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## CONTENTS

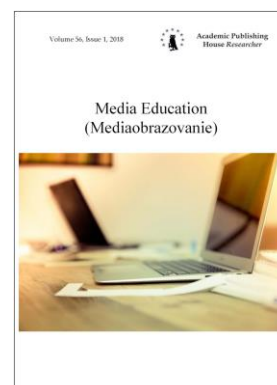
Wordplay in Headlines of Media Texts as a Media Presentation Means: Teaching Aspect O. Brega, M. Bazhutina.....	3
Development of Digital Skills and Media Education System: From the Organization of Environmental Education of Preschool Children to the ICT Competence of Teachers A. Demidov, T. Syrina, A. Tretyakov.....	11
Leaders of Soviet Film Distribution (1930–1991): Trends and Patterns A. Fedorov .....	24
Dissertation Researches on Media Literacy Education in Commonwealth of Independent States (CIS) A. Fedorov, A. Levitskaya .....	63
Philosophical Reflection of the Influence of Digital Media on Current Education S. Gálik.....	100
Basic Principles and Methods of Using Media Education for Forming Students' Analytical Thinking A. Goloborodko, S. Galazova, K. Ekimova, A. Rudkovsky .....	107
Borrowings as Conflict Triggers in Russian Media Texts E. Kitanina, D. Trukhanova.....	113
Linguistic Manipulation in Print Tabloid Editions: Some Methodological Implications for Media Classes G. Kusheva.....	123
Gender Stereotyping in Fashion Advertising: A Perceptual Analysis of Male Consumers from Pakistan I. Mazahir, S. Khan, S. Yaseen, S.M. Emaduddin .....	129
Complex Text Analysis of German Fairytale Screen Adaptations (In the Context of Media Education Principles and Objectives) V. Merkuryeva, A. Shadrina.....	144
Television Advertising in the Multiscreen and Multitasking Age: Does it Work for Millennials? A. Miklosik, P. Starchon, N. Evans.....	154
Media Educational Approach to Climate Change News Agenda in Russia V. Muzykant, M.A. Muqsith.....	166
The Image of the Teacher of English in Soviet and Post-Soviet Films O. Pechinkina, T. Vepreva.....	178
Pedagogical Monitoring of Media Resources: Directions, Objects, Criteria, Situations Yu. Tunnikov, M. Maznichenko, I. Kazakov, V. Krylova.....	189

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## Wordplay in Headlines of Media Texts as a Media Presentation Means: Teaching Aspect

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### Abstract

The paper is devoted to a very important aspect of media literacy in training students of English as future translators. Teaching how to translate such means of media presentation of a media article as a headline based on wordplay proves to be relevant. The authors ground their point of view by considering linguocultural, stylistic, translation, and teaching aspects of media texts. In this connection a sequence of exercises reflecting the process of creating wordplay in headlines was elaborated. Future translators should be aware that the choice of a translation method depends on the features of a headline, its structure, background information, and the author's purport. These components determine the four stages of teaching interpretation and translation of wordplay in headlines for media articles featuring social and political issues. A translation algorithm based on the sequence of analysis and synthesis procedure is worked out to enable both students and teachers to develop necessary skills for translating headlines under consideration. The emphasis is laid on types of connotations revealed in the selected types of media articles which requires certain background knowledge to provide an adequate translation and, consequently, accurate spreading of information by means of translated media texts. The authors draw the conclusion about the role of teaching translation of media texts headlines for enhancing media literacy.

**Keywords:** media presentation, headline, wordplay, linguistic frame, connotations, teaching the translation of wordplay.

### 1. Introduction

A part of media literacy is teaching media text decoding which is a relevant issue in professional training of translators. Future translators are taught to decode media texts in one language and then to translate them adequately into another, i.e. to produce a translated media text. An essential element of this process is the translation of headlines for media texts containing wordplay. Such headlines, due to the fact that they always relate to a specific culture and background, are considered to be a translation problem.

Wordplay has recently become a popular stylistic tool in making up headlines for media texts because it enables an author to convey not only information but also to express his emotional-evaluative attitude to the subject. Being based on polysemy, homonymy, or set expressions, wordplay creates "an effect of surprise" and "comic shock", the wordplay attracts readers' attention by its unusual hidden sense. Its uniqueness lies in the fact that it is double-faced. It provides the

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reader with two meanings of the same statement, the first of which lies “on the surface” and is expected by the reader, but is linked with the second one that is hidden “in depth”. The second semantic plane will be adequately interpreted if only the wordplay background, or wordplay frames, is understood, that is the reader’s background knowledge of a particular situation described in the text is employed. The specifics of wordplay in headlines for social and political articles are in the fact that wordplay presents the author’s idea and the article’s gist, and it almost always possesses various connotations. In other words, it performs both the informative function and the function of impact. The impact is realized on two levels – semantic and metasemiotic which are considered in linguostylistic analysis (Chakovskaya, 1986). To understand the headline one needs to interpret the complex of linguistic and extralinguistic forms of wordplays. To translate wordplay one also needs to know its structure and “the technology” of its creation, its linguostylistic, semantic, and functional features. Consequently, the major focus is on forming the ability to translate this stylistic device using appropriate transformations, taking into account the results of the linguostylistic analysis of the media text, which accounts for the realization of the connotations. Thus, there is a need to teach the correct interpretation and translation of wordplay in headlines.

The aim of the present paper is to describe how it is possible to form media literacy skills in the process of interpretation and translation of headlines for media texts on social and political issues. This kind of skills includes developing skills for analysis and synthesis of language forms as well as expanding students’ outlook by revealing metasemiotic and ideological aspects of media texts which is viewed (Abdi, Basarati, 2016).

## 2. Materials and methods

The theoretical basis of this paper became, on the one hand, the Federal State Educational Standard (FSES, 2014), the professional standard project in translators training (Alexandrova, 2019) which define certain professional translation skills. To meet the requirements of the FSES in our teaching practice we analyzed pedagogical sources for the best practices for productive work with wordplay in headlines of media texts. We also revealed dominant issues concerning the competence based approach which should be taken into account in translation skills building. Thus, the four stages technique for teaching translation of wordplay in headlines was worked out. Methods of linguostylistic analysis (Chakovskaya, 1986), as well as the method of pre-translation text analysis (Alekseeva, 2008; Baker, 1992; Nord, 2005), were used to build the translation algorithm. A total of 100 headlines were selected as the corpus of this study from articles from periodicals (e.g., *The Moscow Times*, *The Economist*, *The Guardian*) and analytical sources (e.g., *Atlantic Council*). We also analyzed Russian translations of the selected headlines for the purpose of evaluating professional translations. While analyzing the professional translations of the selected headlines, we considered the fact that the pragmatic potential of the original headline may require different linguistic means in the translated headline as it was shown on the example of social and political media texts (Subbotina, 2015).

## 3. Discussion

The Council of Europe defines linguocultural competence as a key competence (Common European Framework, 2018). The knowledge of language and cultural differences is emphasized by academics while teaching professional translation. For example, A. Pym insists on exploring “the many differences between languages and cultures” since there can be not only one translation for an utterance (Pym, 2018: 13). Therefore, media text is a source of linguocultural information, and the process of its interpretation and translation is a well-known means of linguocultural competence acquisition. Learning other cultural realia students acquire the ability to compare them with their own, to understand and accept other customs, notions, ways of thinking and behavior. A clear view of Russian and English culture differences and similarities enables students of English to render a particular sense of the author’s wordplay in an English media text.

In spite of the fact that word play is considered in many academic works, it nevertheless continues to be an object of research because of the social (Wijana, 2018a; 2018b), political and linguocultural (Develotte, Rechniewski, 2001) role of a headline. The question of methods of teaching translation of wordplay remains unresolved. The paper presents the translator’s skills training algorithm for translating this stylistic phenomenon worked out on the basis of the complex

of exercises and tasks for training translation techniques. So, the present research enables teachers of English to enhance their methods of working with media texts.

The review of the sources for the present research resulted in the most important methodological grounds:

- Media literacy is concerned about the spread and impact of inaccurate information (Middaugh, 2019) and ways how to evaluate news (Bulger, Davison, 2018; Holmgreen, Vestergaard, 2009; Middaugh, 2018). So we see teaching the translation of headlines as part of this education process.

- Media literacy also concentrates on skills for critical thinking, i.e. “skills to interpret multiple meanings and messages generated by media texts” (Bergstrom et al., 2018: 116) and it presupposes critical engagement for “consideration of the economic and ideological components embedded within the production and reception of these messages (Bergstrom et al., 2018: 116).

- Media texts are investigated for the purpose of revealing implicit and explicit linguistic means of evaluation (Holmgreen, Vestergaard, 2009). Wordplay is often a means of rendering cultural and ideological connotations in social and political spheres (Dobrosklonskaya, 2009). All of it gives the material for teaching future translators necessary interpretation skills.

- Being a means of appealing to the readers’ attention, news headlines adopt new functions which make up a new dimension for investigation in media literacy (Blom, Hansen, 2015).

- The headline is an important structural element of a media text that is why its coherence, unity and integrity should be presented to students with the illustration of its overall linguistic uniqueness as the basis for pre-translation text analysis and for the further choice of translation techniques (Develotte, Rechniewski, 2001).

- The frame of wordplay in media text headlines determines the relevance of systematic and comprehensive work in the course of teaching translation: the development of students’ ability to interpret a foreign text and its headline, the identification of wordplay referring to realia of a different culture. In this respect background and pragmatic knowledge play a significant role in understanding expressive means employed in media texts (Mussolf, 2017) and their headlines (Skalicky, 2018).

- Before reading a media text it is recommended to pay special attention to the formation of students’ ability to anticipate the content of the text as part of the ability to do the pre-translation analysis of the headline.

- Specific forms of work with wordplay in headlines are proposed as four stages in the present paper. The core of the elaborated translation algorithm is the language identity formation and the theory of the second language identity formation by Y.N. Karaulov (Karaulov, 2016) and I.I. Haleeva (Haleeva, 1989).

#### 4. Results

Learning how to translate headlines based on wordplay will be more productive if one pays attention to the process of creating wordplay in a particular headline. Researchers claim that it is necessary to consider designation, modality, and presupposition which are relevant to the analysis of national representations in the analysis of newspaper headlines (Develotte, Rechniewski, 2001). We have considered these factors while working out the four stages of work with wordplay in media texts. They run as follows:

1. Perception and study of foreign culture through the introduction of linguostylistic features for headlines of authentic media texts.

2. Interpretation of wordplay: analysis of the author’s idea, study of peculiarities of wordplay and its types.

3. Revealing the background knowledge through interpretation of headlines based on wordplay taking into account the context and the frame of a media text.

4. Teaching the translation of wordplay in headlines for media texts considering their function as a means of media presentation.

We have developed a set of exercises relating to these training stages, and they are arranged into a general system which is described below within the corresponding stages.

*The first stage.* Perception and study of foreign culture through the introduction of linguostylistic features for headlines of authentic media texts.

It is necessary to say that the heading performs both the informative function and the function of impact (emotional, expressive, intellective etc.) which are carried out both through

stylistic means and appeals to linguocultural phenomena. This stage should be preceded by exercises aimed at anticipation. The following set of exercises enables students to develop an ability to predict the author's message and his choice of lexical units:

- 1.1. Read the headline of the article, look through its illustrations and predict its gist.
- 1.2. What is the background of the message? Analyze the recent political and historical events. Are there any precedent phenomena in the headline?
- 1.3. Match the headlines on the left with the appropriate topic on the right. Analyze peculiarities in the headlines below and translate them from English into Russian. Write a short article using one of them.

STAR WEDS	royal jewels are stolen
SPACE PROBE FAILS	marriage of famous actress
QUEEN GEMS RIDDLE	satellite is not launched

The following peculiarities of headlines for media texts on social issues – ellipticity, saturation with stylistic means and newspaper vocabulary, the predominance of impersonal forms, the use of a «dual language code» by a journalist and a reader (Heyzing, 1992) – are in the focus of the students' attention:

- 1.1. *Explain the usage of time indicators in the headlines. There are prompts in brackets.*

Patients to receive free medicine

Dog found safe (= the missing dog has been found safe)

- 1.2. *The question mark is often used to emphasize the uncertainty, doubt about what was going on.*

Drivers to be punished?

Crisis over by October?

