told their target audience about the programme opportunities and the first experience of its implementation in several Chicago universities. The film is an example of the traditional propaganda cinema: a cheerful and optimistic announcer encourages young and intelligent youth from disadvantaged or/and socially excluded families to get quality higher education and serve the society. The main characters of the media text came from the poorest layers of the American society for whom the government had paved the way for getting higher education and realizing the proverbial American dream which was absolutely unattainable for them before as well as for many other American citizens belonging to the mentioned category. Some years later, the programme was found ineffective and its funding was significantly reduced. As it turned out, it was not enough to motivate talented youth to finish high-schools and enter universities to strengthen higher education and research. The problem was much more serious than supposed – it was necessary to improve the educational situation in schools first so that they could raise such gifted children…

Sociocultural, ideological, political contexts

The ideological context of the analyzed British media texts about school and university education is especially evident in emphatically impressive media images of privileged independent schools and colleges for students from aristocratic families – future representatives of high society, political and socio-economic elite of the country (*A Very English Education*, UK, 1978; *Radley College: Public School*, UK, 1980; *Eton College*, UK, 1967; *The Gentlemen Factory – Eton*, UK, 1980; *Queens': A Cambridge College*, UK, 1985; *Inside Eton*, UK, 1995). It is no coincidence that the viewers see Prince Charles and Lady Diana Spenser in the exposition of the media text– *Inside Eton* (UK, 1995) with their sons; they brought their elder son William to study at Eton.

The authors of such media texts proudly demonstrate the learning environment in the presented private schools and/or colleges and try to persuade the target audience that they form the world outlook of future *gentlemen* – potential representatives of the British political and economic power. The curriculum in such schools provides a wide range of academic disciplines including military, religious and secular education. It aims at teaching the graduates to be independent, self-disciplined, punctual, self-confident, ambitious and hard-working…

The ideological context of the American media texts about school and university education has both political and social backgrounds. The keynote of these media texts may be defined as follows: schools in democratic America provide equal opportunities for all citizens to get education regardless of their social status, origin, racial or ethnic identity, and are considered to

be a means of establishing social equality and stabilization in the multicultural American society (*All American High*, USA, 1987; *Small Wonders*, USA, 1995).

On the other hand, schools and universities are supposed to guarantee quality education, future scientific and technical progress, economic growth, and, finally, politico-military benefit of the nation. Hence, there comes a conclusion that the state system of education is a national security instrument that depends on promoting mass literacy and offering grant schemes and scholarships for promising high school leavers (*A Space to Grow*, USA, 1968; *All American High*, USA, 1987).

It is interesting how a school instructor in the film *All American High* (USA, 1987) is discussing some issues of using nuclear weapons and global nuclear threat with her students. In the course of the talk, she suddenly declares that for insane M. Gaddafi it does not matter what might happen to common Americans. It proves that M. Gaddafi had a negative reputation in the USA at that time, supposedly, due to a series of terrorist acts in 1985 in the airports of Rome and Vienna as well as in 1986 when two American servicemen died during the explosion at a disco in Berlin. The American reaction was immediate: R. Reagan ordered an air raid on Libya…

The world outlook of the characters of the media texts

The views and beliefs of the characters of the media texts about school and university education in many respects reflect the dominant social ideology of that time and the national peculiarities of the countries. For instance, British private school and university students value education and good manners; develop their talents (artistic, musical, sporting, etc.); learn to be leaders by taking part in different competitions; they do social work, assist elderly and disabled people…

As for American students, they appreciate friendship, freedom, independence, collaboration; join different associations; feel proud of their school, their individual educational and extracurricular achievements, and their country. For example, Rikki – a foreign exchange student from Finland (*All American High*, USA, 1987), notices that school high-school students belong either to Republicans or to Democrats like their parents. On the other hand, students themselves divide into punks, metalheads and geeks. Besides, American high-school students value sociability and "popularity" among peers.

Structure and narrative techniques used in the 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: UK and USA schools and universities of the 1960s-1990s. The scene is usually laid in the city where the real school or university is located. Sometimes the action is transferred to the students' homes and dwelling places.

Household items and furnishing in the media texts: the furniture of the state educational institutions is strictly functional and presents a typical school environment, including the campus. The students' living conditions depend on their socio-economic status and the prosperity of their families. The independent educational institutions are situated in picturesque places, ancient buildings and/or modern buildings equipped with convenient classrooms, libraries, sports facilities, halls of residence, laundries, etc. The private students' living conditions are also very comfortable due to their family financial well-being and/or aristocratic status.

Genre modifications: drama, reportage, film diary, newsreel, etc.

Techniques of representing reality: the characters look quite realistic, very often, they are real teachers, students, their parents and relatives.

Stereotyped techniques of representing reality: an idealized, "retouched" media image of private British educational institutions; a positive attitude to the characters of the film, readiness to understand their viewpoint and problems.

Types of characters

Age-groups: junior and senior school students; university students; grown-ups can be of different age; school and university teachers are of different age, gender, nationality.

Level of education: school and university students' level of education corresponds to their grade or course of study; teachers have different professional skills; the educational level of other characters can be any.

Social status, profession: state school students and their parents are from different social layers, mainly, – the middle class; British private school and university students come from well-to-do aristocratic families, they are the social elite; American students can come from low-income families or from upper middle-class families.

Family status: adults (teachers, parents, administration, etc.) can be either married or single; students from private school and colleges usually have married parents and instructors.

Appearance, clothes, constitution, traits of character, speech: state school students are dressed according to their age, status and the realities of that time. Very often, they wear convenient casual clothes. Jeans are the most popular type of clothes. Senior students seem to be rather free-wheeling, some of them use slang.

The frames from the film *All American High* (USA, 1987) show the appearance, clothes, constitution of high-school students of that time.

Fig. 1. Frames from the film *All American High* (USA, 1987)

Senior students of private school and colleges strictly follow the dress code of the educational institution. As a rule, – it is a pompous smart-looking style of the English gentleman.

Fig. 2. Frame from the film *Inside Eton* (UK, 1995)

Speaking of the teachers' media images, they also wear long gowns in classrooms and on ceremonies.

Fig. 3. Frame from the film *Radley College: Public School* (UK, 1980)

Plot schemes of the media texts about school and university:

– *plot scheme 1*: a teacher/principle or a group of enthusiastic school/college teachers support their students, despite different obstacles and difficulties (imperfect system of education, material or financial problems, etc.); they devote their life to upbringing children, mainly from broken homes, disadvantaged low-income and /or incomplete families; the teachers develop their students' personal qualities and talents, motivate them to continue their education. Finally, they succeed in teaching or fail (*A Space to Grow*, USA, 1968; *I'm a Promise,* USA, 1993; *Small Wonders*, USA, 1995).

– *plot scheme 2*: students attend school but do not get quality education for differing reasons (imperfect system of education, teachers' incompetence, ineffective teaching methods, lack of motivation, discipline violation, disrespect of teachers, etc.). In the end, they get disappointed in studies (*The Best Days*, UK, 1977) or, on the contrary, participate mainly in extra-curricular activities, have fun and enjoy themselves communicating: they are keen on everything – sports, modern music, parties, dates, but not on studying (*All American High*, USA, 1987). As a result, they do not know anything about the world around and their future is absolutely indefinite.

– *plot scheme 3*: students from prosperous aristocratic British families enter a prestigious private school or college; they learn about the traditions and structure, strict rules of the educational institution; they study hard, take serious intellectual and physical tests and examinations; become responsible and self-disciplined. As a result, most students pass the tests successfully, find a worthy place in life, and build a successful career after graduation. In some rare cases, students are unable to study in such a demanding educational institution and quit school (*Eton College*, UK, 1967; *Radley College: Public School*, UK, 1980; *The Gentlemen Factory – Eton*, UK, 1980; *Queens': A Cambridge College,* UK, 1985).

The plot analysis of the documentary English-language films about school and university education produced in the 1950s-1990s brings to the front the following list of major issues reflected in the analyzed audio-visual media texts: urgent need for quality education in school and university, for reforms in the national system of education, for its democratization, for mass literacy promotion; social inequality in education and detachment of schools form real life.

British and American documentary films about school and university education produced in the 2000s

Historical context

The modern stage of the British education system is characterized by increased attention from the government and the public to reforming and modernization of the national education system.

At the beginning of the 21st century – in the late 1990s, the British government headed by Prime-Minister J. Major inherited from M. Thatcher the "heavy legacy" of massive decline and a

vast increase in inequality and social polarization in education. Unfortunately, numerous attempts of the new government to improve the situation in the national education failed: a return to "traditional values" in the "back to basics" campaign was not supported by the public either.

Teachers and parents believed that the Labour government led by T. Blair would open a new "golden age" in the British education. But life did not allow these expectations to come true either: the new education policy brought tougher regulation and inspection of schools, dividing school into successful (the so-called "beacon schools") and unsuccessful or "failing" schools. Forceful extension of the number of religious schools, a wide privatization of educational services only worsened the current problems in education.

The succeeding generation of British reformers of the 21st century continues to seek new ways of optimizing the educational sector and mass literacy promotion, prioritizing the transition of the cultural experience from generation to generation, effective socialization and career development of the younger generation. Notwithstanding, there remains a wide range of challenges, including: drastic budget cuts in education, fewer places in universities and increased tuition fees…

The historically developed British critical tradition in the documentary cinema consists in the attempt to draw the public attention to crucial social issues, including the problem of assessable and quality mass education. That is why contemporary documentary films about school and university education bear such a dramatic intonation: they tell about present-day challenges and "hot buttons" of the national education system, such as bullying, deviant and delinquent behavior among teenagers in schools, students' poor academic performance, truancy, etc. (*Too Scared for School*, UK, 2004; *Last Chance Academy*, UK, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017).

It is particularly remarkable that a tendency for individualization in education, transition from teaching "all" to teaching "everybody" in the modern British education system, proclaimed in official documents and government acts, defines the main objective of the new education policy in the 21st century under the motto – "every child matters" [DfES, 2003; , DfES, 2004a; DfES, 2004b; DfES, 2005]. Naturally, it influenced the way of school presentation in British documentary films about school and university education: the authors of the analyzed documentary media texts turned their attention to a particular school student with his or her "small" grieves and experiences instead of the school as a whole body of students and teachers *(Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *Educating UK*, UK, 2011-2017).

Also, there are documentary short-length films about students with unusual and/or hard life, for example, the film *Growing Pains of a Teenage Genius* (UK, 2011) about Cameron Thompson, a maths genius. Unfortunately, the teenager suffers from Asperger's Syndrome causing growing social awkwardness. The boy describes his ability to interact very self-critically, calling himself "a talking potato". The film shows how the wunderkind, his parents and friends are coping with the challenges…

At the same time, there has been an upsurge of interest in documentary TV-series about school routine (*High School*, UK, 2012; *Our School*, UK, 2016), as well as in documentaries about school education in other countries. For example, in the film *British High School Students' School Swap: Korea Style* (UK, 2016) three Welsh teenagers swap school life in Pembrokeshire for lessons in Gangnam (Seoul) to find out how the country's students reach such high academic performance.

Fig. 4. Frame from the film *British High School Students' School Swap: Korea Style* (UK, 2016)

Some British documentary filmmakers look towards the future: they analyze the history and tendencies in education, re-examine the goals of education, try to predict the future of education (*We are the People We've Been Waiting For,* UK, 2009; *Future Learning,* UK, 2012).

When it comes to the private sector of the British education, it is still as unshakable as the British monarchy itself: documentary filmmakers working in the period under study continue to shoot films openly advertising British ancient national traditions of prestigious education, elite boarding-schools and colleges (*A Very British School*, UK, 2013; *Britain's Youngest Boarders*, UK, 2010; *Young, Bright and on the Right*, UK, 2012; *Oxford: Travel Guide*, UK, 2016, etc.).

It is too early to talk about the democratization of such schools or colleges since they actually look like an "exclusive English club" so far, though, the film *Too Poor for Posh School?* (UK, 2010) shows a rare case of selecting talented school students from low-income or even immigrant families for elite private school (Harrow) within the framework of a special grant program. The children undergo very difficult examinations and tests in various subjects, and only one or two applicants can be admitted to the school…

A mixed picture also emerges in the USA system of modern school and university education. It has been determined by a number of historic, political and economic reasons that formed the national peculiarities of the American education system: multicultural character of education [Bessarabova, 2008], non-discriminatory practice in education, practice-oriented utilitarian approach to education, incessant monitoring control of educational institutions by authorities and the public, collaboration of schools with various partnership organizations, public nature of education.

Americans have been struggling against different crisis developments in the national system of education for years. The historical evolution of the state education strategy can be traced in the key acts, programmes and initiatives aimed at improving the situation in the education sector: *No Child Left Behind Act* (2002), *Race to the Top* (2009), *Every Student Succeeds Act* (2015), etc. The documents touch upon such urgent issues as the imperfect national education system, mass illiteracy problem, and low academic performance of students.

Naturally, American documentary filmmakers could not but turn their attention to the pressing problems of the modern USA education. In this context, it is necessary to mention a direct publicistic pathos of the author's position reflected in the analyzed media texts about school and university education, so characteristic of the American documentary tradition. Very often, they call for changes in the current education, sometimes in a very expressive or even provocative form. Many documentary films about school and university education were made in this emotional mood: *Flunked* (USA, 2008), *Race to Nowhere* (USA, 2009), *Waiting for Superman* (USA, 2010), *The War on Kids* (USA, 2009), *A National Disgrace* (USA, 2011), *Teached*, USA (2011), *College Conspiracy* (USA, 2013), *Beyond Measure* (USA, 2015), etc.

Other documentary films cover the emerging issues and challenges such as reforming and improving the quality of education (*Mitchell 20*, USA, 2011; *American Teacher*, USA, 2011; *The Cartel*, USA, 2009; *Teach*, USA, 2013; *The Revisionaries*, USA, 2012), as well as teachers', parents' and students' combat against different defects of the current state system of education: intolerance, social inequality, prejudice, stereotypes, discrimination, budget deficit, etc. That refers to the following films: *Waiting for Superman* (USA, 2010), *Saving Barbara Sizemore*, (USA, 2016), *The Homestretch* (USA, 2014), *The Education of Shelby Knox* (USA, 2005).

Besides, documentary films about alternative innovative schools have also been produced during this period, and the appearance of such schools is interpreted by the authors of the media texts as a sign of the current state education system failure (*If You Build It*, USA, 2013; *Most Likely to Succeed*, USA, 2015; *The Providence Effect*, USA, 2009; *I Learn America*, USA, 2013).