- 1.3. *Explain what the following headlines mean in English.*

- 1.4. *Mind that the meaning of a particular headline is usually rendered by nouns. In the headlines below you have examples of words used as verbs. Look at the underlined verbs and explain what they mean. You may need to use more than one word.*

E.g.: PM TO CURB SPENDING limit (McCarthy, O'Dell, 2001).

- 1.5. *Look through some English language Internet newspapers and find some examples of headlines illustrating the points made above. Beside each headline make a note of what the story is about. Try to find some examples of amusing headlines (McCarthy, O'Dell, 2001).*

- 1.6. *To enhance expressiveness of headlines authors include colloquial words. E.g.:*

Scramble to Unseat the Confident Mrs. Bain.

Find more examples of headlines with colloquial words.

- 1.7. *Many English headlines are expressive thanks to alliteration.*

E.g.: Buck Bush, Man Behind. When the War of Stones Becomes the War of Guns. Find more examples of alliteration in headlines.

*The second stage.* Interpretation of wordplay: analysis of the author's idea, study of peculiarities of wordplay and its types.

At this stage there is an introduction to the types of background knowledge which is the center of any wordplay. For this purpose we should refer to the classification of frames elaborated by V.G. Kostomarov (Kostomarov, 2015) who singled out types of linguistic frames (including phonetic, spelling, polysemic, pragmatical components) and existential frames, i.e. extralinguistic knowledge. It is noted that the existence of linguistic frames in the thesaurus of communicants is an integral feature of wordplay. Therefore it is important that the translator is aware of the ways how wordplay is created. For this purpose students get acquainted with such notions as synonyms, antonyms, paronyms, homonyms. The following series of exercises is aimed at analyzing these phenomena occurring in headlines.

- 2.1. *Analyze and interpret wordplay headlines. Homophones are words which sound alike but have different meanings and spelling. Fill in the blanks with homophones from the list below the sentences.*

a. She accidentally kicked over the \_\_\_\_\_ of water and her face turned \_\_\_\_\_ when everyone turned around to stare at her.

b. It was \_\_\_\_\_ to see that the man was very nervous about boarding the \_\_\_\_\_ for his first flight.

c. I must \_\_\_\_\_ careful to stay away from \_\_\_\_\_ hives.

Homophone pairs: be-bee, plane-plain, pail-pale.

2.2. Study each set of words below, then match the different meanings with the appropriate title.

Root can mean:

- underground part of a plant
- part of a tooth in the gum socket
- part of a mathematical equation

2.3. Match the following titles with the definition above. Each title is used once.

1. Botanist _____	2. Dentist _____	3. Math Tutor _____
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2.4. Write at least five different definitions for each word listed below. In the next section write a title or an occupation which corresponds to the definitions.

Heart can mean ...

Give a title or occupation that corresponds to each definition. Each choice is used once.

Now supply with your own words!

\_\_\_\_\_ can mean ...

2.5. Create "Antonym Internet News Website". Working with actual headlines and advertisements, create your own opposite ones. Underline the words for which you provide antonyms. E.g.:

The actual headline reads:

"Quick Weight Gain Proves Long Lasting"

The opposite headline might read:

"Slow Weight Loss Proves Fleeting"

2.6. Compare the phrases in English and Russian. What is the wordplay based on? Has the translator preserved the humorous function? What type of the wordplay is used in translation?

"Officers Hurdyew, Talkien and Lissning heard you talking and listening to someone."

"Агенты Слышшельс, Говвоур и Слушши слышали, как ты говорила с кем-то и слушала ответы" (Nikitina, Seryakova, 2018).

The third stage. Revealing the background knowledge through interpretation of headlines based on wordplay taking into account linguocultural context and the frame of a media text. This is an example of an exercise on revealing linguocultural similarities and distinctions.

3.1. Read the titles and find allusions to the cultural phenomena:

Wine merchants brace for the grapes of wrath

Silent blight

Why the Clyde offer is not so Bonny

Are there any similar realia in Russian culture?

3.2. Explain the structure of the wordplays in the headlines given above.

The fourth stage. Teaching the translation of wordplays in headlines of media texts considering their function as a means of media presentation.

After doing the exercises on developing skills of recognizing wordplay in headlines for media texts we offer an algorithm for translating such headlines.

1. To define the basis of wordplay: homonymy; polysemy; 'breaking up' or revising idioms; allusion; nonce words; sound contamination, etc.

2. To define what background knowledge is required for the correct interpretation and adequate rendering metasemiotic (cultural and ideological) connotations of the headline.

3. To find out what metasemiotic connotations are created as a result of wordplay.

4. To reveal the connection between metasemiotic colouring and the purport of the publicistic media text.

5. To translate the headline word by word in order to fully understand the purport of the whole article and its headline.

6. To choose a new adequate language form using the same basis for the wordplay, if possible.

7. If the corresponding language means are missing, it is essential to find some other language means as the basis for the wordplay in the translated headline (alliteration, graphon, paronymic attraction, nonce words, etc.).

To illustrate how this algorithm works we are describing the translation process of two headlines. The first example is the headline of the article “Syria: To Leave or Not to Leave?” (Hof, 2018a). The headline contains an allusion to W. Shakespeare’s quote “To be or not to be”. According to the article the situation around withdrawing American troops from Syria is not certain. What should happen and why – that is the question – and this is the main idea of the article. Its purport is to give food for thought – to produce an intellectual impact – and to show inner motives for US forces’ vacating eastern Syria. Now that the pre-translation analysis is done, we should pass on to finding out which is better: to use the Russian word-by-word translation “Уйти или остаться?” which sounds similar to the Russian “Быть или не быть?” but does not retain the wordplay or to prefer an allusion to the Russian catch phrase “Казнить нельзя помиловать” which is also based on a wordplay and renders the evaluative connotation concerning the motives for vacating Syria. Thus, using the method of compensation the translator managed to preserve the wordplay: “Сирия: уйти нельзя остаться” (Hof, 2018b).

Let us consider another example of translating a headline containing wordplay. The headline “Pipelines and Pipe Dreams” (Hulbert, 2010a) is based on the polysemy of the word pipe. In pipelines it is translated as “труба” but in case of the idiom “pipe dream” it is “несбыточный”. The idiom “refers to the sort of idea that someone is likely to have when they are smoking a drug in a pipe” (Hands et al., 2012). This meaning possesses an evaluative connotation which is justified in the context of the article due to the fact that the author of the article draws the main conclusion about the consumers’ false hopes for good investments into Gazprom’s assets in case if Putin’s “policy of energy blackmail” returns again. We think that this connotation also has got some ideological colouring because Putin’s image of the president of the country supplying Europe with oil and gas through pipelines. The negative ideological connotation is created by the phrase “policy of energy blackmail” and it is preserved in the Russian translation though the wordplay is lost – “Трубопроводы и несбыточные мечты” as it was done by the Russian translator (Hulbert, 2010b) because the Russian equivalent “воздушные замки” is not appropriate in this case.

The presented paper studies, on the one hand, the pragmatic effect of a headline. On the other hand, we have viewed the process of interpretation and translation of a headline as a complex process involving competences formation. We have found out that linguocultural competence goes side by side with the ability to understand a media text devoted to up-to-date political and social issues. Thus, in the given examples of analysis we have focused on present-day realia to show how to deal with subtle evaluative and ideological connotations in the headlines based on wordplay.

The four stages of teaching translation of wordplays in headlines for publicistic media texts should result in:

- pre-translation and translation skills development;
- acquisition of the ways how wordplay is created in media texts and what connotations it conveys;
- better understanding of wordplay as a media presentation means of a publicistic text.

## 5. Conclusion

The four stages approach is in fact the analysis and synthesis procedure. At first we decompose headlines into constituents to understand the meaning and functions of headlines based on wordplays. Then we synthesize a new communicative unit to represent the media text in a different language, for a different audience.

The interpretation process involves students into searching for additional sources of information so that to get a clear understanding of the wordplay frame. Translation of wordplay also requires developing creative abilities since a media text always possesses stylistic features. So the study of creation and translation of wordplay enables students to acquire skills for accurate spreading of explicit and implicit information expressed, i.e. to improve their media literacy skills.

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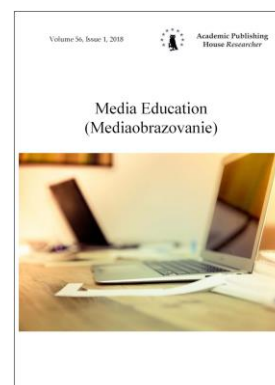
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## Development of Digital Skills and Media Education System: From the Organization of Environmental Education of Preschool Children to the ICT Competence of Teachers

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### Abstract

The era of globalization and media presents new opportunities for a comprehensive study of various aspects of social life, including a large field of social sciences as education and pedagogical sciences. The mentioned factors and a number of discrepancies served as the starting point for studying the problem of developing a system of digital skills and media education within the organization of environmental education of preschool children and the formation of ICT competence of teachers. Modernity witnesses harmful technogenic influence of human activity on the natural world, which leads to a global crisis in the relationship between man and nature. At present, the Russian Federation is experiencing a new digital impulse, which entails research into the impact of information and media technologies on the sociocultural and educational activities of all participants of educational relations.

Thus, the purpose of the article lies in theoretical justification and experimental verification of new methodology as an integrated system of environmental education of preschool children and the formation of ICT competence of the pedagogical corps of a preschool organization. To achieve this goal, the authors used a set of methods: theoretical (analysis of scientific literature on the research problem; summative methods (studying and generalizing the experience of specialists working in educational organizations); experimental methods (observation, interviewing, pedagogical experiment, etc.). In addition, the article compares and discusses different domestic and foreign researchers' results on environmental education of preschool children and the ICT competence of teachers. The results of a study conducted on the basis of 10 preschool organizations in the Moscow region are presented and commented in detail. The research directions of the development of the problem of environmental education and ICT competence of teachers in the new digital media reality are presented. The results of the study allow us to find a solution to the pedagogical tasks of the innovative organization of environmental education of preschool children, taking into account the effective formation of the ICT competence of teachers; and also open up new vectors for the research in the context of systemic changes in education and digitalization.

**Keywords:** environmental education, media education, preschool children, ICT competence of teachers, pedagogical conditions, digitalization.

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## 1. Introduction

The socio-economic transformations of the most important areas of the Russian Federation followed as an effective implementation of the Decree of the President of the Russian Federation "On National Goals and Strategic Tasks of the Development of the Russian Federation for the Period until 2024" dated 05.05.2018 No. 204, which created the conditions for the future educational development of the younger generations. In particular, it was noted that the Government of the Russian Federation, developing a national project in the field of education, should keep in mind that by 2024 it is necessary to ensure: "creation of conditions for the development of children aged 0 to 7 years, implementation of psychological, pedagogical, and advisory assistance to parents of children receiving preschool education with a focus on media resources and mass media" (Decree..., 2018).

Media education as a scientific field began to develop in the 1960s, when it was defined as a purposeful psychological and pedagogical process of personality development with the help of mass communication.

A new purpose of education is the development of preschool children in the field of environment and the creation of effective specially organized pedagogical conditions for the ecologization of childhood, which include knowledge about the natural world, interdependent relationships, as well as unique ways of preserving and enhancing the natural world – the trend which has recently been called the phenomenon of "sustainable development".

The formation of aesthetic and ethical feelings in preschool children through the development of natural value orientations goes back to the teachings of Aristotle and Socrates. The deep historical background actualizes the problems of environmental education and the creation of innovative system of childhood ecologization in the third millennium. Active human performance to preserve natural conditions, installation of cultural behavioral foundations in preschoolers in social environment leads to a necessity to study the problem from a completely different perspective, from the pedagogical theory and educational practice point of view.

The phenomenon of environmental education and various development vectors of this pedagogical problem are analyzed in the studies of E.I. Artamonova, N.N. Balabas, M.A. Vasilyeva, I.V. Gladkaya, A.A. Demidov, N.S. Kramarenko, T.N. Melnikov, A.S. Moskvina, G.P. Novikova, T.S. Komarova, D.V. Smirnov, A.V. Fedorov and others (Artamonova, 2013; Balabas, 2013, Balabas, 2017; Demidov, Smirnov, 2013; Demidov et al., 2019; Fedorov et al., 2004; Gladkaya, 2010; Kramarenko, 2012; Melnikov, 2016; Moskvina, 2019; Novikova, 2015; Komarova, 2016; Vasilieva et al., 2003).

Significant changes in socio-economic conditions taking place recently in society have a major impact on educational processes. The system of preschool education is actively introducing and implementing new educational standards, which brought changes to the structure, content and resource support of educational activities, in the system for assessing educational results. The requirements for the professional competencies of managers and the implementation of the Federal State Educational Standards in the organization are ensured by the presence of the main educational program developed by the preschool organization, including the number and vectors of environmental development of all subjects of educational relations.

The aggravation of environmental problems both in our country and around the world entails intensive educational work on the formation of environmental awareness among the population, and the development of rational use of natural resources. The problem needs to be resolved in the preschool educational organization that is the first link in the system of continuing environmental education. It is difficult to overestimate the role of preschool environmental education in solving the problem of universal ecologization.

The term "ecology", introduced in 1866 by the German researcher E. Haeckel, originally denoted "relations between the organism and the environment". Further, the evolution of the term has undergone numerous changes and in modern conditions, environmental education is designated as a vector of national security and a condition for the sustainable development of Russia and the whole world (quoted by: Melnikov et al., 2018).

The starting point of ecology sustainable development begins in 1992, when the UN Conference on Environment and Development was held in Rio de Janeiro, where the leading experts in this field are called the phenomenon an urgent one for consideration. Then, in 2002, the World Summit on Sustainable Development was held in Johannesburg.

In 2003 (Marrakesh), 2005 (Costa Rica), 2007 (Stockholm) as part of the International Meetings of Experts – a transition was made from consultations to the implementation and formation of a sustainable development advisory committee.

2011 was a landmark year, as the XIX meeting of the Commission on Sustainable Development, held in New York, adopted a 10-year framework program of actions for the sustainable development of all countries of the world.

The following year, 2012, Rio de Janeiro became the central venue of the UN Conference on Sustainable Development for the second time. The Conference overviewed the following topics: green economy in the context of sustainable development and poverty reduction; institutional framework for sustainable development; sustainable production and consumption, etc. In 2015, the following decrees and documents were adopted: The 2030 Agenda for Sustainable Development (Sustainable Development Goals); Paris Agreement under the UN Framework Convention on Climate Change.

The above scientific and practical activities orient the educational sphere towards resolving issues of personality development for each citizen and create a platform for socially important vectors of the formation of the ecological culture of young citizens and the ICT competence of teachers.

The analysis of theory and practice of preschool education has allowed us to identify the contradiction between: the social need for the formation of an innovative system of environmental education through various types of children's activities, taking into account the insufficient ICT competence of teachers and the low quality of scientific and practical recommendations for the use of media in the educational and environmental practice of preschool teachers.

The problem of the article is to study the possibilities of media education in the formation of an integrated system of environmental education for preschool children and the ICT competence of the pedagogical corps of a preschool organization.

The competence of the teacher of preschool education can be ensured through the matrix of professional knowledge and skills, which reflects the scientific rationale that existed during the training. Information communication technologies (ICT) and media education are integral elements of this competency. ICT fasten the process of knowledge transfer, although at the same time they increase the quality of learning, while contributing to a more successful adaptation of a person to constantly changing conditions of social reality.

“UNESCO proposed a structure of competencies that contains six aspects of the ICT competence of the teacher: 1. understanding the role of ICT in education; 2. a curriculum and a system for assessing ICT knowledge; 3. necessary teaching practice using ICT; 4. ability to use the ICT hardware and software; 5. organization and management of the educational process using ICT; 6. professional development in the field of ICT” (quoted by: [Sarycheva et al., 2017](#)).

The ICT integration in the field of teacher training should also be determined by understanding the state and prospects of modern information technologies that can be used in the educational process in the preschool organization. The implementation of such training should be based on the enormous potential of media education, which is accumulated by the theory and practice presented by the scientific school of A. Fedorov ([Fedorov, Levitskaya, 2015](#); [Fedorov, 2019](#), etc).

## **2. Materials and methods**

It is important to note, that the pedagogical activity of the teacher in preschool organization transforms the personality of preschool child on the basis of a pre-designed system of influences that allows achieving the desired result at a given stage. Such transformations require teacher to be competent, that is, his professionalism should be based on the unity of theoretical and practical readiness to implement the tasks of pedagogical activity, including the sphere of environmental education.

The purpose of the study is to justify theoretically and experimentally test the methodology for the formation of an integrated system of environmental education for preschool children and the ICT competence of the pedagogical corps of a preschool organization.

To achieve this goal, a variety of pedagogical research methods was used (analysis, generalization, monitoring, methods of qualitative and quantitative processing of empirical pedagogical data, etc.).

### 3. Discussion

At the present stage of its development, the Russian Federation is actively using various options for media education primarily based on the use of the Internet environment capabilities, mass media, and so on. However, as stated in the studies of modern theorists and practitioners of pedagogical science, our country has not reached the level of foreign, especially the US interconnection and interpenetration of educational, cultural, communication, spiritual and moral, ethical, civil, patriotic and tourist-local history topics that are studied and taught using media and IC technologies (Demidov, Tretyakov, 2016).

At present, the humanization of society is possible due to humanization of education. Having analyzed the Federal State Educational Standard for Preschool Education, it can be said that preschool children receive elementary ideas about the natural world in the framework of the educational field “Cognitive Development”, where the following tasks are expected to be solved:

- creation of pedagogical conditions for the formation of elementary ideas in a preschool child about the world of animate and inanimate nature;
- effective educational practice of a humane, emotional-sensual, caring attitude in the surrounding social environment and so on.

The results of modern pedagogical studies proclaim that the development of environmental education should be based on a system-oriented approach that introduces children to elementary principles of nature and its conservation. Unfortunately, the innovative system of effective environmental education has not been created earlier not only for preschool children, but also for all participants of educational relations, including the entire pedagogical corps of the preschool organization and parents. It is of high importance that the continuity between the environmental education of preschool and general educational organizations is maintained.

Environmental education of preschool children is the most important direction in the development of theory and practice of teaching and raising young children. Classically, the environmental education of preschool children has always been regarded as an introduction to the natural world that is taught through children sensory-sensitive orientations.

Environmental education began to develop actively since the 1990s, when prominent representatives of public preschool education (Sakulina, Komarova, 1973 and others) began to initiate the development of new ideological and conceptual forms of children environmental development.

There were various environmental impacts on the education of the personality of a child of preschool age that placed central positions on the fundamental guidelines of the forms and methods of environmental education – observation, tours, games, stories, etc.

Using the ecological potential of game technologies in the educational process of preschool educational organizations allows to create a friendly, joyful environment that promotes the development of a child’s imagination and the activation of his psychological and pedagogical processes, including the prerequisites for giftedness and talent. According to our opinion, the positive side of environmental games will contribute to the co-creation of the “child-parent-educator” triangular (Tretyakov, 2017).

The child’s favorable attitude to the natural world should be humane in nature, based on moral values and the acmeological system of personal attitudes towards the whole reality surrounding him.

Among the methods of ecological education of preschool children from the perspective of experimental activity, in our opinion, it is advisable to include the following: direct observation method; training method; a method of inducing empathy, exercises in emotionally-positive sympathy for the natural world; method of practical actions; method of persuasion; method of search and problem situations, etc.

We emphasize that it is important to understand the multi-aspect, polyspheric acmeological significance of nature. A preschool child takes the natural world as a foundation for the future development of his material and spiritual forces. Understanding and realizing the real world in unity with spiritual and moral orientations, preschool children build their own attitude towards the natural world.

According to O.V. Dybina, children's creativity is developed in experiments, when they form the ability to independently search for causes and methods of action (Dybina, 2016).

The method of experimentation is amazingly interesting for children, as it can be explained by the fact that in preschool age the visual-effective and visual-figurative thinking dominates the children mind.

Guided by the purpose of the article, we consider the foreign and domestic experience of research on environmental education of preschool children and the formation of ICT competence of teachers in the context of systemic changes in education and digitalization.

A research team from the Hebrew University of Jerusalem in their article "The Environmental Contribution to the Semantic Fluency of Preschoolers" studied semantic fluency among preschool children (Kave et al., 2013). Multivariate regression psychological and pedagogical analysis showed that environmental education and the duration of environmental activities in kindergarten significantly increase semantic fluency. Scientists suggest that environmental factors in preschool age are strongly influenced by semantic fluency.

The results of a longitudinal study of specialists from Australia, Norway, the United States of America, and Sweden were reflected in the work "Genetic and Environmental Impact on Literacy and Language Aspects in Early Childhood: Continuity and the Transition from Preschool to Grade 2" (Byrne et al., 2009). The early literacy and language skills of twins in the United States, Australia, and Scandinavia were studied in a genetically sensitive project. Multivariate analysis showed a significant genetic and environmental match between literacy rates for preschool and primary school children. A longitudinal analysis showed that environmental factors identified at the pre-school stage continued to affect literacy and vocabulary three years later in the 2nd grade, but there was also evidence of the emergence of new environmental factors over a period of time, at least for literacy. According to the results of the study, proposals are made to search for the main innovative areas of environmental-pedagogical activity in the system of preschool and primary general education.

Currently, environmental problems pose a threat to environmental sustainability, such as: global warming, urban air pollution, lack of water, environmental noise and loss of biodiversity, and more. The root cause of these problems is the harmful behavior of a person. Inspiring the interest of preschoolers is crucial in their future environmental awareness. This Taiwanese study discussed the effects of reading between parents and children on children's environmental interests. This article, "The influence of parental education on the environmental education of preschool children: A case study of self-designed picture book", also promotes the integration of environmental education, the holistic educational process of preschool children. The results of this study show that personal qualities, visual attention and the expression of ideas has statistical significance in terms of the educational attitude of children to environmental problems (Fang, 2018).

American researchers have identified and substantiated the moral judgments of preschoolers about environmental damage and human influence on the natural world (Hahn, Garrett, 2017). They discussed if preschoolers considered the environment as a moral problem. In the first study, preschoolers evaluated the morality of actions that harm the environment or another person as non-harmful behavior. Three-year-olds equate behavior that is harmful to the environment with behavior that targets people. Older preschoolers, however, rated behaviors that hurt people as worse than those that harmed the environment. In the second study, we experimentally checked whether it is possible to influence the moral assessments of preschoolers using a job for the future.

Children, perceiving the image of a literary character who has become a victim of environmental harm, evaluate irresponsible behavior from an environmental point of view more strictly than children who perceive a character who has damaged the environment. Taken together, the studies provide preliminary evidence that children under 3 years of age perceive environmental behavior from a moral point of view and we may conclude that these early judgments are malleable.

The work "Ecological Feature and Children's Ecological Experience" proves the mandatory nature of environmental education from the very early stages of development of young children (Corraliza, Collado, 2019). Until recently, the study of environmental beliefs and attitudes was focused on adults. Nevertheless, it is necessary to understand the environmental consciousness of children, as it may allow future generations accept the requirements of environmental protection. Researchers emphasize the importance of environmental experiences in childhood for the development of pro-environmental relationships. They discuss various data on environmental awareness of Spanish children, measured using the New Ecological Paradigm scale and the

children's environmental perception scale. According to the study, Spanish children show an average level of environmental awareness. In addition, the authors of the article propose a model that describes four environmental profiles of activity: eco-oriented, environmental lounge, utilitarian and techno-oriented. In conclusion, the value of the experience of children's communication with nature for its protection of children from external threats is indicated.

Environmental education conveys knowledge and creates experience for changing beliefs, attitudes and, most importantly, behavior. An important discussion question on the deepest motivators of human behavior is posed by the US authors in the work "The Importance of Connecting with Nature in the Assessment of Environmental Education Programs" (Frantz, Mayer, 2014). Theory and research suggest that feelings associated with someone or something motivate protective and selfless environmental behavior. This article examines a large body of research demonstrating that being connected with nature is an important predictor of environmentally responsible behavior for children. The authors demonstrate the complex relationship of man between nature and actual conservation behavior (the phenomenon of sustainable development). It follows that the promotion of children's connectivity with nature should be the goal of environmental education programs and, therefore, should begin with the period of preschool childhood.

Thus, the analysis of studies on the issues of environmental education of children allows us to conclude that the foreign trend in the development and formation of environmental principles should be carried out from early childhood and involve various educational media resources. Foreign scientists emphasize the inextricable relationship of man with the natural world and the problem of technologization of society, the solution of which must be started from preschool age, which is consistent with the results of research by the authors of this article.