On the other hand, there are also positive documentary films that tell the public about the best pedagogical practices of some real American schools, some examples of state programmes supporting promising youth, teenagers from disadvantaged and socially unprotected families, current non-profit educational programmes (*Rock School*, USA, 2005; *Mad Hot Ballroom*, USA, 2005; *Brooklyn Castle*, USA, 2012; *Finding the Gold Within*, USA, 2014; *The Prep School Negro*, USA, 2014).

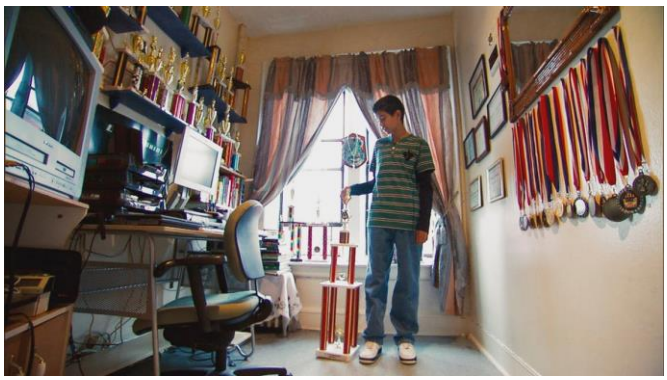

Fig. 5. Frame from the film *Brooklyn Castle* (USA, 2005)

Similar positive documentary films tell the audiences about the implementation of innovative approaches and technologies in regular schools (*If You Build It*, USA, 2013; *Room to Breathe*, USA, 2013; *Most Likely to Succeed*, USA, 2015). The same refers to documentary films about talented teachers – innovators and enthusiasts of the teaching profession (*The Hobart Shakespeareans*, USA, 2005; *Discovering Gloria*, USA, 2017).

Fig. 6. Frames from the film *If You Build It* (USA, 2013)

Sociocultural, ideological and political contexts

In the USA as well as in the UK there exists an unspoken confrontation of state and private education sectors. On the one hand, the governments of these countries declare the policy of equal education opportunities for children and adolescents from various social, economic and ethnic backgrounds, but, actually, it turns out that high-quality but fee-paying education is accessible to very few citizens…

In the late 1990s, to improve the quality of education in state schools, the USA government initiated establishing the so-called *charter schools* – schools that receive public funds, are run independently and are not required to meet the general school regulations. On the other hand, they are supposed to guarantee high-quality education. That is why they are given mush freedom from the government and can use different innovations [Bokova, 2016]. They are tuition-free to parents but the admission usually depends on a random lottery.

The 2010 documentary *Waiting for Superman* (USA, 2010) examines this procedure. The pathos film slogan runs: "The fate of our country won't be decided on a battlefield, it will be determined in a classroom". The authors of the media text examine the drawbacks of the American public education system and compare different types of primary and secondary educational institutions available in the USA: state schools, private schools, and charter schools. They come to conclusion that public schools prevent talented students from getting quality education and promote charter schools as the only possible alternative. This is a film-advertisement of prominent charter schools which are offered as a panacea for the current educational problems. The end of the film is very symbolic: viewers see a highly emotional scene of the lottery selection and a few lucky children – future charter school students crying with joy.

On the other hand, another documentary film about charter schools serves as a means of adverse publicity – *The Lottery* (USA, 2010), since it highlights the controversy surrounding public and charter schools in the USA, the educational inequalities of public and charter schools, violation of a joint standardized educational environment, teachers' dissatisfaction with the education reform movement, the opposition from the teachers' unions to charter schools, etc.

The film presents a story of four families from Harlem and the Bronx taking part in the lottery for one of the most successful charter schools in New York City. The parents and their children literally pray to be admitted to the school since it is their only chance to get quality and tuition-free education…

Fig. 7. Frame from the documentary film *The Lottery* (USA, 2010)

Also, references and allusions to charter schools can be met in some other documentary films about the US public education (*Flunked,* USA, 2008; *The Providence Effect,* USA, 2009; *American Promise,* USA, 2013; *The Prep School Negro,* USA, 2014).

A content analysis of the British and American documentary films about school and university education produced in the 2000s has enabled us to find out a wide range of urgent social, economic, ethnic and cultural contradictions and challenges in the modern system of education in the English-speaking countries:

– socio-cultural and academic assimilation issues of children and youth from immigrant families (*Our Spirits Don't Speak English*, USA, 2008; *First Generation*, USA, 2011; *Underwater Dreams*, USA, 2011; *The Graduates*, USA, 2013; *I Learn America*, USA, 2013);

– ethnic minorities discrimination issues, education of marginalized and high-risk groups, education of children from low-income families, ethnic chauvinism in education (*Teached*, USA, 2011; *Precious Knowledge*, USA, 2011);

– racial prejudices and stereotypes in and outside schools (*I'm Not Racist…Am I?*, USA, 2013; *Finding the Gold Within*, USA, 2014), combating racial prejudices in the classroom (*Paper Clips*, USA, 2004);

– social aggression and bullying in schools (*Too Scared for School*, UK, 2004; *The Bully Project*, USA, 2011-2012);

– social inequality in education, inaccessibility of quality education in poor provincial towns or economically disadvantaged or criminal city districts (*Lalee's Kin: The Legacy of Cotton*, USA, 2001; *The Pact*, USA, 2006; *Rich Hill*, USA, 2014);

– education of children and youth from broken homes, problem teenagers, homeless children; correctional education, rehabilitation of difficult children (*The Boys of Baraka*, USA, 2005; *Who Cares About Kelsey?*, USA, 2012; *Room to Breathe*, USA, 2013; *180 Days: Inside an American High School*, USA, 2013; *Doing it for Me*, USA, 2013; *Академия последнего шанса / Last Chance Academy*, UK, 2013; *Last Chance High*, USA, 2014; *The Homestretch*, USA, 2014; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017);

– integrated and inclusive education of students with special educational needs, education of individuals with exceptional talents and skills (*Educating Peter, Graduating Peter*, USA, 1992-2001; *Growing Pains of a Teenage Genius*, UK, 2011; *Extreme Love: Autism*, USA, 2012; *The Address*, USA, 2014; *Best Kept Secret*, USA 2013);

– a low social and economic status of school teachers and hardships of the teaching profession (*American Teacher*, USA, 2011; *The Road to Teach*, USA, 2015);

– socio-economic, ideological, political problems of higher education in the English-speaking countries (*Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *Indoctrinate U*, USA, 2007; *College Conspiracy*, USA, 2013; *The Ivory Tower*, USA, 2014).

The world outlook of people in the media texts

The majority of students irrespective of their age, social status, origin, family background, consider education to be their ultimate value and top priority in life. For many characters of the analyzed media texts education is the main condition to fulfill their dreams, become happy, get a prestigious profession and various benefits in the future. At the same time, someone's academic failure, to say nothing of school attrition, is treated as disgrace, a personal and communal tragedy. Senior school students, for example, undergo a serious stress and depression when taking their school exams and tests (*Race to Nowhere*, USA, 2009; *Beyond Measure*, USA, 2015). Moreover, they give responsible consideration to their future career (*In 500 Words or Less*, USA, 2009).

The responsibility of the grown-up characters in the analyzed media texts – teachers and parents – is to make it possible for students to get quality secondary and higher education. That is why many of them are forced to fight for the rights of their children and combat the imperfect system of education in their country (*The Cartel*, USA, 2009; *Precious Knowledge*, USA, 2011; *Rich Hill*, USA, 2014; *Saving Barbara Sizemore*, USA, 2016, etc.).

Fig. 8. Frame from the film *The Ivory Tower* (USA, 2014)

At the same time, the way to realize this cherished dream of getting high quality education is too difficult for many citizens. The authors of the analyzed media texts try to form an idea in the national consciousness that it is necessary to develop the following basic traits of character to achieve this goal: personal leadership, self-confidence, active and independent civic and political position, autonomy, focus on the future, belief in progress, patriotism, tolerance, friendly sociability, good manners, creative skills, etc.

Structure and narrative techniques used in the 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: modern UK and USA schools and universities (state, alternative, private; secular and religious; special schools for students excluded from regular schools; special schools for students with special educational needs, etc.). The action takes place in the city (big or provincial) where the school or university is located, sometimes in a rural district. Besides, very often the action is transferred to the students' dwelling places. The action in the media text can last a day, an academic year or several years.

Household items and furnishing in the media texts: the furniture in the state educational institutions is functional. The students' dwelling conditions depend on the socio-economic status and the prosperity of their families. The private schools and colleges are well-equipped; they provide good libraries, sporting facilities, etc.

Genre modifications: documentary drama, newsreel, report, biography, film-protest, popular-science film, TV series, diary, etc.

Techniques of representing reality: the characters are presented realistically; they are real teachers, students, their parents, school or university administration, educational experts, politicians, journalists, public observers, and other categories of citizens interested in education.

Types of characters

Age-groups: students of primary and secondary schools; university students; grown-ups of different age; teachers are of different age, gender and social background.

Level of education: school and university students' education level corresponds to their grade or course of study; there are also students who either fall behind their peers or, on the contrary, surpass them or have special talents or skills; school and university teachers are, generally, highly qualified specialists, experienced and competent, eager to help their students; there are also young inexperienced teachers or intending teachers; the education level of other characters can be any.

Social status, profession: students from state educational institutions and their parents are from different social backgrounds, mostly, – the middle class; students from alternative/private

schools and colleges either come from well-to-do families, sometimes from foreign countries, or (more rarely) from socially-unprotected, disadvantaged families if they were lucky to win the lottery admission to the prestigious school or college; there are also documentary films about the destiny of students from low-income families, high-risk groups, socially vulnerable groups (children from one-parent or large families, juvenile delinquents, former drug takers, homeless children, etc.).

Fig. 9. Frames from the documentary film *The Bad Kids* (UK, 2016)

Marital status: the family status of adult characters (teachers, parents, administration) can be different or is not mentioned.

Appearance, clothes, constitution, traits of character, speech: students attending state schools are dressed according to their age and social status. They wear convenient casual clothes. Students attending prestigious private educational institutions are traditionally dressed in a very elegant school or college uniform…

Fig. 10**.** Frame from the documentary film *A Very British School* (UK, 2013)

The most typical plot transformations of media texts about school and university education:

– *plot variant 1*: school students are victims of the ineffective education system; they suffer from fatigue, pressure, testing, endless achievement race, competitions, etc. Teachers and parents support and assist their pupils to cope with the challenges they face in every possible way (*I'm a Promise*, USA, 1993; *Race to Nowhere*, USA, 2009; *Waiting for Superman*, USA, 2010; *Teached*, USA, 2011; *Teach*, USA, 2013; *Beyond Measure*, USA, 2015);

– *plot variant 2*: students, teachers and parents combat the imperfect education system, defend their rights; protest against the forced closure of their school or university, against the elimination of the programme or course by the local authorities, against inefficient school or

university management, against officials' despotism, against ignorance and intolerance (*The Education of Shelby Knox*, USA, 2005; *From the Top Down*, USA, 2006; *The Providence Effect*, USA, 2009; *The Cartel*, USA, 2009; *Precious Knowledge*, USA, 2011; *The Revisionaries*, USA, 2012; *Listen*, USA, 2013; *Saving Barbara Sizemore*, USA, 2016); in the end, they either achieve justice or lose the unequal struggle with the system;

– *plot variant 3*: students from low-income families, socially-unprotected groups or high-risk groups fight for getting education; they get assistance from devoted teachers and educators (*First Generation*, USA, 2011; *The Homestretch*, USA, 2014; *Rich Hill*, USA, 2014);

– *plot variant 4*: teachers, educators support "trouble" adolescents and at-risk teenagers with disciplinary problems; sometimes the students are excluded from ordinary schools and attend special schools for screwed-up kids; teachers help them to continue education (*The Rule*, USA, 2013; *Last Chance Academy*, UK, 2013; *Room to Breathe*, USA, 2013; *Doing it for Me*, USA, 2013; *Excluded: Kicked Out of School*, UK, 2015-2016; *The Bad Kids*, UK, 2016; *The Nurture Room: Real Stories*, UK, 2017); the main aim of such special schools is to promote the students' further socialization and to give them some practical training;

– *plot variant 5*: Afro-American students (often from deprived districts, disadvantaged families) are admitted to a prestigious private school due to some grant or special programme supporting gifted youth, or their personal high academic achievement and motivation, or due to solid friendship; they overcome learning disabilities and communication difficulties, learn how to get along well with others, find their place in life (*The Pact*, USA, 2006; *American Promise*, USA, 2013; *Finding the Gold Within*, USA, 2014; *The Prep School Negro*, USA, 2014);

– *plot variant 6*: Latin-American students or native-born Americans, or immigrant students without knowing the state language, study in a regular American school and face different difficulties such as culture conflicts, language barriers, discrimination, etc. (*Our Spirits Don't Speak English*, USA, 2008; *The Graduates*, USA, 2013; *I Learn America*, USA, 2013); teachers and parents help them to adapt to new sociocultural conditions;

– *plot variant 7*: progressive teachers, enthusiasts introduce innovative technologies in education, new educational programmes; develop their students' talents by encouraging them to participate in creative projects, different extra-curricular activities and competitions such as concerts, play production, design-projects, construction, etc.; parents and teachers help their students get over difficulties and win personal or team victories (*Small Wonders*, USA, 1995; *The Hobart Shakespeareans*, USA, 2005; *Mad Hot Ballroom*, USA, 2005; *The Cartel*, USA, 2009; *Brooklyn Castle*, USA, 2012; *If You Build It*, USA, 2013; *Most Likely to Succeed*, USA, 2015; *Discovering Gloria*, USA, 2017);

– *plot variant 8*: parents and teachers assist students with special educational needs to overcome problems connected with studying, communication, development (*Educating Peter; Graduating Peter*, USA, 1992-2001; *Extreme Love: Autism*, USA, 2012; *Best Kept Secret*, USA 2013; *The Address*, USA, 2014);

– *plot variant 9*: university students and educators discuss and critically analyze the challenges of the current system of higher education such as high tuition fees, education credits and debts, brainwashing, ideological conformism, positive discrimination, ineffective models of management, etc. (*Brainwashing 101*, USA, 2004; *Brainwashing 201: The Second Semester*, USA, 2004; *From the Top Down*, USA, 2006; *Indoctrinate U*, USA, 2007; *College Conspiracy*, USA, 2013; *The Ivory Tower*, USA, 2014).

The plots of the documentary films about private school sector have not undergone any alterations and traditionally tell about the advantages and exclusive academic opportunities provided for students attending such schools (*Britain's Youngest Boarders,* UK, 2010; *Too Poor for Posh School?* UK, 2010; *Young, Bright and on the Right*, UK, 2012; *A Very English Education*, UK, 2013; *A Very British School*, UK, 2013; *Oxford: Travel Guide*, UK, 2016).

Conclusions

The hermeneutic analysis of British and American documentary films about school and university education (1954-2017) enabled us to draw the conclusions that UK and US documentary films:

– being the expression of the media texts authors' active civic-mindedness, have always sought to raise public awareness of problem areas of the national system of education;

– traditionally focus on critical re-evaluation of the reforming and current state of education in the English-speaking countries;

– involve a wide range of relevant topics and plots about school and after-school education based on real events and covered in other media – the press, television, internet;

– use a variety of genre modifications to represent reality (drama, newsreel, report, biography, film-protest, popular-science film, TV series, diary, etc.);

– realistically reflect both positive (multicultural education; struggle against racism, poverty and mass illiteracy; reforming and improving the quality of education; financial support of talented youth from economically disadvantaged families; national traditions of prestigious private education, etc.) and negative (discrimination against ethnic minorities and youth from low-income families; aggression and bullying in schools, social exclusion and inequalities in education, a low socio-economic status of teachers, etc.) aspects of social, political, cultural and educational life spheres in the English-speaking countries;

– emphasize personal, public, social, political and economic importance and value of high-quality and accessible education for every citizen, particularly in the current global context.

Filmography

British and American documentary films about school and university education

Thursday's Children. UK, 1954.
Eton College. UK, 1967.
A Space to Grow. USA, 1968.
The Best Days. UK, 1977.
Radley College: Public School. UK, 1980.
The Gentlemen Factory – Eton. UK, 1980.
Queens': A Cambridge College. UK, 1985.
All American High. USA, 1987
The Children's Storefront. USA, 1988.
I'm a Promise. USA, 1993.
Small Wonders. USA, 1995.
Inside Eton. UK, 1995.
Lalee's Kin: The Legacy of Cotton. USA, 2001.
Educating Peter; Graduating Peter. USA, 1992-2001.
Paper Clips. USA, 2004.
Too Scared for School. UK, 2004.
Brainwashing 101. USA, 2004.
Brainwashing 201: The Second Semester. USA, 2004.
The Hobart Shakespeareans. USA, 2005.
Mad Hot Ballroom. USA, 2005.
Rock School. UK, 2005.
The Boys of Baraka. USA, 2005.
The Education of Shelby Knox. USA, 2005.
From the Top Down. USA, 2006.
The Pact. USA. 2006.
Indoctrinate U. USA, 2007.
Resolved. USA, 2007.
Our Spirits Don't Speak English. USA, 2008.
Flunked. USA, 2008.
The Providence Effect. USA, 2009.

The Cartel. USA, 2009.
In 500 Words or Less, USA, 2009.
We are the People We've Been Waiting For. UK, 2009.
The War on Kids. USA, 2009.
Race to Nowhere. USA, 2009.
Educating UK. UK, 2011-2017.
The Lottery, USA, 2010.
Britain's Youngest Boarders. UK, 2010.
Too Poor for Posh School? UK, 2010.
Waiting for Superman. USA, 2010.
Growing Pains of a Teenage Genius. UK, 2011.
Mitchell 20. USA, 2011.
First Generation. USA, 2011.
Underwater Dreams. USA, 2011.
The Bully Project. USA, 2011-2012.
Precious Knowledge. USA, 2011.
Teached. USA, 2011.
American Teacher. USA, 2011.
A National Disgrace. USA, 2011.
Go Public: A Day in the Life of an American School District. USA, 2012.
Young, Bright and on the Right. UK, 2012.
The New Public. USA, 2012.
High School. UK, 2012.
Brooklyn Castle. USA, 2012.
Extreme Love: Autism. USA, 2012.
Who Cares About Kelsey? USA, 2012.
Future Learning. UK, 2012.
The Revisionaries. USA, 2012.
A Very English Education. UK, 2013.
Last Chance Academy. UK, 2013.
Listen. USA, 2013.
College Conspiracy. USA, 2013.
I'm Not Racist…Am I? USA, 2013.
I Learn America. USA, 2013.
The Graduates. USA, 2013.
Best Kept Secret. USA, 2013.
Room to Breathe. USA, 2013.
Doing it for Me. USA, 2013.
180 Days: Inside an American High School. USA, 2013.
Teach. USA, 2013.
If You Build It. USA, 2013.
A Very British School. UK, 2013.
American Promise. USA, 2013.
The Rule. USA, 2013.
Rich Hill. USA, 2014.
Last Chance High. USA, 2014.
Finding the Gold Within. USA, 2014.
The Prep School Negro. USA, 2014.
The Ivory Tower. USA, 2014.
The Address, USA, 2014.
The Homestretch. USA, 2014.
Beyond Measure. USA, 2015.
All American High Revisited. USA, 2015.
Most Likely to Succeed. USA, 2015.
The Road to Teach. USA, 2015.
Excluded: Kicked Out of School. UK, 2015-2016.
The Bad Kids. UK, 2016.
British High School Students' School Swap: Korea Style. UK, 2016.
Saving Barbara Sizemore. USA, 2016.
Our School. UK, 2016.

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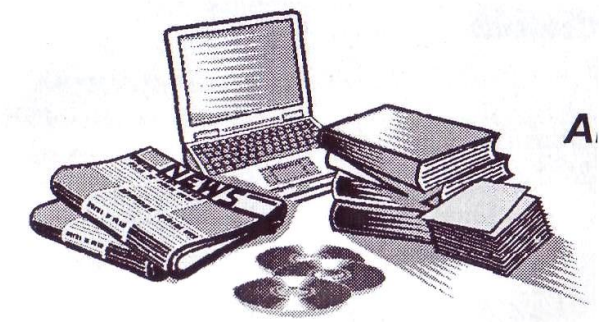

Media Culture

Horror-styled house. Housing situation patterns of horror movie characters

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Abstract. The article is relevant in the light of strengthening "antidomestic" values, growth of anxiety in society, an attempt to identify conventional, robust features of the "scary house" representations in horror movies, the popularity of which is of interest not only as an indicator of the state of mass psychology, but also as a direct mapping of the types of deprivation of housing situations and deprived persons, and also as a factor of actual housing units – of the prejudices and preferences of Russians. To identify the types of housing deprivation and attributes of terrible spaces, we used as material the annotations of horror films in the catalogue on the website https://my-hit.org/. We used two samples. The first one (n1=900) was strictly horror sample with a house as an important element of the character system in the plot. The second one (n2=572) was of all genres films, the title of which present any nomination of the house. Horror movie mostly stable models such housing frames as homelessness, institutional housing, a cultural heritage site as a residential, and a mansion, a manor, a castle. Among the forms of housing and the forms of territorial behavior the most dangerous are: job with residence (at the place of work), patrilocal marriage regardless of the quality of housing conditions, studies in boarding school, squatter settlement, accommodation in non-residential premises outside the city, rent or purchase too cheap compared to the market housing. The main attributes of a terrible home are old age, large size, spatial and social isolation, group or individual, and the abundance of "closed-like" architectural forms and details, especially additional barriers, special means of tracking and security. Horror has both psychotherapeutic, and oikophobia effect, the ratio of which is yet to be traced.

Keywords: Cinema, horror, "Antihome", oikophobia, housing deprivation

Introduction

The typical stereotype of a horror film is following. A family buys a house at a lower price, and their whole life turns into a nightmare. Fear as an aesthetic and consumer category at the image of home, it′ s aggregated "oikophobia" effect can be seen as a symptom of housing deprivation. V.M. Khalilov succinctly expressed the idea of "oikophobia" in modern mass culture: "Children, which previously were an embodiment of innocence, became the personification of the monster, and the home space, once the last bastion of security has become the main battle-field and ... the location of the worst of evils" [Khalilov, 2013, p. 86]. Cinema dehumanizes both childhood [Ivanov, 2010], and the house, which turned into prison, the torture chamber, purgatory, vivisector's laboratory. But since the content and functions of superstitions, mystical worldview in modern society are not comprehensively understood [Baĭduzh, 2011], it is unclear whether the trend of demonization extends to any home or selectively picks out certain types of housing situations, spaces, inhabitants.

The direction of analysis of "Antihome" in the literature [Poĭarkova, 2003; Proskurina, 2014; Pykhtina, 2012], culture and language [Chesnokova, 2014] is barely emerged. Literature scientists erect it to Y.M. Lotman [Mazurova et al., 2015]. However, they traditionally neglect

the "low" genres. In their turn cultural experts do not study cinema because of orientation to the literature as the main kind of art [Kupina and others]. Even less attention is paid to the horror [Tichomirov, 2008]. The great contribution to the study of "terrible space" is made by A.K. Baĭburin [Baĭburin, 2003], M.V. Akhmetova [Akhmetova, 2011], M.V. Osorina [Osorina], N.K. Radina [Radina, 2012], S.K. Nartova-Bochaver [Nartova-Bochaver, 2005]. The idea of the danger of the wrong location of the house from semiotics and psychology moved into the theory of architecture, which became environmental. L.V. Anisimova uses psychological indicators, such as" viability"," meaningfulness", "accessibility"," compliance", "efficiency" [Anisimova, 2002]. K.V. Kiĩànenko describes the methodological apparatus of "post-occupancy evaluation", which" is supported by many modern movements: of human rights, of democratization of urban life, of "sustainability", "accessibility", "adaptability" [Kiĩànenko, 2016]. The sociological category, which should cover the pragmatics of the supernatural as part of the living space, is completely absent.

The cross-cutting theme of semiotics is an artificial, inhuman Imperial “phantom” city, where the tightness of the living space [Knabe, 2006] is narrowed to a hopeless "corner" [Toporov, 2009]. The living space of Petersburg is a "bad" multi-family apartment buildings, forming a faceless and voiceless lot. Rounded Moscow with its ponds and gardens is a prototype of an organic "garden city", the mother's bosom [Lĩùsyĭ, 2014], which includes a "good" house. It is a city estate devoid of "Horror" of vertical prospect. But the founders of Russian literary mysticism found creepy not in poverty of the basement or of subleased part of dwelling, but into petty-bourgeois "lonely cottage on the Vasilyevsky" (A.S. Pushkin), in the estate of vampire (A.K.Tolstoy), in the life of Ruthenian (N.V. Gogol, O.M. Somov) or of South Slavic (A.K. Tolstoy, A.V. Amfiteatrov) farm, in the Russian peasant estate (A.A. Bestuzhev-Marlinsky). So, the opposition of planning- spontaneous, of urbanism and rurality, of vertical and horizontal do not differentiate supernatural stigma of "terrible home".

Fear of technology is part of modern eschatology, which is fueled with "the immense popularity of horror cinema. We can remember at least two movies, built on typical eschatological "demonizing" of TV, *Poltergeist* (1982) by Tobe Hooper and *Electroshock* (1989) by Wes Craven)" [Korovashko, 2012, p. 261]. But to reduce the dehumanization of the house to technophobia and fear of the rapid social changes is impossible because of counter-examples: shelter far from civilization, outside the settlements (the recognizable stamp of American horror is "the cabin in the woods"), ecovillage (*Limbo,* Argentina, 2014, *The Lost City*, USA, 2014, *Deadly blessing*, USA, 1981), the rural estate and the agrarian way of life as a whole (*Puffball*, UK, 2007, *Lokis*, Poland, 1970).

One might decide that special "conventionally scary "houses do not exist – they are made "scary" by "scary" social relations. But this is wrong. Intellectual uncertainty is necessary in the aesthetics of classic detective and horror. They need a contrast between respectability, high standards of living, and the brutality of the crime, the killer's devilish ingenuity. Specific type of dwelling contributes to suspense. A prerequisite for the development of the detective plot becomes a bourgeois mansion, fashionable estate, good rural cottage. External respectability is a very convenient mask for evil, which in normal circumstances would remain unsolved.

We can find similar results in article of N.V. Rabkina about the fear of loss of freedom as a psychological "metaprogramme" of S.King's works and in the article of T.L. Novikova about neo-Gothic prose of Nina Sadur. N.V. Rabkina emphasizes the motive of non-freedom " in a legal sense ... as a result of the illegal actions of another person ... as a result of natural or supernatural... the gender dimension of non-freedom" [Rabkina, 2012, p. 113]. In the case of women who have been victimised of domestic violence, "an outwardly prosperous home is described as a cage" [Rabkina, 2012, p. 3]. 113], a "haunted house" "not only becomes a death trap for the heroes, but also "crowds out" of their own bodies the most vulnerable of them " [Rabkina, 2012, p. 114]. T.L. Novikova also reveals the claustrophobic features of Nina Sadur's

Gothic prose: "the house and way of life of the bourgeois family gained the functions of repression and restriction of women's freedom and therefore became symbolic features of the castle /prison. /.../ an ordinary city apartment becomes a narrative space ... which is depicted as a closed world, whose main function is to keep forcibly the suffering female character. Sadur connects home space, close to everyone, with a sense of anxiety, fear and a scene of cruelty and violence. Therefore, the trend of Nina Sadur's prose to identify the sources of insecurity of women in the family, marriage or romantic relationships with men is not surprising" [Novikova, 2012, p. 46].

The tyranny of husband, the sacrifice of wife is caused by Patriarchal and Patrilocal family structure, as well as the type of housing - respectable mansion. The mansion hides from the neighbors what is happening inside, and as a result, "this lack of freedom is deliberately denied and not seen by the society" [Rabkina, 2012, p. 113]. And Sadur describes not "ordinary city apartment". The space of her characters is a hell of communal apartment, mythologized in the style of children's horror stories, as well as a rented apartment. Incomplete ownership, the powerlessness of tenants explain the delusional consciousness as a escape from someone else's presence (the owner of the apartment, neighbors). The traditional for horror "inhabitants is a wife suffering from patrilocal residence, a woman-companion who fell into poverty, a worker "with living", a nonresident student for whom the opportunity of living is more important than income from work. In all cases, she depends on her husband, husband's family, apartment owners and employers. In all cases, the housing is alien by law and psychologically alien.