According to M.E. Vayndorf-Sysoeva and M.L. Subocheva, "the introduction of digital technologies, the emergence of a digital educational environment, digital tools, and digital footprints determine the development of digital education terminology. Currently, domestic pedagogical science and practice does not yet have a clear, unambiguous interpretation of new terms related to the development of digital education. Discussion of the content, structure, and basic characteristics of these terms is devoted to forums, conferences and sessions of the scientific community, in which members of the government also participate" (Vayndorf-Sysoeva, Subocheva, 2018).

In our opinion, the effective development of the system of environmental education for preschool children cannot be carried out without the formed ICT competence of teachers. Let us analyze the views of foreign and Russian scientists on the issue.

The results of a study aimed at determining the ICT socio-ethical competencies of Filipino teachers determine the level of competence in the field of social and ethical use of ICT among teacher in Central Visayas (Philippines) (Marcial, 2017). The study used a questionnaire based on the Philippine National ICT Teacher Competency Standard. The results come to the conclusion, that the level of competence in the field of ICT in the social and ethical fields among educators is rather "good". The study explains that respondents have the opportunity to explain and discuss the problem, but did not experience real social and ethical practices in ICT. In addition, there is a significant correlation between the level of competence in the field of ICT in terms of social and ethical aspects and the age of the respondent, his status, and type of educational organization, background, Internet access and ownership of desktop computers, smartphones and laptops.

Faced with a society that constantly uses mass media, it is necessary to determine the relationship between users and meansmass media. In other words, it is necessary to understand how information and communication technologies and media competence are interconnected. Based on the study carried out by scientists in the article "Media Competence of Teachers and Students of Compulsory Education in Spain", the interconnection of these concepts is inextricable and the application of one or another concept is related to the context. However, it is also worth saying that it is medical competence in the presenttime is acquiring a more important development trend than information and communication technologies (Ramarez-Garcia, Gonzalez-Fernandez, 2016).

Representatives of the capital city of Moscow and St. Petersburg scientific schools presented the main elements of ICT in the structure of a professional standard for teachers in their new study (Yarmakhov et al., 2018). The article provides a detailed overview of the basic framework underlying the development of professional standards for teachers, in terms of ICT competency.



Scientists focus on the development of an ISTE community ecosystem based on a standard life cycle for students, teachers, trainers, IT teachers, and school administrators. They analyze the mechanism for translating ICT competency standards into educational policies based on the approach proposed by UNESCO. In addition, the mechanisms of translating the framework of the standards of competence of a teacher in the field of ICT into national educational systems are investigated.

Another study, made by Belgian scientists, explores the perception of limitations and critical success factors in the development and implementation of online courses in adult education (De Paepe et al., 2019). This article studies the perceptions of educators and providers about the limitations and crucial success factors in developing and implementing online learning. The focus is on learning Dutch in adult education in Flanders. Based on conducted semi-structured interviews with teachers, results were obtained that show that the main alleged constraints in the development and implementation of an online program are negative beliefs about the effectiveness of online education, costs, lack of technical and pedagogical support and insufficient skills of teachers in the field of ICT. The main prospective success factors, in their opinion, are course design, technological capabilities, (technical, financial and pedagogical) support, students' skills and attitudes, as well as the competencies of designers of educational organizations.

Researchers from Northern Ireland studied teachers' use of digital technology at lessons of a small island (Roulston et al., 2019). Teachers are increasingly integrating ICT into formal education, targeting to integrate technology into the process of teaching and learning. However, an important expectation associated with the integration of ICTs is that educators model their own practice and also develop digital skills and competencies among future members of the teaching society. The authors, trying to test these expectations, report on a converging mixed research methodology that consisted of twelve interviews with educators, as well as a series of questionnaires that were distributed among four teacher education providers in Ireland and four in Northern Ireland. The data obtained indicate that, although, there are gaps in best practices and some individual models of good practice, it is clear that there is limited consistent integration of ICTs within providers of teacher education. The fact defines new vectors for the subject of discussion.

Some scientists believe that the relevance to addressing the problem of ICT competence of teachers is explained by the problem of informatization of modern society, the need to create a single information space, the creation of new competencies that a modern teacher should have, to increase qualification requirements and professional pedagogical activity; the need to establish the strategic goal of turning a country into a global intellectual state with the predominant development of disparate intellectual and knowledge-based material sectors. Carried out a study by specialists of the People's Republic of China confirmed the effectiveness of the developed author's methodology for the formation of the ICT competence of teachers, the results of which are currently being implemented in various educational institutions in China (Chenet et al., 2017).

Now we will move on to the results of a study aimed at the influence of information and communication technologies on human learning processes, the so-called "dark side of digitalization" (Petrauc, Popescul, 2019). In academia and the media, information and communication technologies are usually regarded as the main intermediary in the learning process. Since ICT facilitates access to information and knowledge, regardless of geographic area and area of interest, and makes a significant contribution to the development of various human skills and competencies, its impact in the learning process throughout life is generally recognized as positive. On the other hand, digitalization is fraught with some problems that arise both at the level of individuals and community level. Modern educational organizations more often offer digital screens, laptops for teachers or tablets for each student, seeking to improve the educational process or making it more attractive. This leads to the replacement of traditional way of learning by new technological approaches. Students speak less, but write more; they don't remember anything, they have a browser where they can find all the necessary answers or solutions that can be easily googled. This study examines the impact of digitalization on human thinking, trying to figure out how trends such as big data, information overload and fake news affect human intelligence, ability to understand, amount of attention, active presence in educational communities, etc. Based on an in-depth review of the literature on this topic, some solutions proposed for educators and suppliers of e-learning software are formulated as a consistent adaptation of attitudes and educational

materials. The ways of providing the information and program functions necessary to turn the so-called “dark” effects of ICT into brighter ones are defined.

It is worth noting that “the main stages in the implementation of most media educational approaches for dealing with pedagogical tasks of various kinds are as follows: gaining knowledge about the history, structure, language and theory of media (educational component); development of the perception of media texts, activation of imagination, visual memory, development of various types of thinking (including critical, creative, imaginative, intuitive), skills for understanding ideas (moral, philosophical problems, etc.); development of creative practical skills on the material of the media” (Fedorov, Novikova, 2002).

Thus, we can say that in the theory and practice of preschool education, the need has ripened for research aimed at identifying the role, place and inextricable pedagogical connection between the development of environmental education of preschool children and the formation of ICT competence of teachers acting as effective providers of knowledge to the children's world. The results of this research are presented in the next section of the article.

#### **4. Results**

Systemic changes taking place in all areas of educational life create the conditions for revolutionary breakthroughs. The system of preschool education, as one of the most flexible education systems, that answers the challenges of tomorrow, is inextricably linked with digitalization. “In modern psychological and pedagogical literature, digitalization or digitization is understood as the process of converting information into a digital (that is, machine readable) format in which information is organized into bits. The result is a representation of an object, image, sound, document or signal (usually an analog signal) by creating a series of numbers that describe a discrete set of its points or samples. Thus, digitalization is one of the many processes that ensure the development of technologies, education, economics, etc. However, despite the fact that digitalization is only a special case of other modern processes, it influenced (or contributed) to the emergence of seven revolutions that we are witnesses of” (Komarova, 2018).

The analysis of modern educational conditions shows that digitalization and the introduction of media education is inevitable in the system of preschool education. In this regard, we present the results of a study aimed at identifying the level of environmental education of preschool children and the level of ICT competence of teachers. The development of the world at the preschool stage of development of the child’s personality takes a special form of development, where environmental education plays an important role, filling it with moral, humanistic content. This provision makes it necessary to assess the level of formation of a humane attitude to nature among preschool children, as an integral element of the entire system of environmental education of preschool children.

We determined the following criteria for environmental education among preschool children – cognitive, emotional and practical components.

Testing methods to identify the level of environmental education of preschool children gave the following results.

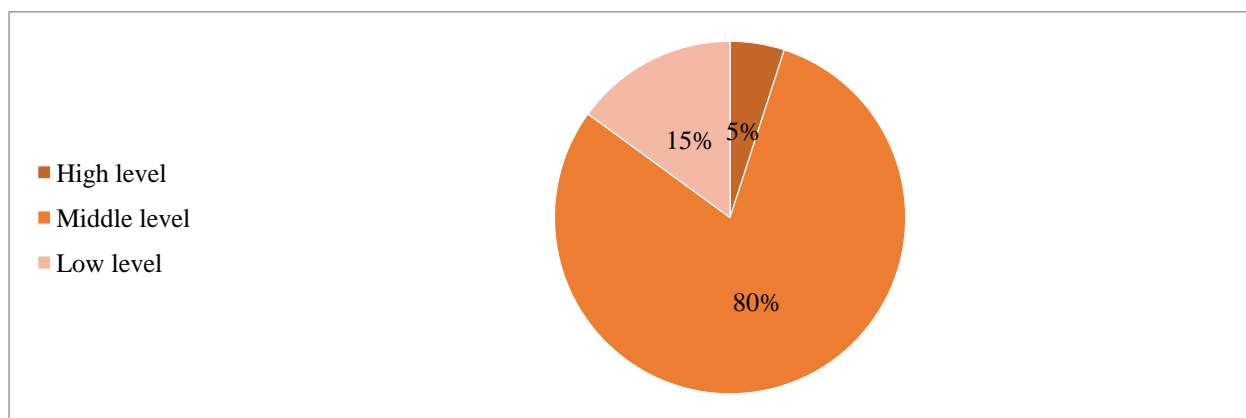
Techniques: “A wonderful walk”; “Joy and affliction”; “The forest thanks and argues”.

The following levels were identified depending on the quality of the assignment and the number of points scored (the average score shows the level of environmental education of preschool children according to each of the criteria).

In accordance with the high level of environmental education of preschoolers (16-18 points), preschool children should have a high ecological outlook and distinguish the living world from the nonliving; and also understand that there are seasonal changes.

The average level (10-15 points) is characterized by the fact that children approximately understand and represent the animal world. Live animals are predominantly animals.

Low level (9 points or less). Preschool children of this level are characterized by an unstable attitude towards animals and plants without a pronounced positive orientation.



**Fig. 1.** Levels of environmental education of preschool children

As we see from the analysis of Fig. 1, the average level of environmental education prevails among preschool children.

The results obtained indicate that incomplete knowledge about the laws of nature, its objects and their features affect the lack of knowledge of children, how and why nature should be protected. This fact predetermined the choice of using experimental activity in the development of a humane attitude to nature, and the need to form a system of preschool environmental education on the basis of this type of activity.

Experimenting in preschool education is one of the main ways to study the surrounding reality. Further developing the purpose of this article, we present the results of a study aimed at identifying the level of ICT competence of modern educators.

The study involved 50 teachers who mastered the course “Fundamentals of computer literacy and the use of ICT in solving professional problems”. The purpose of the course: to develop the knowledge and skills of teachers in the field of ICT in education, ensuring the formation of a general user (basic) ICT competency in working in an ICT-rich environment.

Tasks of mastering the course:

- introduce safety measures when working on a computer;
- introduce a personal computer device and additional devices;
- help to master the basic techniques of working on the Internet;
- help to master the basic means and technologies of creating and transforming information

objects;

- show the possibility of applying the acquired knowledge and skills in teaching practice;
- introduce self-education technologies using ICT tools.

Upon completion of the course, the teacher must:

*know:*

- safety measures when working on a computer;
- personal computer device and additional devices;
- basic methods of working on the Internet;
- purpose and capabilities of office applications (word processor, spreadsheet editor and programs for the preparation of electronic presentations).

*be able to:*

- use ICT tools to increase the productivity of their labor;
- use networked automated information systems to record attendance, store estimates and prepare reports;

- use the basic means of creating and transforming information objects;

systematize ready-made software products and media resources for a particular educational subject area (annotated hypertext list, labels);

- use commonly used means of network communication and cooperation (social networks and virtual educational environment).