Two researchers of the cinematic image of the house distinguish in it prominent features of anxiety and instability [Balandina, 2009; Reĭzen, 2012]. The collapse of the permanence and predictability of the world picture is the major source of fear, mysticism, eschatology, escapism in society: "Cinema is dealing with images that appeal not to individual but to collective desires and fears, in which each one of us won't admit" [Tropina, 2013, p. 76]. The therapeutic function of cinema allow "to conclude that the people who want to overcome their own fears and phobias like watch horror films" [Muromova, 2014, p. 11], with aim to "enjoy the perversion, vomit, regurgitate, expel the disgusting" [Rogozin, 2011, p. 76]. So, horror is a means of relieving stress, tension, aversion to everyday life.

Horror directly reflects the social problems [Chvostov, 2011]; its "theme ... is rigidly attached to a certain socio-cultural and historical context" [Tikhomirov, 2008, pp. 13-14]. In a zombie Apocalypse N. Ozgenalp sees criticism of the Consumer society, capitalist exploitation, alienation through the metaphor of cannibalism and pandemics [Ozgenalp, 2012]. Frustration in the movie *Dream House* (2010, Hong Kong) is shown without metaphors: a woman, trying to save up for an apartment, does not keep up with rising prices, and to bring down the market price, decides to arrange a massacre in the desired house. Poor spouses are looking for an inexpensive rental option (*Room of death*, UK, 2017; *The Glow*, USA, 2002; *Burnt offerings*, USA, Italy, 1976). Deceived housing expectations give rise to danger. Work with living with the employer (*Dark art*, UK, 2012, *Devil's house. Alternative version*, USA 2009, *Lost City*, USA, 2006, *Curse*, Germany, USA, Japan, 2004) poses a danger to the typical victim – nurse, governess, model. It is dangerous to be in urban ghettos and suburban favelas (*Contusion*, USA, 1984; *Consternation*, Russia, 2006; *Cold sweat*, Argentina, 2010; *Quarter of horror*, USA, 2006); typical victim is a "slum tourist", journalist, war veteran. Communal life can continue both in conflicts and in cohesion as a mask of sectarianism, Satanism, depersonalization of the person (*Sacrament*, USA, 2013; *Asylum*, USA, 2008, *Room 205*, USA, 2013; *The Haunting of Sorority Row*, Canada, 2007, *Disturbing Behavior*, USA, Australia, 1998). Even in the first approximation it is clear: the deprivation of housing-psychological and social homelessness-is the reason for the hero's stay in a dangerous place. He has nowhere to run.

If the interest in horror films is an evidence of "disgusting" in the daily life of the country, the image of the monster house indicates the inhabitants of objectively disgusting houses. Content analysis will help to identify the "disgusting".

Materials and Methods

Why the character was in the "scary house", the film explains in the exposure. Attributes of "antihome" are marked by the moment of evil phenomenon appearance. As a material, we used the annotations in the catalog of films on the site https://my-hit.org. At the time of the search (14.08.2017) in the category of "Horror" we found 4532 movies. By the method of the main array, we selected 900 films with nominations "*house*" in annotations (descriptions of films in Russian), that is, about 20% of all films of this genre.

Each unit of observation was coded by us at first on two signs. The first sign was the *Source of threat* for the characters (with values: 1 – "the Threat arises because of the lack of the house, its remoteness or stay at someone else's house"; 2 – "the Threat enters the house from the outside"; 3 – "Certain features of the house (structural, engineering, geographical, etc.) are under certain conditions a source of threat"; 4 – "the house Itself is a threat to any person"). The second sign was the *Nature of the use of the house* (with values: 1 - "Abandoned, uninhabited, empty house"; 2 - "Seasonally used house»; 3 - "Permanently used residential").

In the fact that these signs allow us to differentiate the "bad" house, we were convinced by the discriminant analysis. We've added a second sample of 572 movies of all genres that contain the category "*house*" in the title (from the annotations provided on the same site, either in Russian or in English), and one sample of the horrors describing the home, to the overall dataset. All units of the array (n=1472, excluding 3) were grouped according to the dependent variable "the *Image of home*" (1171 negative, 114 neutral, positive 184). Discriminant analysis showed that the variables "*Source of threat*" and "*Habitability (Nature of the use of the house)*" correctly classify 78.9% of initial observations, including "negative" 96.1%,"neutral"0%, "positive" 18.5%. Without highlighting the "good" house, they almost unmistakably recognized the "bad" one. The gravitation of a "neutral" house to" good" house corresponds to the distribution of estimates of housing conditions by real people obtained by I.A. Martynĭuk by the survey [Martynĭuk, 2009]. "Bad house" on the basis of classification is significantly different from "good" and "neutral" ones and, therefore, the task of identifying the criteria of inclusion in the "bad" category is correct methodologically and methodically achievable.

We grouped blocks of observations into 12 subsets and then subjected to automatic SEO-analysis online on the site https://advego.com/text/seo/ the whole set of annotations reformulated by the method of dense description as a single text in each of these subsets. The resulting word sets were inductively extended. For each semantic block, its share in the composition of all (automatically calculated) keywords is determined. All words formed several semantic blocks. These blocks have become content analysis categories, through which we have tried to identify the specifics of the housing situation, characterized by a combination of the two main variables (*Source of threat* and *Habitability*). Then inductively identified categories and dimensions were introduced into the SPSS array as formal variables.

Results

We considered that a feature is specific to a segment if its share in all keywords (in %) exceeded both the arithmetic mean and the median average of this share (in %) for this semantic block for all 12 sets. Table 1 shows the key values by bold cell selection.

Group 1/1 consisted mainly of representations of individual housing (72%) or institutional (22%) housing outside settlements, sometimes rural estates with land. This home has always been presented as capable of accommodating a lot of people, leading a similar lifestyle and engaged in collective activities. In the group 1/2 there was institutional housing on the basis of

educational institutions (65%) or an individual household with adjacent territories outside the settlements (20%). 1/3 is often a closed socio-economic system-an estate with an aristocratic ancestral home in the center (60%). In clusters 2/1 and 2/2 there is a sporadic mention of a cabin in the forest, of a farm, of a mansion. Their common feature is that they are all abandoned, unclaimed. The hut dominates (31% of group 2/1 and 69% of group 2/2). In group 2/3, it is either a rented apartment in an apartment building, sometimes a skyscraper (46%), or a country estate with a land plot (32%). 3/1 is formed from the meaning of "an old, abandoned building of historical value" (47%), or a long-unused "holiday accommodation outside settlements" (17%). The group 3/2 is formed by collective commercial accommodation (hotel, family-run guest house, hotel) where rooms are rented (36%). The country (rural) farmstead with adjoining grounds (49%) and the apartment in the modern technically equipped high-rise building (44%) almost in equal shares form group 3/3. Group 4/1-is an elite, expensive housing, namely rural or country house and the whole estate. Abandoned, they keep traces of former luxurious life (50%). 4/2 is a typical "cottage" - a small country house for rest (100%). The main share of the group 4/3 is a commercial residential building with a constant rotation of tenants (74%).

Table 1. Grouping of horror movies in the types of situations (entirely valid observations 874)

Type of situation: the nature of the use of the dwelling/source of the threat											
1/1	1/2	1/3	2/1	2/2	2/3	3/1	3/2	3/3	4/1	4/2	4/3
Share in the data array: absolute values/percentage											
102/11, 6%	115/ 13%	128/ 14,6%	34/ 3,8%	33/ 3,7%	128/ 14,6%	35/ 4%	25/ 2,8%	92/ 10,5%	97/ 11%	16/ 1,8%	69/ 7,8%
Cognition and consciousness: the share of all keywords in this category; Me =17, X=14											
23%	16%	17%	10%	2%	**20%**	5%	7%	**20%**	17%	10%	**19%**
Type of dwelling: share of all keywords in this category; Me =6, X=7											
4%	**11%**	6%	4%	3%	5%	**17%**	**10%**	**8%**	7%	5%	5%
Legal status of resident: share of all keywords in this category; Me =3, X=3											
3%	2%	2%	**6%**	0%	**5%**	**6%**	2%	3%	0%	1%	**4%**
Interior, parts of the house, household items: share of all keywords in this category; Me =2, X=2											
2%	**3%**	2%	0%	1%	**4%**	1%	0%	1%	**4%**	0%	**8%**
Terrain: share of all keywords in this category; Me =5, X=6											
14%	**8%**	4%	4%	**7%**	4%	6%	6%	**7%**	3%	2%	2%
Territorial and settlement community, spatial relations and contacts: share of all keywords in this category; Me =11, X=10											
21%	**17%**	**26%**	4%	**12%**	1%	9%	0%	**13%**	4%	**12%**	1%
Time and pace: share of all keywords in this category; Me =13, X=12											
16%	**18%**	9%	7%	10%	12%	7%	**13%**	12%	**14%**	**14%**	**16%**
Type of character by occupation, class or stratum: share of all keywords in this category; Me =6, X=7											
9%	**10%**	**10%**	4%	**16%**	5%	4%	5%	**10%**	2%	7%	2%
Type of character: group 2/individual 1											
2	2	1	2	1	2	2	2	1	2	2	1
Type of character: gender (1-female, 2-male)											
2	2	1	2	1	1	2	1	1	1	2	1

Variable "*Habitability (Nature of the use of the house)*" is most closely related with the *right of ownership of the hero*, and variable "*Source of threat*" is most closely related with the *System of settlement* and *Type of building*.

Classification of all films horror depicted by their dwelling place in the settlement system using the variables "*Threat*" and "*Habitability*" has allowed to correctly predicted 54% of all observations. Correct predictions for urban dwellings 75%, outside settlements 70.4%. Rural settlements do not fit into the scheme (0% of correct predictions). Urbanism is opposed not to the village, but to the wild. Horror reflects not only "oikophobia", but "ecophobia" too: most of the "scary houses" lie outside of settlements, into places isolated by transport and landscape. Loneliness is considered as a natural source of fear [Izard, 2011]. Abandoned or uninhabited

premises in the city is the center of demonic, "ontological" horror, according to S.A. Tikhomirov [Tikhomirov, 2009], and outside the settlements it is dangerous because of the external invasion, because of natural disasters. The homeless, the traveller, the prisoner get into it most often. For citizens, a permanent house represents the whole set of various threats, but homelessness or visiting someone else's house in connection with work is an independent type of threat.

We give in descending order characteristics of the status of the character by occupation or strata for those groups for which they are specific (highlighted in table 1).

Group 2/2 (seasonal house, external threat). The literary work of the hero is the only referred sort of activity. This explains one of the main sociocultural functions of such dwelling: isolation is necessary for concentration of attention, for creative activity.

Group 1/3 (a house for permanent residence not owned by the hero). Living or staying in someone else's home in connection with work. The first option is typical for a landowning society: poor, lonely, orphaned, homeless young people who have lost their jobs are hired with housing (governess, nanny, maid, companion, gardener or kitchen worker). The second option is typical for a class society: a young careerist receives an order, assuming temporary residence at the place of activity (architect, designer, lawyer, notary, realtor, artist); a person of a free profession because of creative curiosity accepts an invitation to live in a dangerous house (Professor, archaeologist, writer); a policeman, a doctor, a priest on duty visits the house in connection with the performance of their duties.

Group 1/2 (seasonal house, the threat caused due to stay in the house that does not belong to the hero). Most often we see institutional housing (boarding school, psychiatric clinic, shelter, nursing home, prison, monastery): students, teachers, nuns, doctors, patients and the elderly.

Group 1/1 (abandoned house, the threat caused due to stay in the house that does not belong to the hero). Mostly classmates, students who for fun or involuntarily (due to weather or accidents) penetrate into a lifeless property, appear here. In other cases, the selection of status for the character is intended to explain his idleness, mobility, self-isolation (homeless, writer, journalist, criminal community).

The role of a domestic worker is particularly dangerous for women. Also specifically "female" threat is voluntary loneliness in" summer cottage " house without means of communication and the man-defender. The woman is subject to sexual violence, sacrifice, robbery, retention, nervous disorder, psychosis. Behavior of men is openly provoking: danger arises or at the time of initiation and ritual visit of "terrible places", or as a result of loss of the spouse, children, work, dwelling and love to life.

V.P. Kozyr'kov [Kozyr'kov, 2006] challenged the opposition of "femininity/masculinity" of the home space first proposed by G.Zimmel. It's backed up by horror. Where there is a dwelling house, is really dominated by female characters (group 1/3, 2/3, 3/3, 4/3). But where seasonal homes or non-residential premises, the seizure or purchase of abandoned houses are depicted in the films, we see a pronounced male activity. This corresponds to Kozyr'kov's observation that gender roles in the home space are differentiated, but not opposed at all. In other words, we do not see a woman who continuously turns chaos into space, and a man as a passive "consumer" of home comfort (see table 2).

Table 2. The relationship of the variables of gender and habitability

Habitable	*Male*	*Female*
Permanent house	0	4
Seasonal and abandoned housing	5	3
The coefficient of Association		-1,00
The coefficient of contingency		-0,598

Taking into account the genre of films, the links in the table indicate the gender differentiation of "home" risks. A man is in danger in the process of colonization of the territory, its primary structuring, protection, and for a woman the main threat is the daily home life, if the home environment itself is "terrible". At the same time, the" horror " of female domestic life is aggravated by the fact that, as shown by the links calculated in table 3, a woman fights this horror more often alone, while a man is always heroic in the company.

Table 3. The relationship of the variables of gender and the subject of the action

Character	*Gender*	
Actor	Male	Female
Individual	0	4
Group	5	3
The coefficient of Association		-1,00
The coefficient of contingency		-0,598

A group acts in the film, due to the age of heroes. "Children cluster" is the only, but vividly expressed: 1/2. Heroes – an unrelated, age-homogenous, same-sex (male) group of friends (7%), or younger generation of members of the same family, separated from the older(6%), or young heroine, separated from the family (pupil of closed school) (6%). "Youth" text is wider. Cluster 1/1-unrelated same-age same-sex group (9%) or nuclear family after the loss of one of the parents (mother) with the allocation of the older sister (5%). Cluster 2/1 is a young generation of one family (brother and sister) or a group of young people connected by friendship and sexual relations (5%). Cluster 3/2-single unmarried heroine (10%) or a group of friends, young people (10%). In the "adult" cluster the groups of 1/3 and 4/3 are indicative. In the first one heroes are the expanded Patriarchal family with several children who lost one of parents and therefore looking for support of a sort as a whole (10%), or the lonely heroine – the orphan, the widow (9%). In the second one before us an incomplete family (mainly a woman with small children) (19%), a lonely young unmarried heroine (6%), a couple of unmarried lovers (4%).

The mental states of the characters, the pace of cognitive processes and the implementation of the events themselves reflect the level of predictability and diversity of the environment. Texts abound with adverbs "suddenly", "suddenly", verbs "stumble", "discover", adjectives "unexpected". The institutional environment of the" children's " text is characterized by the highest predictability (controlled by the hero) combined with impoverishment, monotony. Time in institutional housing is represented by routine, looped in seasonal cycles. Cluster 2/3, where the cognitive processes of the heroes are spontaneous, altered States of consciousness (sleep, trance, dreams) dominate, is remarkable. Time is represented as an unplanned sudden transition to a radically new stage in life. Disorientation is caused by euphoria as a result of the occurrence of positive changes (sudden enrichment and buying or unexpected inheritance of the old luxurious household).

The main factor in controlling the environment is the legal status of the home. In addition to the 2/3 group, legal status is important for group 2/1 with the typical motive of collision of legal owner (the heir or purchaser of the abandoned homes) with criminal actions (squattering or robbery, etc.); for the group of 2/4, where it is said on buying cheap (abandoned) housing, which would remain inaccessible if not for the cheapness associated with stigma; 4/3, where housing also get suddenly, for nothing, or almost nothing, emphasizes its accessibility (most often it is rent, and occasionally inheritance).

Indicator of control over the environment - its personification, the ability of the environment to reflect the personality of the inhabitant. Visually, this expresses the very constancy of the subject's stay in a certain territory, and in his absence – things as property

markers and products of activity. On the basis of this feature groups 1/2 (stranger/seasonal), 2/3 (external threat/constantly residential), 4/1 (the house itself is a threat/cast), 4/3 (the house itself is a threat/constantly residential) are significant. The importance of things in horror is high. The object brought into the house becomes a conductor of evil (group 2/3). There is a strong psychological need to mark your space in institutional housing (1/2: boarding school, nursing home, etc.). Abandoned house with the help of interior expresses its demonic essence, and ghosts notify new residents about the true right of ownership. Especially noticeable is the role of movable property there where we are talking about cheap rent or sudden inheritance (4/3): this is a rich range of interior items, household items, utensils, and the phrases "pack things", “unpack things”, which is more than half of the words in the category 4/3. The abundance of things that are continuously packed and unpacked is a sign of the nomadic lifestyle with which, as the heroes hope in the exposition of the film, they say goodbye forever or for a long time.

The consistency of the environment with the needs of the individual and social relations depends on the class, profession of the hero, his relationship with the territorial and settlement community, on the physical space. Whether it is seasonal housing (1/2, 2/2, 4/2), abandoned (1/1) or permanent housing (1/3 and 3/3), spatial and social exclusion, forced or voluntary, is an essential feature of both the home and the housing subject.

After all, we've come to the conclusion that the housing situation of horror characters has repetitive traits that go beyond the genre's requirements, but reflect a sustainable social and cultural attitude towards home and the environment. It looks the most dangerous individual home, specially designed for recreation, seasonal, located outside the settlements among the wild natural landscapes, and intended for permanent residence, left by the owners for a long. And the most frequent type of threat is the threat due to the lack of their homes or forced separation, associated with moving into the house of the spouse, employer or institutional housing. The main trouble for the heir or the buyer of an abandoned old house is the inability to master the materialized personality of the previous owner, whether a person or a demon.

A requirement of the genre is the presence of shelter for evil within the whole exposition and ties. In a city apartment or a room, a mirror, a doll, a vessel – any piece of furniture or utensils - can be this shelter. But more often it is hidden in isolated non-residential premises (attic, basement, closet, enclosed, walled rooms, corridors). Hence, the constant of horror house (except seasonal houses): the size of the "terrible" housing is huge, which is associated with a variable of its individual/multi-apartment or institutional nature (see the classification results in figure 1; risk 0,337 with a standard error 0,018; correct predictions for the category "small home"19%, for the category" large home" 91.8%).

The size is closely related to the antiquity of the building: both Pearson's r and Spearman's ro for horror film category = -0.587 with a value of 0.000 for 166 actual observations. And although the old building is more attractive for all genres, old age can be considered a "genre-forming" attribute of "scary house" (see conjugacy table 4). The time when house gets the "plague" of evil, is associated with the crimes and cruelty of the nobility towards the household, servants, the inhabitants of the house and its surroundings, with the curse of a dying victim, with the occult, with a love passion, with the desecration of ancestral lands.

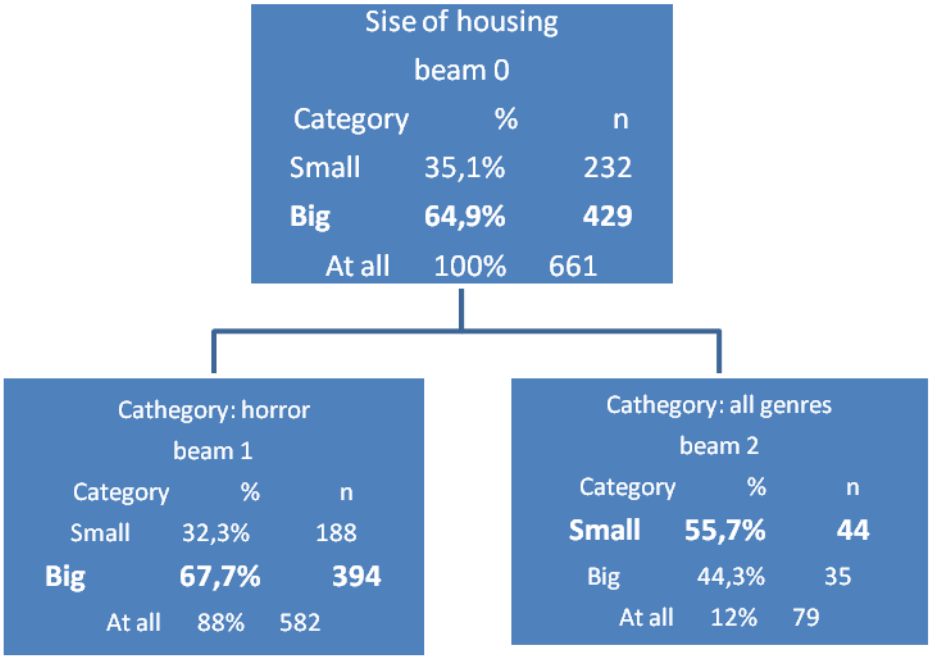

Figure 1. The results of the classification for the dependent variable "Size of the dwelling" with a categorical "Sample"

*Table 4. Sample * Age of house*

Sample		*Age of house*		*Total*
		Old building	*New building*	
All categories	Frequency	26_a	12_b	38
	% to Sample	68,4%	31,6%	100,0%
Category horror	Frequency	186_a	26_b	212
	% to Sample	87,7%	12,3%	100,0%
Total	Frequency	212	38	250
	% to Sample	84,8%	15,2%	100,0%
Each substring represents a set of Age of house categories for which the proportions of the columns do not differ significantly at 0.05.				

"Technophobic" representation of urban high-rise buildings (*Lift*, UK, 1968; the whole subgenre of cyberpunk) is present in the sample sporadically and cannot be reliably allocated to a separate segment, except for a narrow category of Asian films, for which cross-tabulation has shown the statistical significance of differences between films with images of old and new buildings.

Security systems - video surveillance, keys, fences, ditches, mazes, secret passages – are especially important in "scary" houses (see the classification results in Fig.2; risk 0,276 with St. error 0,018 correct predictions about belonging to the horrors 93,2% about it being "perfect home" 25.4 per cent). Zombie horror and post-Apocalypse in general tends to transfer the action into the house-shelter, a kind of bunker.

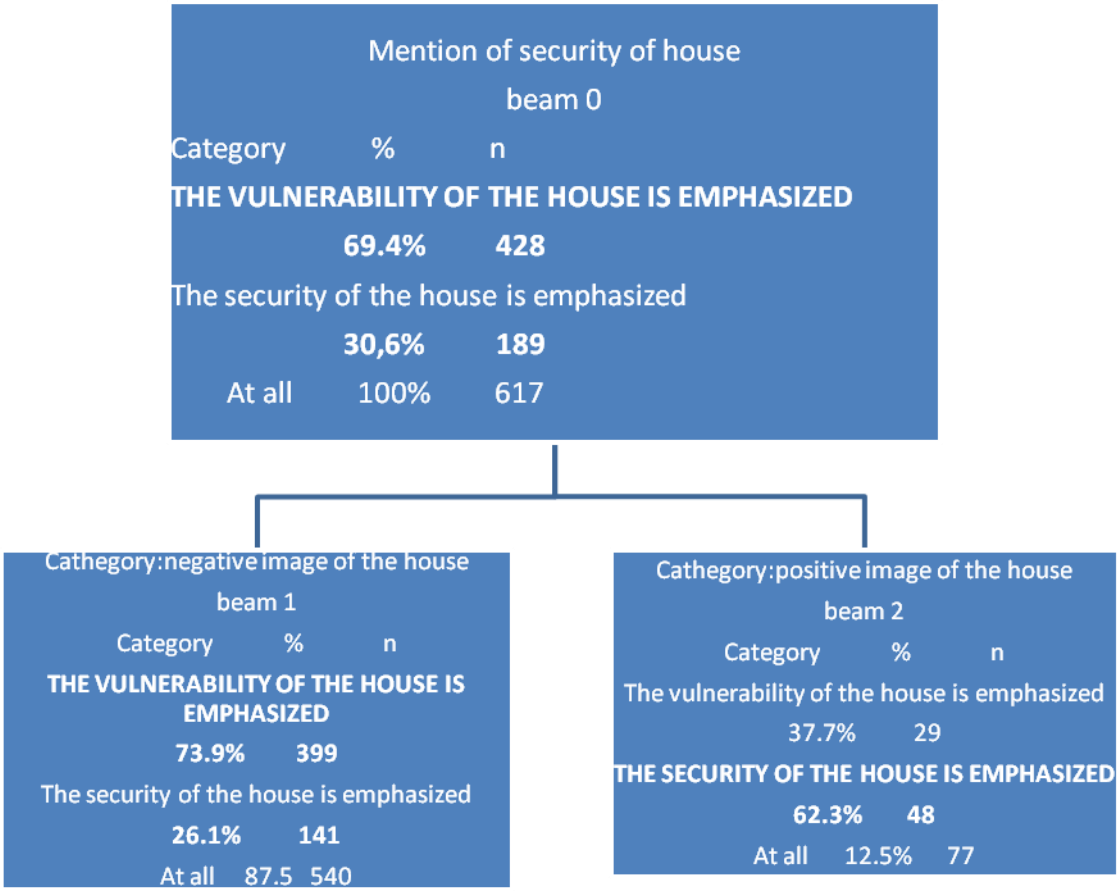

Figure 2. The results of the classification of the dependent variable "Protected" using categorical "Image of home»

With this feature “scary house” from the "ideal" home can be distinguished. "Perfect" is a house where there is nothing to be afraid of. But within the category of "terrible" houses, the presence or absence of technical protection corresponds to the normal distribution. Attempts of heroes to secure the house by means of the weapon and technical devices are inefficient in the unpredictable environment which is not allowing to identify the nature of risk.

Conclusions

The analysis reveals the conventionally "horrible" living situation.

Such type of deprivation, as homelessness, is most common in horror. Latent homelessness is represented by continuous moving from one rented apartment to another (*Silent Hill: Revelation 3D*, France, USA, Canada, 2012, etc.), by search ф job with accommodation (*Skeleton Key*, USA, Germany, 2005, etc.). Tenants can be families (*The Sublet*, Canada, 2015; *The Spirit Is Willing*, USA, 1967 and others), students who do not get a place on campus (*The Silent Scream*, USA, 1979), young people at the beginning of their working career *(Home*, USA, 2014). Inappropriate selection of a neighbor for a joint tenancy (*Rûmumeito*, Japan, 2013), circle of friends among the neighbors (*Rosemary's Baby*, USA, 1962) or apartment owners (*Peliculas para no dormir: Para entrar a vivir*, Spain, 2006) are fatal. Rarely, but sometimes Vice versa: when criminal tenants become a threat to the owner (*The Lodger*, USA, 1944; *Blocked*, USA, 2006). Inability to maintain housing, deprivation as deprivation of rights is a common motive, touching on even count Dracula (*Love at First Bite*, USA, 1979). The horror says little about lumpenized underclass of homelessness. In the film *The Tunnel* (Australia, 2011), the authorities, having started the renovation of old underground collectors, deny living there urban homeless.

But the homeless is not always the victim: in the films *The Vagrant* (France, USA, 1992), *Kristy* (USA, 2014) it is a source of threat. His territorial behavior is based on the model of seizure of seasonal housing (less often abandoned urban too).

Seasonal housing is present in two versions. The first of these options is institutional housing, a "total" organization, a student campus, empty on vacation and attracting intruders (vagrants, criminal gangs). They are a pipeline to supply to the evil spirits by the hands of the staff of the hecatombs of victims. The second of these options is a week-end house, which represents us a type of inhabitant fleeing from the stress of urbanism to focus on creativity, communication with nature, often against the background of a personal tragedy (*Night watch*, UK, 1973; *Secret window*, USA, 2004, *Deadline*, USA, Malaysia, 2009). In addition to former city-livers who chose to stay in a non-residential building for the sake of a quiet environment, it is used by families with children for recreation, young couples on a honeymoon, students for parties; it harbors tourists and squatters. Finally, non-residential out-of-town premises are being used as permanent dwellings by the social bottom, which turn dacha settlements into slums, as well as quite respectable families who have lost their homes or faced with the need to reduce costs.

Within the house relatively safe zones are allocated. This are kitchen and living room, and if the fear is represented by the eyes of the child, the parent bedroom is also an island of safety. The key to solving the mystery, traces of atrocities, "possessed" item are usually hidden in the "secret spaces": in the basement, in the attic, in the cabinet. But the first suspense-effect occurs in the spaces of solitude, of defenseless nudity: in the bathroom, bedroom. These same places – shared shower, toilet, bedroom - are "gray" areas hidden from the eyes of adults, convenient for all forms of violence by the informal group in relation to the newcomer or the outcast in institutional housing ("child" and "youth" text).

In private family house the cause of the terrible helplessness of the lonely person is spatial and informational isolation, lack of confidence in the source and nature of threats, lack of vigilance. In institutional housing, the reason is the accumulation of aggression in the conditions of crowding and rigid hierarchical discipline, the totality of informal control and the presence of places where formal control is weaker, and there are no zones of intimacy at all.