*own:*

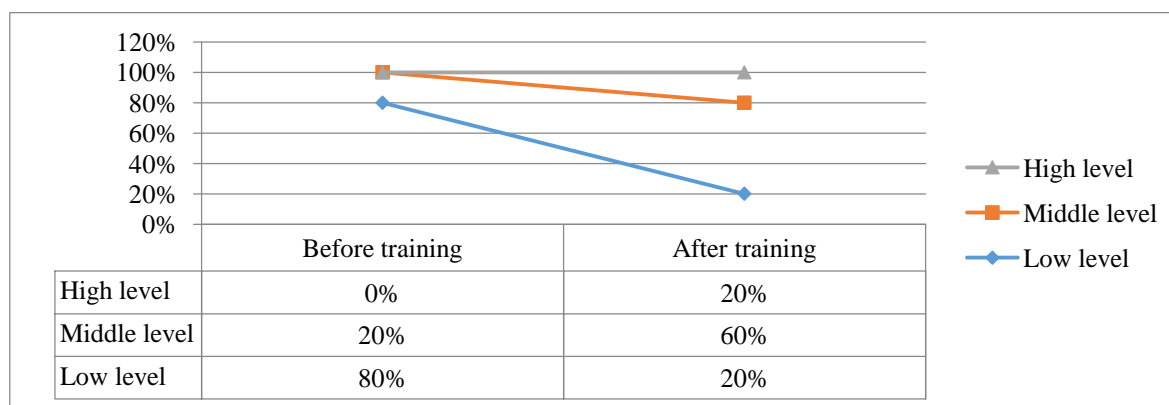
- basic methods of working on the Internet (information retrieval technology, e-mail, cloud technologies);

- fixed assets and technologies for creating and transforming information objects (office applications);
- technology of self-education (distance learning at the IOC advanced training) via the Internet.

The training course “Fundamentals of computer literacy and the use of ICT in solving professional problems” consists of three modules:

1. ICT hardware and software;
2. The basic techniques of working on the Internet;
3. Means and technologies for creating and transforming information objects.

The results of the study are presented in the Fig. 2 below.



**Fig. 2.** The results before and after training

The analysis of the results of the study revealed that, due to the developed methodology for the formation of ICT competence of teachers in non-formal education, the level of ICT competence has grown significantly: the percentage increase of a high level was 20 %, the percentage increase of an average level was 40 %, and the percentage of a low level decreased by 60 %.

Even with detailed design and successful approbation of the course, constant monitoring of the effectiveness of the continuous educational process is required, which inevitably is followed by adjustment, updating of training materials, the choice of other teaching methods and etc. This brings us to the idea that pedagogical activity in the conditions of non-formal lifelong education is largely innovative, experimental in nature.

Thus, the research proves that there is a continuous connection of the development of environmental education of preschool children with the formation of ICT competence of teachers.

## 5. Conclusion

The environment is constantly changing. The increasing number of natural disasters, periods of fluctuations in warming and cooling, various types of weather conditions and many others, people should be aware of what types of environmental problems our planet faces every minute. Some of them are small and affect only individual ecosystems, while others dramatically change the landscape of the Earth.

Preschool children do not have psychological adaptation skills to environmental crises and problems; when they encounter them, they feel sadness, fear and helplessness. It is in our power to help them overcome negative emotions by directing them into the mainstream of cognition and preservation of the world around us using “green” and media educational technologies.

The present study was devoted to the urgent problem of modern education - the development of humane attitude to nature in preschool children and the determination of the relationship between the ICT competences of teachers who act as fairways in the natural world.

A humane attitude to nature is characterized not only by a system of specific ideas about the environment as an ecosystem, but also by the productive, socially significant activity of children in the natural environment, active and interested care for plants and animals, as well as the presence of sensory impressions that give rise to personal experiences that will be transformed in the future regarding.

Experimental activity is a universal mechanism for implementing the basic tasks of environmental education, taking into account the individual characteristics of each child.

In the framework of the experimental work, we were convinced that, like any activity, child experimentation requires comprehensive guidance from a teacher who attracts children to do experimental activities, introducing each child to the natural world; the teacher involves parents in the process of environmental education of children, building an active interaction with them; enriches the subject-developing environment in order to carry out humanistic ally directed experimental activities of children in the natural environment.

We believe that it is necessary to develop a plan of experimental children's activities in nature, based on innovative pedagogical principles, which will be discussed in the next article.

In addition, in accordance with the goal set in this work, the following tasks were solved:

- analysis of scientific and methodological literature allowed to identify the structure and content of ICT competence of the teacher;
- a methodology for the formation of the ICT competency of the teacher was developed;
- developed tools for the formation and diagnosis of the level of the ICT competence of the teacher, and etc.

In conclusion, we note that the process of formation of the environmental education (Demidov et al., 2019) of preschool children and the ICT competence (Chen et al., 2017; Gálik, 2017; Vrabc, 2016) of the teacher is developing and continuous. As a result, the teacher should have educational and pedagogical level of ICT competence with an orientation towards the environmental focus, that is, to be able to master specialized technologies and environmental resources in accordance with the requirements for the content of a particular educational field, as well as form a willingness to implement them effectively in educational environmental activities of a modern preschool organization.

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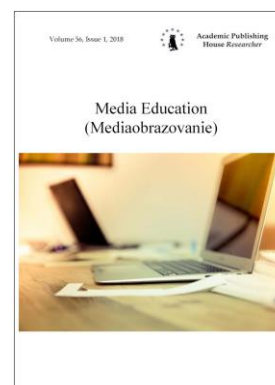
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## Leaders of Soviet Film Distribution (1930–1991): Trends and Patterns

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### Abstract

The author of the article analyzed 300 Soviet films, which gained the largest number of viewers in the first year of the demonstration in cinemas. It turned out that entertainment genres (comedy, detective, melodrama, etc.) dominate among them. The percentage of entertainment films is the highest in the top ten (90 %), but it also prevails in the first thirty (73.3 %) and in general among the most box office three hundred Soviet films (62.0 %). At the same time, the number of popular non-entertainment films among the 300 most box office films in the USSR, which used to be quite significant in the 1960s (33 films), decreased steadily thereafter, reaching a minimum in the 1980s (8 films). The analysis also showed that only ten Soviet directors managed to make between four and nine films that were among the 300 most box office films in the USSR. Here too, the dominance of entertainment genres is evident (75 %). In fact, only all four of Sergei Gerasimov's most popular films were made outside the entertainment film industry.

Entertainment genres dominate the work of Soviet directors, whose list of the most popular films in the USSR includes two or three films. A similar trend in the popularity of entertainment film can be seen in the lists of the most popular films of the Soviet Union's republics: (75 % of production falls within the entertainment sphere). With regard to the gender aspect, it turned out that the list of the 300 most box office films of Soviet cinema of the 1930s–1980s included only 12 films (4 %) made by female directors, while the first 50 most box office films of the USSR made between the 1930s and 1980s included films made only by male directors. At the same time, among the 12 most box office films produced by women directors, entertainment films (75 %) naturally dominate again. It should be noted here that among the most popular Soviet television films, entertainment genres almost always dominate. Thus, despite all the efforts made to introduce communist ideology and active state support for "ideologically mature" cinema, the general public generally followed the world's laws: entertainment films of entertainment genres (though in many cases of high professional quality) consistently came out on top of the audience preferences.

**Keywords:** film, movie, cinema, USSR, analysis, socio-culture context, film history, Soviet directors.

### 1. Introduction

Which Soviet directors could be considered the most popular directors during the 1930s – 1980s? Why did these Soviet films become the leaders of the box office? To what extent did films made not in the Soviet Russia, but in the Soviet Union republics (Ukraine, Belarus, Moldova, Georgia, etc.) become Soviet screen hits? What was the share of female directors among the

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directors of Soviet films? In this article, I have tried to answer these questions that are significant in terms of the history of cinema.

## 2. Materials and methods

In my previous studies (Fedorov, 2012, etc.), I have repeatedly turned to media text analysis based on the work of Umberto Eco, Art Silverblatt, and other scientists (Eco, 1998; 2005; Eco, 1976; Silverblatt, 2001: 80–81). This time I chose from the list of 300 most popular Soviet films of the 1930s – 1980s (Appendix 1) the films made by the leading directors and tried to analyze (in ideological and socio-cultural context) why these films became hits of Soviet distribution.

In my opinion, the analysis of film texts data is especially important for media literacy educational tasks in the education of future historians, culturologists, media critics, sociologists, philologists, psychologists, and teachers.

## 3. Discussion

I will start with the list of 30 most popular Soviet films in the history of the USSR (Table 1).

**Table 1.** 30 most popular Soviet films \*

1. 87.6. *Pirates of the XX Century* (1979) by Boris Durov
2. 84.4. *Moscow does not believe in tears* (1979) by Vladimir Menshov
3. 76.7. *Diamond Hand* (1969) by Leonid Gaidai
4. 76.5. *Caucasian Captive* (1967) by Leonid Gaidai
5. 74.6. *Wedding in Malinovka* (1967) by Andrei Tutyshkin
6. 71.1. *Crew* (1980) by Alexander Mitta
7. 69.6. *Operation "Y" and Shurik's other adventures* (1965) by Leonid Gaidai
8. 68.3. *Shield and Sword* (1968) by Vladimir Basov
9. 66.2. *The New Adventures of the Elusive* (1969) by Edmond Keosayan
10. 66.0. *And the dawns here are quiet...* (1971) by Stanislav Rostotsky
11. 65.5. *Amphibian Man* (1961) by Vladimir Chebotarev & Gennady Kazansky
12. 65.0. *Gentlemen of Good Luck* (1972) by Alexander Sery
13. 64.9. *Tabor goes up in the sky* (1976) by Emil Lotyanu
14. 62.5. *Kalina Red* (1974), by Vasily Shukshin
15. 62.2. *Afonja* (1975) by Georgy Danelia
16. 60.8. *Crown of the Russian Empire* (1973) by Edmond Keosayan
17. 60.7. *Ivan Vasilyevich changes his profession* (1973) by Leonid Gaidai
18. 59.4. *Stepmother* (1973) by Oleg Bondarev
19. 58.4. *Office Romance* (1978) by Eldar Ryazanov
20. 58.0. *War and Peace* (1966) by Sergei Bondarchuk
21. 57.8. *Fate* (1978) by Evgeny Matveev
22. 56.2. *Russian Field* (1972) by Nikolai Moskalenko
23. 56.0. *Liberation* (1970) by Yuri Ozerov
24. 55.2. *Strong in Spirit* (1968) by Victor Georgiev
25. 55.2. *Sportloto-82* (1982) by Leonid Gaidai
26. 54.9. *Woman who Sings* (1979) by Alexander Orlov
27. 54.9. *Little Vera* (1988) by Vasilii Pichul
28. 54.5. *Elusive Avengers* (1967) by Edmond Keosayan
29. 54.1. *Tavern on Pyatnitskaya* (1978) by Alexander Fynzimmer
30. 53.4. *Officers* (1971) by Vladimir Rogovoy

\* Sequence of data in the Table 1: place in the rating, number of millions of viewers for the first year of the distribution, film title, year, director(s).

The most popular Soviet film has forever remained an action film by Boris Durov *Pirates of the XX Century* (1979): 87.6 million viewers (many of whom, especially teenagers, watched this tape several times) for the first year of the distribution.

Soviet film critics met *Pirates of the XX century* in general negative, recognizing, of course, their unheard of box office success.

Vladimir Ishimov in the *Cinema Art* first noted the reasons for the success of the film: *"If we talk about adventure, it really turned out to be a picture with a professionally built dashing plot, abounding in acute situations and sudden storyline whirlwinds ... And when the sadist Saleh ... gave a beautiful girl to quite animal-like maniac Haadi with the words: "You were a Pai-girl, right? We're going to check it out now," the cinema hall was freezing: will they show? Isn't it a spectacle? There's no doubt about it. Adventure? Of course"* (Ishimov, 1981: 73–74).

Then a film critic rebuked *Pirates...* for what he thought was an outdated plot stereotype: *"Everything in it is according to the old-fashioned canon, everything is the fruit not of free creative fiction, but of careful study of similar patterns"* (Ishimov, 1981: 76).

And finally, the main ethical reproach to the creators of *Pirates of the XX Century* followed at the end of the article: *"Our sailors, like pirates, kill easily, as if they were playing a joke, without any emotions or reflexions. It's as if all their previous lives they've done is kill. ... And the murders are so spectacular and so beautiful again, one can't help but ask himself: "Is it moral to present such a thrill to young viewers who are mesmerized in the screen?"* (Ishimov, 1981: 80–81). Today, when hundreds of Hong Kong and Hollywood action films (including pirate and maritime topics) distributed in Russia, *Pirates of the XX Century*, of course, do not strike the imagination of Russian audience...