The house, threatening the life, health, immortality of the soul, large and ancient. It stands out for its architecture and rich decorations, magnificent forms, details of symbolism against the background of everyday urban development, as a witness of past eras and a channel of historical memory of local communities. The house is spatially and socially isolated. It is located outside the settlements (castle, family estate, departmental housing stock), or on the inner periphery of the city, in special functional areas (near the cemetery, mortuary, high-speed road, in a dead end street, near a ravine, in the woods, on a vacant lot, on a hill outside the city). If it is inhabited, the owner lives like a hermit, and physical boundaries strengthened by a series of obstacles (grates, fences, ditches or shafts, sinister sculptures, warning signs). "Total" organizations acting as institutional housing (disciplinary or monastic school, shelter or nursing home) are also placed in films only in old buildings (see table 5).

Table 5. Type of building Age of the building*

Individual dwelling house /Apartment building/ Institutional housing, collective housing		*Age of the building*		*Total*
		Old building	*New building*	
Individual dwelling house	Frequency	146_a	26_a	172
	% to Type of building	84,9%	15,1%	100,0%
Apartment building	Frequency	17_a	7_b	24
	% to Type of building	70,8%	29,2%	100,0%

Institutional housing, collective housing	Frequency	22_a	0_b	22
	% to Type of building	100,0%	0,0%	100,0%
Total	Frequency	185	33	218
	% to Type of building	84,9%	15,1%	100,0%
Each substring represents a set of Age of house categories for which the proportions of the columns do not differ significantly at 0.05.				

In addition to the appearance and wonderful signs, its stigma is formed by folk narrative. This house is a landmark for tourists and old-timers who like history, a place of ritual (initiation) pilgrimage of children's groups, youth leisure, a cover for criminal elements.

Conclusions

It can be assumed that the image of the "terrible house" formed by horror can influence people's perception of their own living space and even the formation of the real physical space of the city.

First of all, its attributes largely meet the characteristics of the residential property of cultural heritage. In the urban landscape, cultural heritage materializes the idea of contact between ancestors and descendants, creating the very effect of "presence", which is necessary both for the ritual of identity reinforcement, considered by W.L. Warner [Warner, 2000], and for horror. The author of the thesis on English and Irish literary mysticism notes: "The Gothic as a genre deals with historical processes of transition or change, and derives its gothic effects not simply from the presence of demons or haunted houses, but from the often violent interruption of the present by the return of the past, frequently depicted in supernatural form" [Wurtz, 2005].

Therefore, the second empirical type of housing, due to the contrast with time and space, even more clearly indicates the "horror" of Russian everyday life. We mean "monstrous house" of individual housing segment in the 1990s. These urban and suburban households with elements of the Gothic style, especially on small territories, by means of architecture proclaimed a break with the closest cultural environment, the feudal sovereignty of the owners, their thirst to perpetuate suddenly achieved high status. It is wrong to write off this massive tendency to a low level of education or the unwillingness of the rich to pay for architectural design. Outright fear of fellow citizens, which gave rise to the replacement of the Windows on the battlements, the erection of high solid walls, topped with towers, giving the house a shape of the donjon, prevents such explanation. Why even in the heart of Russia we do not see imitation of a traditional Slavic dwelling (a wooden mansion or a stone choir) or a noble estate of the classicism era? - We consider that thus the owner declares to people his Pro-Western orientation. Why Gothic castle has become such a symbol and a specific material carrier of the idea of the break with the Soviet past and the culture of its people as a whole? - We believe that under the influence of horror, which reached the peak of popularity in the 1990s.

But it remains unclear, if mass anxiety spontaneously manifested itself both in the preferences of the Russians in movies, and in the practices of individual housing construction of the 1990s years of age or preference in movies has had a direct effect on the practices of individual housing construction.

The stamp does not simply reproduce, but creates reality, if the category of fear ceases to be only aesthetic, only psychological and becomes sociological. Namely, if the fear is separated from its artistic prototypes and becomes a criterion for assessing the habitat of typical social actors, the criterion of inequality, prestige, the basis of segregation, discrimination and exclusion. Thus, the question "Is cinema a mirror or a hammer?" [Zhabski, 2010], when applied to housing requires a separate study.

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Media Culture

Hermeneutic analysis of German language audiovisual texts on the topic of school and university *

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Abstract. This paper seeks to contribute to the analysis of the German-language media texts on school and university theme that came out in Germany during the period of the sound film birth till the end of the World War II using the comparative hermeneutic analysis. Analysis of the data demonstrates that the film authors in the period of Weimar Republic denounced the Prussian system of education. In the films of the national-socialist period, the main goal of national political education was not to help students accumulate academic knowledge, but to shape a national-socialist worldview. Weimar Republic films accentuated rebellious mood of the youth, encouraged mutinous acts against rules set by the insensitive world of adults. The films of Hitler's Germany formed the comradeship image as a moral value, some important outlook elements also included collectivism, honesty, service, and obedience.

In teacher-student relationship in German films of the considered period from 1929 to 1945, relations between the state and the citizen are clearly outlined. The teacher acts in the interests of the state, on behalf of the political leadership. School is not a space out of politics, on the contrary, it is a place where the socio-political views of the corresponding epoch are projected and crystallized. National-socialist cinema widely used the technique of transcoding elements, borrowed in the films of the Weimar Republic and were often based on historical falsifications. The films did not reflect the actual realities of the school life of the Third Reich, but rather the desired, most appropriate from the point of view of the national-socialist doctrine of education and training.

Keywords: hermeneutics, analysis, media text, media criticism, film, school, students, media literacy, media education, Germany.

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Introduction

The twentieth century is characterized by a number of outstanding discoveries, of which one of the most remarkable is undeniably considered the birth of the sound cinema. It marked a qualitative change in the forms of communication - the transition from visual to audiovisual information. Film and television reflect the reality as a mirror. This metaphor is often used by Russian and international researchers [Zhabsky, 2010; Mai, Winter, 2006]. It should be noted that the language of the cinema not only "reflects the reality, but also creates its own picture of the world, specific and unique for every ... nation" [Ter-Minasova, 2000]. Above we have paraphrased Ter-Minasova's metaphor about the language as the means of communication and

thoughts expression: "language is the mirror of the environment, it reflects the reality and creates its own world outlook, specific and unique for every language, and therefore, the nation, ethnic group, discourse group, using this language as means of communication" [Ter-Minasova, 2000, p. 36] because we consider it to be valid about film language as well. Films reflect social and cultural stereotypes and mirror the mood of the masses, bear the imprint of social conflicts and contradictions [Mai, Winter, 2006, p.7]. At the same time the language of the cinema is unique, because it unites three narrative dimensions: visual, sound and literary. Some experts state "the transition of modern cinema from the principle of representation to general simulation", the principle of modeling reality [Khudyakova, 2000]. However, all researchers agree that owing to the cinema, scientists can learn a lot about the social and cultural life of society, a large part of which is allocated to education. In this regard, it seems important to consider the topic of the school and university in German-language feature films, since German cinema is considered one of the most significant cinematographies of the world [Kracauer, 1984].

Materials and methods

The basic research method used is a hermeneutic comparative analysis of the German-speaking audiovisual media texts (1929-1945) concerning the theme (including: stereotypes analysis, ideology analysis, identification analysis, analysis of iconography, etc.). In the process of analysis, we relied on the methodology of the Russian researcher and media education theorist A.V. Fedorov [Fedorov, 2007, 2013], and such key concepts of media education as media agencies, media / media text categories, media technologies, media languages, media representations and media audiences, since all of these concepts are directly related to the hermeneutical analysis skills.

Research material is comprised of audiovisual media texts as evidence of events, social phenomena, facts, namely, the German feature films on school and university theme from the first sound film in Germany in 1929 to the end of the World War II. The attempt is far from the first. Thus, Friedrich Koch studied the German films about school using qualitative analysis, his focus was on the way they reflected the problems of power and subordination in the process of education and training [Koch, 1987]. A historian and a theorist of cinema Siegfried Kracauer in his monograph drew attention to the social functions of a film, including school theme, films' impact on society, he analyzed the ideological essence of German films of the early 20th century, including social, ideological and aesthetic views of cinematographers, social atmosphere, which produced a film and reacted to it [Kracauer, 1984].

Discussion

In the modern global media space cinema occupies a special place. In Germany, the history of cinema began in 1895 with the public display of moving pictures, which was organized by the inventor Max Skladanowski and his brother Emil in Berlin's Wintergarten Music Hall with own invention, the so-called "Bioscope" [Brockmann, 2010, p.13]. Since then and up to this day the cinema reflects the realities and shapes them in a certain way.

We have divided feature films from the birth of the German cinema to the end of World War II into three groups:

- films of the period of the German Empire (1895-1918);
- films of the period of the Weimar Republic (1919-1932);
- films of the period of national-socialism (Nazi) (1933-1945).

Films of the late 19th - early 20th centuries of the period of the reign of William II belong to the era of silent cinema and are excluded from the analysis as they only present a visual dimension. However, the very theme of the school, education and upbringing of this historical period was reflected in the films of the late 1920s and early 1930s. Thus, Z. Kracauer compared the films of the period of the Weimar Republic, having conditionally divided them into films

with anti-authoritarian and authoritarian moods. Films of the first group, according to the researcher, "are distinguished by a high artistic level and ... they attack the tyranny of the authoritarian regime. But these pictures did not create a powerful ideological chain on the screen and ... their psychological model of behavior was asserted sluggishly and unconvincingly" [Kracauer, 1984]. As an example of such a film, let's take a film of Leontine Sagan *Girls in uniform* (*Mädchen in Uniform***,** 1931), which was a great commercial success and in 1932 was awarded a prize for a high level of technical performance at the Venice Film Festival.

Girls in uniform, 1931

The main character of the film Fräulein von Bernburg, a teacher at the Potsdam boarding school for girls from titled families, never managed to crush the educational drill of her boss who supported the army order in the name of the "Prussian idea". In one scene, the school principal is signing the bills grumbling about the expenses. In response to the remark of the teacher that children complain about hunger, the director is indignant: "Hunger? We in Prussia knew what hunger was. They are the children of soldiers and by God's will become the mothers of soldiers. They need discipline, not luxury ... Poverty is not a vice, it ennobles. This is the Prussian idea, as it was before... Only discipline and hunger will make us great again ... ". In the conditions of iron-fisted discipline, the strictest economy and total control, when books, personal belongings and money are banned, five reprimands were punished by depriving of the trip home, complaining about the conditions of detention is strictly prohibited, a riot was getting ripe in the orphanage. Rebellious moods succumbed not only pupils, but also their class teacher, sincerely believed that in adolescence "girls need someone who will support them". In this film, humane pedagogy, embodied by the class tutor and the authoritarian pedagogy, represented by the principal of the boarding school, "crossed swords".

Films about school in a certain sense are "war films" ("Kriegsfilme"), says F. Koch, as they show a struggle in which either a teacher or a pupil is often defeated in the battlefield (auf dem Schlachtfeld) [Koch, 1987, p.11]. One can not fail to agree with the researcher regarding the films of the Weimar Republic period, since most of the films dealing with school and student themes are produced in the genre of a drama (*Prague student*/*Der Student von Prag* 1926, *Blue Angel*/ *Der blaue Engel* 1930, *Girls in uniform*/ *Mädchen in Uniform* 1931 and others). In the film by Josef von Sternberg, *The Blue Angel* (1930) with Emil Jannings and Marlene Dietrich starring, the Professor Immanuel Rath (noticeable echo to the German word *Rat* meaning "advice"), the guardian of the order and morality in dormitories, he "perishes" not only physically, but, more importantly, morally, from the point of view of public morality.

In the historical period under consideration, teachers normally lived in the workplace. Being a teacher meant being an example, a role model. The status of the teacher was supported not only on the school grounds, but also outside. However, the status in society does not guarantee respect by the students. The pupils nickname their teacher of English, Unrat (Unrat-garbage (German). Going to the cabaret "Blue Angel" to prevent the moral fall of his students, the professor falls in love with a singer Lola, marries her, for the sake of his passion he loses his profession and becomes a clown in the touring troupe. The awfulness of the teacher's fall, and as represented by him, of the duplicitous system of education in Prussia, is demonstrated in the brutal scene of the humiliation of the professor. A former respected professor, now a clown, who entertains the crowd by letting them break eggs on his head, and cock-a-doodle-doo. Unable to withstand humiliation, the professor rushes away from his wife, however, he barely has the strength to get to his home gymnasium, and dies clutching his former class desk.

Blue Angel, 1930

After the national-socialists came to power in Germany, both of the above films were banned from screening, and Henry Mann, the author of the novel *Professor Unrat oder das Ende eines Tyrannen*, which the film *Blue Angel* was based on, lost his German citizenship. Not only outstanding writers were forced to leave the territory of Nazi Germany. German cinema has lost such directors as Ernst Lubitsch, Friedrig Lang, Ludwig Berger, Eric Charell, actors Marlene Dietrich and Conrad Veidt, Hertha Thiele, Elisabeth Bergner, and camera men including Karl Freund. Some were disliked by the new regime and expelled, others made their choice to leave.

Despite the outflow of specialists, film industry in Germany was booming. In total, from the period from 1933 to 1945, more than 1200 feature films were produced in the Third Reich, of which only 150-180 were open propaganda texts. The propaganda minister of the Third Reich, Goebbels, preferred methods of indirect propaganda. Most of the Nazi films were entertaining - operetta, musical comedy, melodrama and adventure. Among them, however, there were "ideological films" in the genre of drama, the main characters were often teachers and schoolchildren.

Thus, the action of the film *Ripening Youth* (*Reifende Jugend*, 1933), directed by Carl Frölich, is located at male gymnasium. Contrary to the established in the early 20th century tradition of the girls' upbringing (future mothers do not need education), three schoolgirls from a small German town, dreaming of higher education, enter gymnasium, designed to teach only boys, in order to be able to pass the final exams for a matriculation certificate and a chance to enter the university. The fate of the girls is decided by the principal of the Gymnasium

Brodersen, who, despite the objections of his colleagues, allows them to stay. The film shows the image of a school principal capable of demonstrating ordinary human feelings and emotions, understanding pupils, a wise teacher, and not a dogmatist who is detached from real life (compared to Professor Rath in *Blue Angel*, 1931). He is loved and respected by his students.

This film is only at first glance a picture of the youth. In addition to the universal values of mutual assistance, decency, etc., the theme of the leader and authority can be distinctly traced in it: the current leader as represented by the principal Brodersen and the future one as a student Knud, a young man with the potential of a leader who is respected by his classmates, and is able to sacrifice his interests for the sake of other person and even take on someone else's guilt. This film was noted by the censorship department as representing "a special artistic value" [Koch, 1987, p. 103]. Oscar Kalbus wrote: "The film depicts ... real German thinking, it's about free people endowed with self-respect and inner dignity, overcoming formalism and dogmatism and about the promising happy future of the new Germany" [Kalbus, 1935, p. 107].

Reifende Jugend presents the virtues in the spirit of national-socialism in a veiled way, in accordance with the idea of Goebbels' on the ideological treatment of youth through entertaining genres. Films of an obviously propagandistic nature were rather an exception to the rules. In them, young heroes were even sacrificed in the name of the national socialist idea. "For the cinema, the mythology of a young victim was one of the most plot-filling, emotional, impressive, and cinema, in turn, - one of the most suitable "medium" for it " [Turovskaya, 2015, p. 185]. In Hans Steinhoff's film *Hitler Youth Quex* (*Hitlerjunge Quex*,1933), a boy from a working family dies, but thereby raises new members of national-socialism. The scene of the death of the protagonist "actually equates the death in the name of the Fuhrer with death in the name of Germany. A boy from the Hitler Youth is killed by Communists ... And in the last words of a dying Quex, there is a phrase resembling the first lines of the party anthem of the NSDAP: "The flags high! The ranks tightly closed!" [Vasilchenko, 2010]. The first premiere of the film took place in Munich and was attended by the leaders of the Nazi Party, Adolf Hitler, Rudolf Hess, and Joseph Goebbels. The director of the film was awarded a gold medal from the Hitler Youth organization, and Goebbels wrote an enthusiastic letter to the management of the film studio, which was published in the anti-Semitic and anti-communist newspaper *Der Angriff* (Schmid, 2010).

Since 1934, the theme of the party and its units had been banned in the cinema. However, this prohibition did not apply to the organization of the Hitler Youth, a powerful youth movement (established in 1926, and obligatory for teenagers from 1936 to 1945) engulfing millions of teenagers in Germany. In order to attract young people to the ranks of this organization, the party's functionaries actively used cinematography. In 1934, at the initiative of the Ministry of Propaganda (Reichspropagandaministerium) together with the Bureau of Education and Advocacy of the Reich Youth Administration (Presse- und Propagandabüro der Reichsjugendleitung), new curricula were introduced in schools that provided Saturday classes for junior schoolchildren (up to the age of 10) taught by school teachers together with representatives of the Hitler Youth [Koch, 1987, p.100]. The teachers were frequently repressed: in-service teachers had to recognize and be guided in their education and upbringing principles by national-socialist ideas, and teachers of "non-Aryan" origin had no right to work in non-Jewish schools [Shagalova, 2005, p. 20].

The school curricular introduced the "Youth Cinema" lessons in 1934, featuring films that promoted education in the spirit of national-socialist ideology. In 1944, the list of such films numbered 12 titles including *Ripening Youth* (1933), *Hitler Youth Quex* (1933), *Hans Westmar* (1933), *Jakko* (1941), *Kopf hoch, Johannes*!(1941), *Boys* (1941), *Young Eagles* (1944), and others.

Kopf hoch, Johannes!1941

The film *Kopf hoch, Johannes!* (*Head Up, Johan!*) directed by Viktor de Kowa tells the story of a boy who was growing up in Argentina but was forced to return to Germany to his father after his mother's death. The teenager has distinct problems with finding mutual understanding with peers and with his father. The parent sends Johannes to a special boarding school in Oranienstein. It should be noted that in the education reform of the Third Reich, an important place was occupied by the network of elite educational institutions, where the state sought to create a generation of the ruling elite. These included the "Adolf Hitler Schule", which were originally planned as party schools subordinated to the national-socialist government and national-political educational institutions ("Napolas") [Shagalova, 2005, p. 21]. In Napolas, the educational and upbringing process was modeled on the old cadet corps. Here, kids born to workers' families and military personnel were trained. Collective sports were encouraged: football, volleyball, etc. Students were evaluated for sport events as the whole team. Basically, the training was similar to traditional gymnasiums. Napola was overseen by the SS special service, which appointed principals and teachers.

The protagonist of the picture finds himself in Oranienstein - the first school of Napola, which has significant financial resources and is equipped with the latest technology of the time. In addition to bedrooms, bathrooms, demonstration classes, a concert hall, natural science laboratories, there is a gym, a swimming pool, a boat station, playgrounds, stables and garages with cars, motorcycles and gliders [Ueberhorst, 1969, p.64]. The teacher Angerman sees the promising future in a reserved boy and helps him integrate with the peers, express himself and gain respect. This film was produced under the direct control of Goebbels, however, the latter was dissatisfied with the result. The press on the contrary published positive reviews.

If in 1941 Napola was presented in film as an exclusive elite school for young men of spirit, devoted to the Nazi party, as an educational institution that guaranteed great prospects for young people, the contemporary German cinema regards the educational activity of these institutions from a completely different perspective. Thus, in Dennis Gansel's drama *Before the Fall* (*NaPolA - Elite für den Führer*, 2004) Nazi's Napola is an institution that deliberately destroys the individuality of its students. Teachers in the school are cruel, and they teach cruelty using extremely violent methods. The protagonist of the film, a 17-year-old Friedrich Weimer, a promising boxer from the working quarter of Berlin, finds himself in an elite Nazi school and makes a transition from euphoria of belonging to something exceptional to the bitter disillusionment. The academy claims to prepare "the future elite of the millennium Reich, leaders for Washington, Moscow, and London". Students of the Academy study *Nibelungs*, write compositions, run crosses, peep at the girls' windows and hunt Russian prisoners of war. "Temper the body and spirit, be faithful and reliable comrades," with such words the academy's principal greets the students. Researchers of the educational system in Hitler's Germany unanimously come to the conclusion that the national-socialist worldview was oriented not on

knowledge, but on faith, and was aimed at the formation of spirit [Vasilchenko, 2001]. The basic values system was comprised of racist and militaristic ideas, honor equaled to absolute devotion to Hitler. Belonging to the elite meant to be "part of that group of subjects who were distinguished by special veneration, devotion and willingness to sacrifice their lives for the sake of the "fuehrer"[Shagalova, 2005, p. 26-27]. And in Gansel's film, the cadets sacrificed their lives not for the sake of the "Fuhrer", but for the sake of their friends (one of them throws himself on a grenade to save a group of boys) and for one's own humanistic beliefs (Albrecht Stein consciously vanishes under the ice during training looking up into his friend's eyes). Having lost faith in Nazi ideals, Friedrich refuses to fight for his Fuhrer, his academy and its principal, and starts the battle for himself. He is kicked out of the academy, but leaves it with a smile. Sixty years after Napolas' dismission, the film is an outcry against Nazism.

Back to propaganda films of the 1940s, *Boys* (*Jungens* by Robert Stammle, 1941), compared the national socialist idea of an ideal teacher to the similar one during the reign of Friedrich the Great, who had argued that the best teacher was an ex-soldier. The protagonist of the film Hellmut Gründel, a young teacher and a unit commander of Hitler Youth, is a new type of educator, combining traits of a teacher and a chief, a leader. According to the researchers, such a teacher's image was desirable, however, non-existing in reality [Koch, 1987, p.125].

The "revolution of upbringing" of the Hitler Youth leader Baldur von Schirach [Schirach, 1942] led to the fact that the authority of the school as a whole, and of a classical teacher in particular, fell. By 1939, the Hitler Youth began to impose its demands on schools more severely, as a result the amount of homework decreased whilst the amount of free time and the volume of political and sports activities increased, which contributed to the national socialist ideological indoctrination of young people against the background of the collapse of the school system. By the beginning of the war, the prestige of the teaching profession in Germany was so little that in ordinary secondary schools, there arose problems with teaching staff. And in order to teach in special educational institutions in Hitler's Germany (Napolas), a teacher had to be ideologically savvy and athletic.

Analysis of German feature films on school theme of the period of the Weimar Republic and National Socialism made it possible to draw some conclusions.

Results

Historical context (dominant concepts: media agencies, media categories, media representations and media audiences).

a) features of the historical period of media texts' production, market conditions that contributed to the idea, the process of creating media texts, the degree of influence of political and social events on media texts.

After World War I, Germany was weakened and humiliated: it was deprived of its army, banned from uniting with Austria, the amount of reparations amounted to 132 billion gold marks, etc. All this led to a serious economic crisis and political instability in the country. The French February revolution and the October revolution in Russia contributed to the spread of revolutionary ideas in Germany, which gave birth to the Weimar Republic. However, the republican idea was alien to German population, because in Germany in the 1920s there were no such social layers that a republic could rely on. According to historians, the Weimar Republic appeared accidentally and fell fast. Its failure in the conditions of an economic, social and political crisis led to the successful Hitler's rise to power in 1933. There were no forces in the country that could or would like to resist the Hitler's regime [Zhenin, 2013].

b) the way the knowledge of real historical events of a particular period enhances the understanding of the given media texts, examples of historical references in these media texts.

Awareness of the historical events of the period under consideration certainly helps to understand the film author's reference to historical and cultural realities.

Thus, in the early 1930s there was drastic unemployment and inflation, companies went bankrupt one after another. This situation triggered nostalgic mood of the population about the firm hand of the "Iron Chancellor". In the remake of *Girls in uniform* in 1954 on the wall in the girls' bedroom, there is the quote of Otto von Bismarck: "We are not on earth to be happy, but to fulfill our destiny". A pupil's mother and the school principal are talking about the woman's mission:

- I care for my daughter the same way my mother used to care for me: first a monastery, then a marriage and nothing else.
- All in accordance with our principles - children, church, kitchen.

Socio-cultural, ideological, religious context (dominant concepts: media agencies, media categories, media representations and media audience).

a) ideology, directions, goals, objectives, world outlook, the concepts of the authors of these media texts in the socio-cultural context; ideology, culture of the world, depicted in media texts.

The films of the period of the Weimar Republic denounced, above all, the Prussian system of education.

The films of the national-socialist period demonstrate the main focus of Nazi political education, which was not aimed at developing the students' academic knowledge, but prioritized a Nazi worldview. The school was perceived by the leaders of the Third Reich not as a general education institution, but as a reform institution. Its main function was to develop certain political, moral and aesthetic ideals.

b) the world outlook of the characters of the "school and student world", depicted in media texts

In the films of the Weimar Republic, rebellious moods among the youth were emphasized, mutinous youth was encouraged to rebel against the rules established by the cold world of adults.

In the films of the period of national-socialism there is an exalted notion of comradeship as a moral value, an important philosophical element is also belonging to the collective, obedience, honesty, and service to Hitler.

3. Structure and methods of narration in these media texts (dominant concepts: media categories, media technologies, media languages, media representations)

During the period under consideration, the cinematography stepped from the black-and-white mute to the sound cinema. Schematically, the structure, plot, representativeness, ethics, peculiarities of genre modification, iconography, characters of media texts on school and university theme in the cinema of the Weimar Republic and national-socialism can be presented as follows:

a) location and action time of a media text

In the period of the Weimar Republic the common location are boarding schools for girls, and men's gymnasiums; in the Nazi period - national-political educational institutions ("Napolas"), located in ancient castles, "Adolf Hitler Schools" ("Adolf Hitler Schule"), which were originally planned as party schools that were subordinate to the national-socialist government control.

b) the environment typical for these media texts, everyday items:

During the period of the Weimar Republic the classrooms are furnished ascetically, there's nothing in excess: school benches, a teacher's table, a blackboard, the attributes of the educational process: the globe, maps, etc.

During the Nazi period: Sparta-type conditions, barrack-type bedrooms for students, spacious assembly halls with Nazi symbols used for meetings of students with school boards, and gyms.

c) Genre modifications of school and university subjects:

The theme of school and university in the German cinema in the period from 1929 to 1945 is represented mainly with drama films, the exception is Helmut Weiss' comedy *Fire Ticks* (*Feuerzangenbowle, 1944*).

d) (stereotypical) methods of depicting reality, typology of characters (character traits, clothing, physique, vocabulary, facial expressions, gestures, the presence or absence of a stereotypical manner of characters in these media texts).

We can distinguish several typical images of the teacher in the films of the period of the Weimar Republic. The teacher through the eyes of society is an indisputable authority, through the eyes of students he is the tyrant and dictator, for instance the principal of the boarding school in *Girls in uniform*, 1931, Professor Rath in *The Blue Angel*,1930. Next to the dictator there is always a place for the character, servile, ingratiating, fanatical devotee – the first student in school in *The Blue Angel*. The teacher-icon as the object of adoration – Fraulein von Bernburg in *Girls in uniform*. The teacher-mentor, respected by students, understanding, wise, visionary – principal of the Gymnasium Brodersen in *Ripening Youth*, 1933.

In the national-socialist period, the films were to demonstrate the image of the ideal teacher – a former or in-service military man, as the teacher Gruendel in *The Boys*, 1941.

f) a significant change in the life of characters and the arising challenge (a violation of the usual life):

The starting point of the plot in the films is often the change from the habitual way of life with the family to moving to an educational institution. The main characters of the film are schoolchildren, high school students who are enrolled into special boarding schools by decision of their parents or close relatives (Manuela in *Girls in uniform*, Elfriede in *Ripening Youth*, etc.).

In the films of Hitler's Germany, joining a special school had always been positioned as a change for the better. By abandoning "family" methods of education and by opting to the Hitler Youth institutions, or Napola schools, young people on the cinema screen thereby opened up great prospects for themselves, found friends, were infected with a spirit of superiority over others that was supposed to promote the upbringing and formation of *The Übermensch* according to the principles of national-socialism.

Conclusions

The teacher-student relations in German films of the considered period from 1929 to 1945 shadow the relations between the state and the citizen. The teacher acts in the interests of the state, on behalf of the political leadership. School is not an out-of-politics space, on the contrary, it is a place where the socio-political views of the corresponding epoch are projected and crystallized.

Nazi cinema widely used the technique of transcoding elements borrowed from the films of the Weimar Republic, moreover, it was often based on historical falsifications. The films did not reflect the actual realities of the school life of the Third Reich, but rather the desired, most appropriate from the point of view of the national-socialist doctrine of education and upbringing.