But I must admit that it was one of the first Russian films, made by proven Western recipes. The "arithmetic mean" components of the action movie are quite clearly calculated here: fights, shootings, chases, beauties, disturbing music, characters beating through the edge of experience, minimum dialogues, maximum physical action and other attributes of the genre.

In the *Pirates...* quite skillfully used the most winning elements of the spectacular genres. The action is built on a fairly rapid change of short (so as not to bore the audience) episodes. Plus sensational informative: the mosaic of events unfolds in exotic places, the screen shows the cruel world of Evil (drug dealers, professional killers, gangsters, etc.), which opposes the main character – almost magical, fairytale character. He is beautiful, strong, charming, out of all supernatural situations comes out intact. In addition, many episodes actively affect human emotions and instincts (sense of fear, for example).

Second place among Soviet films in box office receipts is occupied by Vladimir Menshov's melodrama *Moscow Does Not Believe in Tears* (1979). 84.4 million viewers saw this film in the first year of its screening in cinemas. And soon, contrary to the predictions of detractors, this picture won the Oscar in America as the best foreign film of the year.

S. Kudryavtsev, in my opinion, quite reasonably believes that the main reason for the "Oscar" success of *Moscow...* was the fact that *"Americans have learned their – and quite relevant – the story of a self-made woman who stubbornly and purposefully strives to achieve their dreams"* (Kudryavtsev, 2007).

However, the *Cinema Art* did publish a positive review of *Moscow...*, emphasizing that *"moral lesson, which carries the picture "Moscow does not believe in tears", far from boring didacticism or straightforward edification, the film develops fascinatingly, melting a lot of unexpected, paradoxical situations and turns"* (Bauman, 1980: 44).

Therefore, film critic Elena Bauman (1932–2017) noted that in *Moscow...* *"the colourfulness of the preceding details here is often replaced by indecipherable mottling, their choice loses its accuracy, and then it begins to seem that the taste sometimes changes the authors, and the screen becomes sweaty, fortunately not for long"* (Bauman, 1980: 47).

At the same time, the final positive verdict of E. Bauman was adjusted to the requirements of the Communist Party & Social Realism: *"Whatever private miscalculations of the picture, it – to emphasize it again and with all certainty – has won a convincing victory in the main thing: in the mapping of the processes of life in our society, in creating the image of the modern hero. ... Behind the images of heroes we see typical layers of our society, we see today's working class, the rich spiritual world of the Soviet man, his best qualities – integrity, honesty, and depth of feeling"* (Bauman, 1980: 47).

Russian film critic Yevgeny Nefedov believes that *"the story about the search for eternal female happiness by three friends, gets a very, say, specific sound in specific historical and social conditions. Menshov and screenwriter Valentin Chernykh have come to recreate the atmosphere of the recent past (only twenty years have passed, and it seems – a whole eternity!) with a fair share of irony, with elements, in essence, of postmodernist aesthetics"* (Nefedov, 2014).

Well, one way or another, but *Moscow Does Not Believe in Tears* still remains one of the most popular and beloved films by Russian viewers today.

Leonid Gaidai became a record-breaker in the number of films that made it to the 300 most box office films of the USSR era.

Today Leonid Gaidai's parody comedy *Diamond Hand* (1969) is an undeniable classic of Russian cinema. However, after the triumphant release of this film (76.7 million viewers in the first year of the distribution and the final third place in the list of the most box office Soviet films) "critics began to attack the director, reproaching the master in the absence of deep social problems" (Volkov, Miloserdova, 2010: 111).

Here is a typical example of this kind of criticism from the standpoint of "socialist realism": "there is little point in this unrestrainedly funny film. On the other hand, there are tricks. There are many, many old tricks designed for viewers of not very high intellectual level. Who's the movie about? The smugglers? But they look so miserable and primitive in comedy that they can be ignored. About domestic incinerators and women of life? But it's like they got off the cartoons from fifteen years ago. The film is about the extraordinary adventures of a humble accountant... If the positive characters of the film were opposed by expressive negative characters, if their collision drew our attention to some moral conflicts of time, if we saw in the comedy of the modern villain, in some new, previously unnoticed appearance. "Diamond Hand" not only did not discover anything new, she and our previous shortcomings so kindly depicted" (Young Communard, 1969).

However, not all critics of those times treated the *Diamond Hand* so negatively. Delighted review of this film wrote, for example, D. Pisarevsky, claiming that *Diamond Hand* has "nice experiment of the genres' synthesis. The colorful and wide-screen movie ... turned out to be sharp and entertaining, funny and ironic. ... the film is staged funny, mischievous, at a rapid pace. It literally stuns a cascade of plot surprises, comedy tricks, witty lines" (Pisarevsky, 1970: 58).

Already in post-Soviet times, S. Kudryavtsev reasonably noted that Leonid Gaidai himself had a "diamond hand" – and he, like the king Midas, turned almost everything he touched into gold. In America, he would have been a multimillionaire like Stephen Spielberg during his lifetime – thanks to his comedies, which brought the Soviet cinema a fortune. The audience in Soviet cinemas on Gaidai's films was about 600 million people" (Kudravtsev, 2006).

In addition, S. Kudravtsev, followed by D. Howard (Howard, 2016), made it clear that the parody of *Diamond Hand* is heavily influenced by the stereotypes of James Bond movies...

E. Nefedov, in my opinion, with reason argues that the *Diamond Hand* helped a multimillion audience, laughing until it fell, to get rid of "the legacy of the past, of countless complexes, in what sometimes were ashamed to admit even to themselves. Be it the latent craving for forbidden eroticism ..., fears an songs, easily read in an allegorical key" (Nefedov, 2006).

It is well known that *Diamond Hand*, which is fantastically popular in the USSR and in present-day Russia, turned out to be a "tough nut" for foreigners. This is exactly what D. Gorelov notes: "It has long been noticed that Gaidai can only please his compatriot. Come and explain to someone else what is "you'd better come to us" or "you lived on one salary". The phrase "Russo touristo – oblico morale" can not only be explained, but also clearly translated. The very story of a hard layman who firmly endured the temptation of the yellow devil, coca-cola and nacreous buttons, bent, but not broken by the green snake, was absolutely international ... Phenomenatically scrutinized, sensitive to the mass phobias of developed mankind Gaidai considered it possible to adapt the plot "on a fairy tale visit" to the hermetic Soviet society" (Gorelov, 2018).

As a result, having entered the Soviet and Russian life with his winged phrases, as a truly ironic encyclopedia of Soviet life, *Diamond Hand* forever remained in the "golden collection" of Soviet/Russian cinema...

Comedy *Caucasian Captive* (1967) by Leonid Gaidai was also a phenomenal success: this comedy was watched by 76.5 million viewers in its first distribution year (fourth most popular among all Soviet films), hundreds of millions of people watched it in the following decades...

This eccentric comedy was very warmly welcomed by Soviet film critics. For example, Mikhail Kuznetsov (1914–1980) praised it in the most popular film magazine – *Soviet screen* (Kuznetsov, 1967).

Approval review was awarded to the *Caucasian Captive* and a theoretical magazine *Cinema Art*, although the film critic Mark Zak (1929–2011) added a drop of tar: "The film was lucky – and

*fair – in the audience and critics. Other reviews were like toasts, exclamation points, collided like glasses... A sense of humor should protect the authors from excessive praise" (Zak, 1967: 85).*

Today, *"by the number of phrases that have become winged, the "Caucasian Captive" can only compete with "Diamond Hand". ... They became part of our everyday life, and meanwhile the authors of the script had to fight for them, for the characters, and for many plot collisions" (Mikhailova, 2012).*

Think for yourself: on a plot of *Caucasian Captive* the head of Soviet region, member of the Communist Party comrade Saahov (brilliant role of Vladimir Etush!) not only steals the young nice girl, but also forcibly sends to "mental asylum" of the "dissident" student! Imagine for a moment that the same plot falls into the hands of Hollywood propagandists era of "cold war" and decided in the genre of denunciation drama!

But Gaidai didn't shoot his film in Hollywood, and *"the trials of a conscientious, smart and responsive young intellectual are really funny, built, of course, on sparkling gags and situations close to anecdotal absurdity" (Nefedov, 2006).*

One can agree that *"the stereotype of Gaidai's films as a set of primarily eccentric tricks and tricks designed for the "healthy laughter" of not very demanding audiences has not yet been fully overcome. But this is not the case. In Gaidai's comedies, which corresponded to the people's understanding of humor, the viewer also caught a more serious, bitter-ironic meaning" (Volkov, Miloserdova, 2010: 111).*

The attentive viewer saw that in the *Caucasian Captive* carnival festive ridicule exposed features of the system that are (supposedly) going back in time; the protagonist in various forms bears a childish eccentric origin (Margolit, 2012: 446).

At the same time, now, in uncensored times, we can say that Leonid Gaidai's game was often played on the verge of foul: in the *Caucasian Captive* – the young girl *"was dancing a bourgeois twist alien to Soviet culture, running around in tights and a man's shirt – the top of provocative eroticism! ... And Gaidai's similar liberties got away with it. In "Diamond Hand" there was a striptease scene, the beauty of which, by the way, is not in the nude, but in the line "It's not my fault!", borrowed from "Resurrection" of Leo Tolstoy. Thus, the director expanded the audience capable of enjoying his humor – unprepared viewer did not notice postmodernism, and picky intellectuals could enjoy an individual approach. Many colleagues considered Gaidai a master of "commercial" and folk art, not "high" art. And his sense of comic every time turned out to be much more complicated than one might think" (Moskvitin, 2013).*

*Operation "Y"* (1965) – also one of the most box office films of Leonid Gaidai: in the first distribution year, this film gathered 70 million audience (seventh place in box office in the USSR).

The Soviet film critics also met *Operation "Y"* with great enthusiasm, as finally "comedy as if shaken off the fatigue acquired during the years of hard sitting in a society of disinterested people, straightened out the faded members, wanted to check – is it not older, has not lost strength. It turned out that she hadn't gotten old, hadn't lost her strength. She can shake old and demonstrate a cascade of dizzying tricks, but at the same time perfectly orientated in modern interiors" (Khlopyankina, 1966: 100).

In post-Soviet times, Leonid Gaidai's work was already interpreted culturally. A. Prokhorov reasonably argued that *"Gaidai offered the viewer fundamentally new comic masks, which, unlike fairytale characters, reflected in their grotesque form modern popular culture, the life of a Soviet street" (Prokhorov, 2012: 233), "and here he got to the very point – his film was thus a collective antidepressant without any side effects" (Dobrotvorsky, 1996).*

Leonid Gaidai's work is universal, his best films are still admired today by audiences and film critics alike. S. Dobrotvorsky once compared Gaidai with Alfred Hitchcock. The comparison is bold, but, in my opinion, true – both these great cinematographers, in fact, treated cinema *"not as a piece of life, but as a piece of cake. Only such, quite cynical attitude can give rise to an inescapable "sweetness" of cinema, increased gaming tone and technical makeup of the image as unconditional and reliable" (Dobrotvorsky, 1996).*

*Ivan Vasilyevich changes his profession* (1973) – freestyle screening Bulgakov's satirical comedy in the enchanting direction of Leonid Gaidai in the first year of the distribution attracted 60.7 million viewers (17th place by attendance among all Soviet films) and immediately caused heated debate among film critics.

In the Soviet official paper *Pravda*, the film was modestly praised, but they also noted that L. Gaidai "sometimes has the bad taste. For example, a woman takes off her wig and it turns out... bald. Is that funny? It could be. But it's kind of unattractive" (Kozhukhova, 1973: 4).

But in general, film critics were united in their positive assessment of the film (Bogomolov, 1973: 7–8; Klado, 1973: 4; Rybak, 1973: 20; Zorky, 1974: 78–79). The film critic M. Kuznetsov (1914–1980), for example, noted that comedy is not only funny, it is still smart, and spicy (Kuznetsov, 1973: 2).

E. Gromov (1931–2005) stressed that Leonid Gaidai "caustically ridiculed swagger and bureaucracy, impudence and vanity, selfishness and stupidity" (Gromov, 1973: 8).