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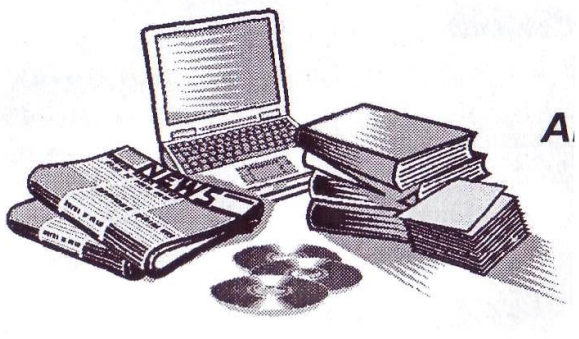

Books

Theoretically proven: journalism is alive!

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The publication of the collective monograph “The Theory of Journalism in Russia” (Aleteya Publishers, 2018) at the very time when the scientific status of journalism is being denied among the media experts and the death of it as a profession is a permanent topic of discussions, is really a significant event. The book represents a wide range of research directions in journalism, and also defines the place of Russian scientific and educational school in the development of theoretical views in the subject field. The authors stress the uniqueness of the national journalism theory emerged by the cultural and civilization space of Russia. The Russian scientists’ research achievements in the field of journalism and mass communications, unfortunately, are poorly known outside of our country. We can speak of this as a postponed duty of the national academia, which is the time to return, as the global research context is being changed from separatism and isolation to cooperation.

Especially interesting is that the monograph opens a book series "St. Petersburg School of Journalism and Mass Communications", designed to present the experience and relevant research of the Institute "Higher School of Journalism and Mass Communications" of St. Petersburg State University, which is a large academic center of international level. On the bases of the vast material accumulated by Russian theorists for many years, the authors of the monograph reveal the theoretical representations’ development points of bifurcation in the field of journalism, as well as their current and prospective directions.

The authors’ pathos, if such a word is applicable to a scientific publication, is for overcoming superficial technocratic and purely economic approaches to the phenomenon of journalism, in line with which the crisis of traditional business models is identified with the crisis of the profession.

On the contrary, the focus is on the viability of journalism as a social and cultural institution, the sphere of activity, the means of public self-knowledge, and the type of spiritual and creative practicing. Indeed, if "the goal of journalism as an activity is to reflect the event picture of the world and to analyze thoroughly social problems with the aim of resolving them, and the object is social information, various facts of social reality, whether there is any reason to believe that the goal and the object do not exist anymore, or the indigenous image is transformed?" [p.15]. The controversy of the first chapter "The Disciplinary Status of the Theory of Journalism" (S.G. Korkonosenko, Dr. of Political Sciences, Prof., SPbU) is of a programmatic nature: it is time to consider the subject of activity in an expanded, more diverse and variable dimension. Since journalism as "-ism" does not necessarily continue in traditional media models, then "content activity characteristics become increasingly important for the identification of

journalism" [p.19]. Therefore, it is necessary to talk about increasing of the functional load and the range of skills in this area, but these are additions to the professional qualification, and in no way its destruction.

This approach changes radically the vector of understanding of current trends in the media sphere from decline to revival and allows us to re-imagine transformations in the sphere of journalism, as well as its perspectives, and possible directions of researching.

The concepts variability and the refuse from the unified notions of journalism, is another cross-cutting idea of the monograph. Papers focused on the ideas of internationalization and the so-called de-Westernization of media research are increasingly becoming a challenge to the seemingly stable representations. The authors of the book provide solid evidence of growing intellectual protest against the single theoretical trend domination and its progress in the world.

The journalistic theory is a polydisciplinary one, that is, it includes a number of sections, or sub-disciplines, different in terms of substantive content and methodological tools − theoretical history, sociology of journalism, political journalism, culturology of journalism, journalism economics, etc. Accordingly, the disciplinary principle has determined the structure of the book and the logic of the material presentation within chapters and paragraphs: the theoretical views formation, the correlation of experience with current practice, the international context, topical problems and development trends.

In particular, the chapter "Theoretical components of the history of journalism" (O.S. Kruglikova, PhD in Philology, Ass. Prof., SPbU), describes the unique theoretical experience of the Russian press historians, and reveals the necessity and directions for improving the methods of historical research. The relationship between the Russian journalistic theory and the classical traditions of research in the field of literature is analyzed in the chapter "Philological Theories of Journalism: Literary Studies" (B.Y. Misonzhnikov, Dr. of Philology, Prof., SPbU), where relevant aspects of the study are presented, such as unity of form and content in journalistic publications, the poetics of discourse in journalism, methods of creative work, narration, etc. And the chapter "Culturological Knowledge of Journalism" (M.A. Voskresenskaya, Dr. of History , Prof., SPbU) traces the formation of the new discipline, which includes two main directions: analysis of the society cultural life coverage and the concept of journalism as a socio-cultural phenomenon. Considering this field of journalism in line with the current basic tendencies of discourse and narratology, the author emphasizes that "Russian journalism has always acted as an important factor and a powerful resource for the cultural development of society due to the civilization and historical circumstances of its genesis, and not merely served as an informer about current events, a translator of power decisions or a platform for political discussions." [p. 220].

At the same time, the modern dynamics of theoretical knowledge is associated primarily with socio-political and economic research directions, which correlates with the world trends in the development of journalist theories and have long been reflected in the corresponding disciplinary areas of Russian science.

The chapter "Political knowledge of journalism" (Z.F. Khubetsova, PhD in Political Science, Ass. Prof., SPbU) shows a long way from the political theory of journalism (in essence, the development of authorities' directives for the press) to the political science of journalism as a field of scientific knowledge with its own conceptual apparatus and solutions presented in the research and educational literature. One cannot but note the independent way of forming this direction in the domestic theory: political aspects of journalistic activity are mainly studied abroad in the space of political theory, political communication, in related fields of scientific knowledge (political sociology, political linguistics, and political psychology). In St. Petersburg State University, the discipline "Political Science of Journalism" was included in the training curricula of journalists in the early 2000s.

Of particular interest is the chapter "Sociological and Socio-Psychological Knowledge of Journalism" (I.N. Blokhin, Dr. of Political Science, Prof., SPbU). The subject field indicated in the title is presented as a totality of social relations and processes in journalism in its interaction with social space. The author defines the research directions according to functions of journalism, its structural-semiotic characteristics and interactive potential. The idea that at the theoretical level "it is necessary to revise the functional of journalism and the media, their distinction and clarification in the dysfunctional aspect, which puts forward the problem of the value-semantic content of professional activity, the correlation of freedom and responsibility", is extremely topical [p.124]. Complex processes of changing fundamental ideas about the social role of journalism under the influence of transformations in political and ideological contexts and the strengthening of humanitarian and anthropological tendencies in Russian philosophy can be traced in the chapter "Socio-Philosophical Knowledge of Journalism" (V.A. Sidorov, Dr. of Philosophy, Prof., SPbU).

The pressing need is for a theoretical understanding of the modern economic nature and the principles of the journalism and the media functioning in Russia. In the chapter "Economic Theories of Journalism" (E.L. Vartanova, Dr. of Philology, Prof., Corresponding Member of the Russian Academy of Education, Lomonosov Moscow State University) journalism is a part of the economic theory of media, not being a separate area of theoretical knowledge. In Russia, there are relatively few works that study the main problem-thematic blocks of media economics. This explains, in particular, a hybrid methodological toolkit that unites the methodology of media economics and empiric-functionalism, sociology, and political science. One of the key concepts in this theoretical area is the process of commodification not only of the audience, but also of content, that is, giving the media content the properties of the goods. This determines the requirements for the quality of content, "which is increasingly determined by the level of its creative component." [p.175]. It seems that the problem area in the intersection of interdisciplinary research can be the identification and contradictory nature of the consumer properties of such a product and its social functions.

The monograph "Theory of Journalism in Russia" forms a powerful basis for future complex studies of journalism as a global political, social, cultural and spiritual phenomenon, and provides a value vector for such studies. The authors emphasize that underestimation of journalism "as an effective social institution, its reduction to the status of media are disastrous, will inevitably lead to dehumanization and degradation of public life." [p. 41].

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Publishing Ethics

Ethical standards for publication exist to ensure high-quality scientific publications, public trust in scientific findings, and that people receive credit for their ideas. It is important to avoid:

- **Data fabrication and falsification:**

Data fabrication means that the researcher did not actually perform the study but instead made up data. Data falsification means that the researcher did the experiment, but then changed some of the data. Both of these practices make people distrust scientists. If the public is mistrustful of science, then it will be less willing to provide funding support.

- **Plagiarism:**

Taking the ideas and work of others without giving them credit is unfair and dishonest. Copying even from one sentence from someone else's manuscript, or even one of your own that has previously been published, without proper citation is considered plagiarism—use your own words instead.

- **Multiple submissions:**

It is unethical to submit the same manuscript to more than one journal at the same time. Doing this wastes the time of editors and peer reviewers, and can damage the reputation of journals if published in more than one.

- **Redundant publications (or 'salami' publications):**

This means publishing many very similar manuscripts based on the same experiment. It can make readers less likely to pay attention to your manuscripts.

- **Improper author contribution or attribution:**

All of the listed authors must have made a significant scientific contribution to the research in the manuscript and have approved all its claims. Do not forget to list everyone who made a significant scientific contribution, including students and laboratory technicians.

Instructions for Authors

Authors, regarding Manuscript Submission

1. **Manuscript Submission**

1.1. According to the requirements listed below, the author(s) should submit the manuscript (English language only) accompanied by cover documents. **We accept the articles from no more than 4 authors.**
1.2. A manuscript and cover documents should be submitted in electronic format.
1.3. Cover documents accompanying the manuscript submission should include all of the authors' names and affiliations.

2. **Preparation of Manuscripts**

2.1. Authors should submit manuscripts to the editorial office in accordance with the manuscript format requirements, listed in Annex 1.
2.2. Manuscripts should conform to the structure, outlined in Annex 2 (Authors' full names, place of employment, positions, academic degree, academic rank, title, abstract and keywords in English, e-mail address).
2.3. The bibliographic list should appear at the end of a manuscript.
2.4. Submitted manuscripts undergo review.
2.5. After getting a positive review, the Editorial Board will inform authors that their manuscript has been accepted for publication and what changes or supplements should be made according to the reviewers' and editors' comments. If a manuscript is not accepted for publication, the Editorial Board will send the author the reason for refusal.
2.6. Authors are responsible for the reliability of any facts, quotations, statistical and sociological data, proper and geographical names and other statements made in their work. The Editorial Board reserves the right to edit all manuscripts. The Editorial Board can publish manuscripts without sharing the author's point of view (further discussed).
2.7. A maximum two articles by one author can be published in one issue.
2.8. Free online issues of the journal, abstracts, keywords, and authors' names and details in English are available online on the journal's official site.

3. **Submitting Manuscripts to the Journal:** An electronic version of the manuscript and scanned cover documents (jpeg format) should be submitted by e-mail tina5@rambler.ru.
Dear authors, in order to save your time, please observe the manuscript format requirements.

Annex 1

Manuscript Format Guidelines.
Manuscripts should be submitted by e-mail tina5@rambler.ru and should have the following format: · Manuscript length limit is 10 - 24 A4-size pages. · Page margins: all margins set to 2cm. · All submitted material must be in a Microsoft Word format. · A manuscript must be typewritten with 1.0 line spacing using Times New Roman and 12 pt font size · Avoid adding bold or italics in your manuscript. · Indent the first line of each paragraph 1 cm. · If you need to insert any complicated formulas then it is best to use Microsoft Equation 3.0, included in Microsoft Word · Center formulas in columns without indentation, use parenthesis for their serial numbers and place them in the column (on the page) using right page alignment. A single formula should not be numbered. No extra space should be put between formulas and text. · References to formulas in the body of the text should be placed in parentheses (1), references to literary sources should be placed in brackets (1). · The bibliographic list (10 pt) should be placed at the end of a manuscript in the alphabet order. A manuscript should include Universal Decimal Classification, the title, the authors' full names, academic or professional affiliation, position, the name of the organization, an abstract (0.5 pages, 200 words) and keywords (10 words), and e-mail address. Guidelines for Graphics: · Vector pictures should be in Corel Draw 11.0 or in MS Office 97, 98, 2000 or 2007. · Place graphs, pictures and photos into the body of the text after their first mention in the most suitable way. · Legends (14pt, body type) should be placed: - below the pictures, at the center of the page after the word pic. with a serial number (14pt, body type); - above the table using right page alignment, after the word Table with a serial number (14pt, body type). A single picture or table should not be numbered.

Annex 2

Manuscript Structure: Classification of Occupation and its code, Universal Decimal Classification http://teacode.com/online/udc/, TITLE, author's full name, author's details: organization, city, country, place of study/ employment, year of study/position, academic degree, academic rank, business/home address (in English), e-mail address, abstract in 0.5 page, 200 words, keywords – up to 10 words. Manuscript. Footnotes.

We welcome manuscripts from PhD or Doctoral degree students.

Example

Media Literacy Competence

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Abstract. 200 words
Keywords: 10 words

1. Introduction

Media competency is the result, as anticipated, of the convergence of the audio-visual concepts, communication media competency, digital competency, informational competency, and audiovisual competency, among others all (**Buckingham, 2007: 43-45**). …

2. Materials and methods

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.

3. Discussion

The Digital Competence Framework for Citizens, known also as DigComp (**Kluzer, Rissola, 2015: 2-4**), was published in 2013 by the European Commission as ...

4. Results

5. Conclusions

References

Buckingham, 2007 – *Buckingham, D.* (2007). Digital Media Literacies: rethinking media education in the age of the Internet. *Research in Comparative and International Education*, 2(1): 43-55.

Celot, Pérez Tornero, 2009 – *Celot, P., Pérez Tornero, J.M.* (2009). *Study on Assessment Criteria for Media Literacy Levels*. Brussels: EC.

Kluzer, Rissola, 2015 – *Kluzer, S, Rissola, G.* (2015). *Guidelines on adoption of DIGCOMP*. Brussel: European Commission.

Livingstone, 2008 – *Livingstone, S.* (2008). Taking risky opportunities in youthful content creation: teenagers' use of social networking sites for intimacy, privacy and self-expression. *New Media and Society*, 10(3): 393-411.

Lok et al., 2009 – *Lok, S., Lot, P., Tor, M.* (2009). Social networking. *Media Education*, 3: 93-112.

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Topics:

media education, media literacy, media culture, media studies, film studies, media competence.

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