The well-known film critic Victor Demin (1937–1993) was also very favourable to this comedy: "Today our film comedy cannot boast a lot of luck... On this disturbing background L. Gaidai's comedy joke is unconditional and remarkable luck" (Demin, 1975: 81). "A fantastic machine, which was invented by our old friend Shurik (A. Demyanenko), of course, is not a time machine. It, a parody machine, the comparison of times, their grass transmission through each other, has only one purpose – to learn in a familiar stranger, in the usual – nonsense" (Demin, 1973: 13).

Of course, in those years, Soviet film critics in their articles could not marry the "red flags" of censorship and wrote about the satirical hints of the film by L. Gaidai very carefully.

It was only in the 21st century that E. Nefedov drew the reader's attention to the fact that "Ivan Vasilyevich changes his profession" – "the film, which serves as a true encyclopedia of Soviet life in the period of the beginning of the so-called 'stagnation', a treasure trove of winged phrases and characteristic situations, itself became an integral part of the cultural context. ... The director also has time to gloat over the research of other artists who built global concepts on historical material, such as Eisenstein, whose ingenious creation about "Ivan the Terrible" ... is gracefully parodied" (Nefedov, 2006).

It is curious that "in the USA this comedy is known mainly under the headings "Ivan Vasilyevich: Back to the Future" and "Ivan the Terrible: Back to the Future". And retrospectively, the film is indeed perceived as the forerunner of Zemeckis' extravaganza... And it can be said with a clear conscience that Soviet filmmakers have managed to shut up their Western colleagues by the belt with their "unscientific-fiction, not quite realistic and not strictly historical film" (as it is said in the credits) – playful and easy! (Nefedov, 2006).

Another comedy by Leonid Gaidai – *Sportloto-82* (1982) in the first distribution year watched 55.2 million viewers.

Soviet film critics, previously, with great enthusiasm supported the best works of Leonid Gaidai (*Operation "Y"*, *Caucasian Captive*, *Diamond Hand*), met the comedy *Sportloto-82* very sour, reproaching her for the secondary: "Of course, you feel some joy – from the very process of recognizing what you see. But what I laughed at in other films, it does not seem funny anymore ... But here, just a little familiar – the plot, characters, tricks. Maybe that's what Gaidai intended – to make a mockery about his own comedies?" (Kryuchkov, 1982).

Curiously, many today's viewers also agree with this opinion of the film critics (here, too, the comments published on the cinema-theatre.ru portal):

– "The film is significant for Gaidai. Of course, it is already "extinct" here. His zenith of creativity remained in the 1960s and 1970s. ... All the heroes and tricks from early Gaidai. But the young man here is boring and squeezed. ... Racing on a motorcycle is weaker than racing in the "Caucasian Captive". And the whole film is no longer laughing, as in "Operation "Y", for example" (Anonym).

– "Perhaps one of the few films of Gaidai, which I frankly did not like. It didn't seem to me. I don't want to offend the fans of this film" (Inna).

There are, of course, softer reviews from the audience:

– "Fading Gaidai. Of course, despite the strong cast, this film is inferior to the masterpieces of young Gaidai. But, after 25 years, the film looks different. You don't notice imperfections and playful episodes, you take pity on nature and naive actions of heroes of long gone time" (Alla).

However, even today, this movie has a lot of fans:

– "Gaidai is a talent. ... Now there are no such and will not be anymore. Thousands of viewers rode their films with laughter. And funny, funny, and relaxing. And it's nice to watch. What about "Sportslotto 82"? Well, that's beautiful. Who doesn't like it, don't watch it. Do not spoil the mood of other connoisseurs of the best of the best" (Alexei).

– *"Sportloto–82" is for me the most delicate Gaidai comedy. Summer, soft, no evil satirical kicks, no explosions of laughter, but with a charm*" (D. Jump).

Interestingly, the movie *Wedding in Malinovka* (1967) became a real hit of distribution, overtaking even *"Operation "Y"* and *"Amphibian Man"*: 74.6 million viewers in the first distribution year and fifth place in popularity among all Soviet films.

It is not so easy to understand the reason for this super–popularity. In Soviet times, it was accepted to be explained by light comedy genre, fun music and bright acting.

In the post–Soviet period, Western film studies put forward a version of the success of "colonial–style cinematography," which allowed Russian viewers to laugh at Ukrainian people, so, they say, and phrases in Ukrainian in *Wedding in Malinovka* were pronounced by negative characters (Pressitch, 2013: 83–91). It should be noted here that there is practically no real Ukrainian language in this film: it is the so–called South Russian dialect...

The Russian film critic D. Gorelov as the main reason of success of *Weddings in Malinovka* emphasized a kind of following of the authors of the film Gogol's fairy tales precepts (Gorelov, 2018). I agree with D. Gorelov that, despite many boring and instructive, ideologically mature Soviet dramas about the Civil War, B. Alexandrov's operetta, which formed the basis of the scenario *Wedding in Malinovka*, gave operational space for the folklore show (Gorelov, 2018).

Yes, the civil war in *Wedding in Malinovka*, in fact, was turned into a fervent banter full of folkloric comedy and melodramatic motifs. But Soviet censorship was very selective and sometimes unpredictable. Solved in the grotesque comedy genre *Intervention* (1967) was sent to the shelf, and "ideologically correct" folk operetta *Wedding in Malinovka* started marching triumphantly on the screens of Soviet urban and rural cinemas.

Sixth place in the list of the most box office Soviet films was taken by *Crew* (1980) by Alexander Mitta, who successfully synthesized the genres of melodrama and film crash. In the first distribution year, this film was seen by 71 million viewers.

In those days, film critic Andrei Plakhov, reflecting on the reasons for the success of this spectacular film, wrote that *Crew* – is *"heroic adventure film. It openly opposes those Western pictures, where the total fear, the disunity of people at the time of disasters, asserted the weakness and lowness of human nature. But he also argues with the model of the superhuman hero, with the vulgar neo–romanticism of the James Bond's type"* (Plakhov, 1980: 75).

Having recognized this kind of merits of the film, Plakhov immediately chewed it, relying on the high moral and ideological norms of Soviet society: *"The fascination of action sometimes still borders on selfish entertainment. The scale of the shooting – with calculated gigantomania. ... no, no, the taste of the vulgar "strawberry" is slipping. ... As experience has shown, neither genre–thematic features nor emphasis on spectacle do not in themselves ensure high ideological quality and genuine artisticity"* (Plakhov, 1980: 79).

But most likely, it was precisely what in 1980 caused the condemnation of A. Plahov, in fact, was an additional attraction for the mass success of the film, to such an extent that it retained its popularity among the audience that 35 years later director Nikolai Lebedev decided to make his remake.

Film critic Elena Stishova met the new *Crew* (2016) very positively: *"Nikolai Lebedev, who since childhood dreamed of retelling his favorite movie "Crew", reacted sensitively to changes in society. As a result, we received a super–technological product, shot at the highest level of modern visual sorcery. ... I am writing about the new work of Nikolai Lebedev, respecting his upward professionalism and rare romanticism to this day. I see the director's attempts to balance the powerful spectator potential of the thriller, that is, the super picture, human history. I especially appreciate the director's message that heroism and self–sacrifice are not valued today in a society that is locked in profits and income"* (Stishova, 2016).

However, not all Russian film critics agreed with this assessment. For example, Nina Tsyrukun was convinced that *"apart from the spectacular attraction of the second part, Mitta bribed with an overture of vitality and, at the same time, the non–triviality of the personal problems of his characters. Lebedev is guided by the pattern of today's Hollywood catastrophic action. Therefore, his personal stories are minimized and predictable in principle. Let it be so, but the problem is that it has nothing to do with the canon anymore: with the clumsiness and unreliability of the corresponding scenes, which it would be better not to have at all"* (Tsyrukun, 2016).

Anyway, Russian viewers of the XXI century met the new "Crew" is not bad: it has become one of the most box office films of the post–Soviet period.

Vladimir Basov's controversial film *Shield and Sword* (1968) was viewed by 68.3 million viewers in its first distribution year (eighth place in the list of the most box office films of the USSR).

The authors of the film from the first shots of the film made it clear that they do not pretend to document the accuracy of the narrative, and immersed the audience in the element of adventure of the Soviet scout in the enemy rear.

In this regard, the magazine *Cinema Art* reproached that "many events – as they look in the film – come into conflict with historical reality, with the principles and originality of intelligence" (Gubernatorov, 1968: 12).

Victor Revich noted that "it is not uncommon for authors to put their heroes in situations that are obviously improbable. It is badly believed that in wartime Germany a Soviet plane could have easily landed and taken off, that clandestine groups were operating there, capturing prisons and trains in broad daylight, that a thoroughly legalized Soviet intelligence officer took an open part in these raids, that in those places it was possible to "spread" among the population a whole echelon of children taken out of concentration camps" (Revich, 1969: 141).

Russian film critics of the XXI century referred to the *Shield and Sword* much softer. Irina Graschenkova, for example, to the merits of the film reasonably attributed the fact that the actors in it "did not look like" ruffled Germans and, perhaps, for the first time in a few years before the famous *Seventeen Moments of Spring*, played a clever, strong opponent (Graschenkova, 2010: 61). A similar positive evaluation of the *Shield and Sword* was characteristic of A. Muradov (Muradov, 2017: 400–417) and A. Muradyan (Muradyan, 2018).

However, the majority of Russian viewers today do not care as much as the *Shield and Sword* shows the events of the war years. The spectators are attracted by the bright talent of young at that time Stanislav Lyubshin and Oleg Yankovsky, Alla Demidova and Valentina Titova. And someone continues to sing their favorite melody, written for the film by Veniamin Basner...

In fairness, it should be noted that if the detective series *Seventeen Moments of Spring* (1973) would have been filmed for cinemas and stacked on the meter in the same 4 series as the *Shield and Sword*, the *Seventeen Moments...* would undoubtedly be among the most box office Soviet films.

Film critic Victor Demin was right: the reason of the extraordinary popularity of *Seventeen Moments of Spring*, "was the drama of the revealed secrets. The most hidden floor of the Nazi state machine, the wheels and screws of the Reich's behind-the-scenes mechanism, the secrets of the imperial office, the underground bunkers of the Gestapo – everything suddenly opened up before our eyes. ...What is it? There are people there. Disappeared by the Nazi order. Used to trust "the system" more than themselves. But still people, not monsters" (Demin, 1973).

Of course, V. Demin saw the shortcomings of this film, drawing the attention of readers to the fact that "it's a shame that the detective rules of the game cripple this serious layer of role, and the same Isaev in other episodes looks in the plot of the most naive yellow novice, then forgetting about the fingerprints, then playing the above-mentioned masquerade with an overhead mustache" (Demin, 1973).

Of course, the Soviet film critics of those years could not afford to write about the fact that the Nazi system shown in *Moments...* could have been interpreted by a perceptive part of the audience as a metaphor for the Soviet Communist party and bureaucratic machine, but this attraction, of course, also should not be discounted for the reasons for the popularity of the film...

Eastern *Elusive Avengers* (1967) in the first distribution year saw 54.5 million viewers (twenty-eighth place in the list of the most box office films of the USSR). The sequel to this story titled *New Adventures of the Elusive* (1969) saw 12 million more viewers in its first distribution year (66.2 million and ninth place in the list of the most box office films of the USSR).

Both films were once quite positively received by the Soviet film critics. However, commending the *Elusive Avengers* for the fact that "from the first seconds of the young heroes in the action, tense, resilient" (Shcherbakov, 1967: 59), Konstantin Shcherbakov drew the attention of readers that "tightening the action, stopping the lively rhythm of the film occur somewhere in the middle of the action. The tempo is slowed down, the happily found combination of irony and gravity, game and reality is lost. There are scenes heavy, boring" (Shcherbakov, 1967: 60).

In the post-Soviet period, Y. Filimonov, in my opinion, quite reasonably argued that "not by historical reliability, but by the romantic elevation of the legend and at the same time by the reckless joking joke attracted the first part of the trilogy. ... the appearance of the "Elusive

*Avengers*" was clear evidence that the events of the revolution and the civil war were losing the content of a living historical document, and ... turned into folklore like a epic" (Filimonov, 2010: 225).

The same Y. Filimonov – already in relation to the film *New Adventures of the Elusive* – wrote as follows: "It is no longer teenagers, but young people ... begin to act not spontaneously improvised, not on their own initiative, and received the task. They are not demiurges of their own legend, but functionaries" (Filimonov, 2010: 225).

At the same time, none of the film critics – neither in the 1960s nor later – paid any attention to the fact that the underage heroic personage of the *Elusive Avengers* were turned, by the will of their dashing authors, into ruthless functionaries of the sharp story genre, ready to destroy even their peers. What is the scene when red children kill a young boy from the enemy side... In terms of unconditional justification of the so-called "revolutionary violence", the authors of *Elusive Avengers* were in step with the children's and youth "historic-revolutionary" cinema era of the 1920s – 1930s, where "right-communist" children would kill their enemies right and left...

A parody film *Crown of the Russian Empire, or Elusive Again* (1973) in the first distribution year receive 60.8 million viewers (sixteenth place in the list of the most box office films of the USSR).

Meanwhile, critics of this seemingly obvious parody for some reason not felt.

For example, worried by the spoiled authors of the *Crown*... positive images of young Reds, a famous Soviet film critic Y. Bogomolov wrote: "The authors can embrace children as much as they want, but they are not children themselves. They themselves know as well as their critics what is stupid in their picture. And the way the crown is missing is stupid. And the way it was sought is ridiculous. And the way Ksanka ran a train on a handcar... And the way the staff captain blew up the fuel tank over her ear, and she didn't even drive. ... Besides, the youngest and most gullible viewer will really take the film as a romantic story about the brave Chekists. The more obvious is the moral damage that this picture can cause" (Bogomolov, 1972: 4).

L. Likhodeev also reasoned in about the same spirit: "For example, the bulls are everywhere. And the fact that he – the bulls, only emphasizes the failure of the picture. The same can be said about other glorious artists invited to the film" (Likhodeev, 1972: 27).

It is interesting that today of the entire trilogy about the "Elusive" it is the *Crown of the Russian Empire*, in my opinion, looks better than the other two parts: here the authors have finally turned their history from the semblance of a "revolutionary romantic" western into a bumpy parody spectacle, not at all trying to somehow get caught up in the likelihood.

The war drama of *And the dawns here are quiet...* (1972) in the first distribution year received 66 million viewers (tenth place among all movies in the USSR).

Screening the famous novel by Boris Vasilyev *And the dawns here are quiet...* Stanislav Rostotsky decided to play on the contrast of black and white military everyday life of a small squad of military girls, who came into battle with the Nazis, and colorful memories of girls about their pre-war past. The traditional theme of folk heroism was organically combined in the film with the theme of the unnaturalness of war, which ended in the death of the heroines who had just started to live.

The director managed to create a well-coordinated acting ensemble, consisting mainly of debutantes, and to reveal in some detail the characters of the main characters. Especially bright and dramatic was the scene of the death of the main heroine, in the last minutes of her life singing the verses of an ancient romance...

Against the backdrop of countless action movies about all-victorious military scouts paratroopers and large-scale military movie epics such as *Liberation* film *And the dawns here are quiet...* seemed in the early 1970's almost a standard of truthful reflection of the events of war days. But at the same time, was on the "shelf" Alexei German film *Check on the Roads*, which showed the war more rigidly...

Film critics in the 1970s met *And the dawns here are quiet...* very warm, emphasizing the drama and emotional impact of his best scenes. But Lev Anninsky (1934–2019), in my opinion, rightly noted the poster of color episodes of the film: "I'm closer to another: black and white, lead through the forest of the forty-second year, and the cry of Vaskov, who alone circled the forest, shooting and hiding, leading the Nazis behind him" (Anninsky, 1973: 33).



Vadim Sokolov came to similar conclusions. Highly appreciating the humanism and truth of the film's characters, he believed that he was *"harmed by the straightforward, frankly edifying framework that connects this wartime story with the tourism of today's youth"* (Sokolov, 1972: 4).

In 2015, a rather tactful remake of the film was done by director Renat Davletyarov, but, of course, to gather a multimillion audience new *And the dawns here are quiet...* could not ...

Fantastic *Amphibian Man* (1961), made by directors G. Kazansky (1910–1983) and V. Chebotaryov (1921–2010) was a huge success with the audience: 65.5 million viewers (eleventh place among all USSR films).

Contrary to the success of the film with millions of viewers, Soviet film critics met *Amphibian Man* hostile.

For example, film critic Andrei Zorky (1935–2006) wrote: *"Instead of the living elements of the ocean, the lord and captive of which was Ichthyander – a kind of unthinkable beauty of the sea, where floating Ichthyander and Guttierre, dressed in spectacular costumes, reminiscent of silver wrappers from chocolates. Well, and the actors' play is in harmony with this motley spectacle. It is impossible without irony to look at M. Kozakov (Pedro Zurita) playing something extremely negative and extremely nonexistent on earth, at V. Davydov (Olsen), who has to embody the mysterious image of a persecuted journalist"* (Zorky, 1962).

Another famous media critic of those years, Stanislav Rassadin (1935–2012), was in complete agreement with Andrei Zorky, assuring that even a feuilleton could have been written about the *Amphibian Man* – there are too many elementary overlays and the most uncomplicated banalities. ... Underwater shooting is really impeccable, ... but the falsity of the whole figurative system of the film, its lightweight beauty set up for a frivolous perception of everything that is done on the screen, – even something to watch, something to admire. Still, even the most remarkable technical innovations are not enough to create a work of art" (Rassadin, 1962: 7).

Another famous Soviet literary and film critic Boris Galanov (1914–2000) was convinced that *"the success of the quite craft film "Amphibian Man", a film in which there is neither real beauty nor good taste, but there is a lot of beauty and tastelessness, causes not only sadness and annoyance. This success makes us think about the fate of the genre"* (Galanov, 1962: 8).

The verdict of Victor Revich (1929–1997) was no less sharp: *"What is the novel by A. Belyaev about? About the tragedy of Ichthyander, about the collapse of the illusions of a single scientist in a society of businessmen and traders. And what are the film's ideas? The political ones are reduced to depressing straightforwardness, the artistic ones to melodramatic love triangle and tasteless bungee walks of Ichthyander on roofs"* (Revich, 1968: 83).

Here it is – a typical in all its glory extra-genre approach of ideologized socialist film criticism, when exotic folklore and fairy-tale plot, mixed with bright melodramatic history, requires class-political conclusions!

As D. Gorelov correctly noted, the *Amphibian Man* became "the first super blockbuster of the post-Stalin era. Such a collapse of the cinema network has never seen ... It happened to a competent producer to see the ocean of gold that brought the film about amphibian ... But Chebotarev and Kazansky lived in a wild, ugly, ruthless world of "freedom, equality and brotherhood", where profit is nothing, and piece art is not to court. ... Criticism chose them for their lightness and attractiveness in the holy theme of the fight against capital..." (Gorelov, 2001).

Film historian and director Oleg Kovalov believes that *"the through inner theme of the art of the Soviet thaw ... was the study of the dramatic, if not tragic, fate of the idealist – the morally perfect man, who was pleased to appear in an imperfect and immoral world. The film "Amphibian Man", filmed in the genre of fantastic extravaganza, in its own way and most unexpectedly expressed this leading motive of Soviet art in the late 1950s – early 1960s"* (Kovalov, 2014: 7–8).

One way or another, but the *Amphibian Man*, with his humanist concept and his time-consonant reflections on the country of the free (internally free, which the filmmakers could not directly tell us about), on the responsibility for human life and his destiny, became one of the symbols of the brief thaw era that has just begun. And, of course, the film *Amphibian Man* (1961) became one of the first swallows of the genre of "ecological fiction" of the Russian screen. In a very spectacular form here was stated the theme of responsibility of the scientist for his discoveries.

The comedy *Gentlemen of Fortune* (1971) only for the first distribution year received 65 million viewers (twelfth place among all movies of the USSR).

Today, this funny eccentric comedy, filmed in Gaidai's key, remains among the most favorite entertainment films of all Russian generations of viewers.

However, in the distribution year of *Gentlemen of Fortune* Soviet magazine *Cinema Art* published a scathing review of severe film critic Michael Bleiman (1904–1973). The article was simply devastating: the writers, the director, and almost all actors were scolded. The final verdict in Mikhail Bleiman's review was as follows: *"I am not going to deny the director's right to stage a film using eccentric absurdity, emphasizing incredibly funny situations, comic behavior and even the funny appearance of actors. It's also a shame that the whole film is on the level of this sort of gags. ... the price of what is caused in "Gentlemen of Fortune" the response of the audience is small: indulgence of bad taste has not yet helped anyone to win the right to the respect of the audience and critics"* (Bleiman, 1972: 66, 71).

True, film critic Tatiana Khloplyankina (1937–1993) in his review, published in *Soviet Screen*, on the contrary, praised the actors and eventually decided that *Gentlemen of Fortune* is to us as a rare and welcome guest (Khloplyankina, 1972: 5).

Today, once again, reviewing the *Gentlemen of Fortune*, I can probably agree with E. Nefedov: this comedy became *"also a kind of panorama of Soviet life, acquainting with the specifics of life of people "from Moscow to the outskirts" ... In the neat strokes, bright little sketches (kindergarten, a game on clothing with an amateur chess player...), mocking aphoristic lines, instantly entered the folk vocabulary, it was possible to express much more than in other large-scale films, originally aimed at capturing the lacuna-free entourage of the era"* (Nefedov, 2006).

The romantic melodrama of Gypsy life *Tabor Goes into the Sky* (1976) in the first distribution year received 65 million viewers (thirteenth place among all Soviet films).

Curiously, this film was not a frequent example of how the box office champion is positively assessed as a viewer, there and film critics. In fact, this *"vivid, expressively told story on an eternal theme – the power of human passions – has earned the love of the audience and the favor of the cinematic public"* (Kuzmina, 2010: 273).

In the year of this release, film critic Alexander Lipkov (1936–2007) wrote in the *Cinema Art* magazine: *"Emil Lotyanu, whose former films cannot be imagined without festive brightness, without a romantic elevation of feelings, is here in his element. ... what in the films of another director might seem excessive, experienced, for Lotyanu is a natural necessity. ... I am happy to congratulate Emil Lotyanu on his success"* (Lipkov, 1976: 48–49, 54).

The reviewer of *Soviet Screen* Tatiana Ivanova also agreed with the opinion of A. Lipkov: *"How tense, how precisely calculated and fearlessly maintained the romantic concept ... This is a story about the rapid, fatal, doomed confrontation of two implacable proud hearts. It is a praise to freedom, which, like the sweetest wine, drinks the human soul"* (Ivanova, 1976: 2).

And today's viewers still love this most famous film poet Emil Lotyanu: *"A masterpiece of national cinema! One of my favorite movies. Svetlana Toma is gorgeous in the role of Rada, it is certainly her best role. The music is wonderful, all actors are very good"* (Xenia), *"The film, of course, chic"* (Letha), *"My God, how talented this film was filmed, such juicy colors, picturesque views of the Carpathians, as much as I look, and still do not get bored!"* (Serena).

Only in the first distribution year *Kalina Red* (1974) received 62.5 million viewers (fourteenth place among all films of the USSR). Perhaps only this famous film by Vasily Shukshin was equally highly appreciated by both film critics and mass audiences. At the same time, both in the 1970s and today.

Georgy Kapralov (1921–2010), a film critic, was right: *"In a different interpretation, the story of "Kalina Red" could have become both an ordinary criminal chronicle and a cheap melodrama. Shukshin elevates it to the height of moral–philosophical reflection on life, its true and false values"* (Kapralov, 1976: 76).

In *Kalina Red*, indeed, *"mixed up such seemingly heterogeneous qualities as pathos and the cruelty of the author's gaze, fine hearing and taste for an aphoristically bright word, for a joke, a mild grin and bad irony, sentimentality and anger – the anger of a fierce grin, fists shrinking"* (Levshina, 1975: 6).

Konstantin Rudnitsky (1920–1988) in his voluminous analytical review, published in the *Cinema Art* wrote that *"the blow that fate and the author are giving us in the finals... is painful and heavy. But he pushes all the content of the film to a new height of uncompromising reflection"*

on the moral image of a man who is so easy to distort and misrepresent, and who is so unimaginably difficult to restore the former integrity and authenticity" (Rudnitsky, 1974: 50–51).

In post-Soviet times, a well-known cultural anthropologist and film expert Neya Zorkaya drew attention to the fact that the structure of *Kalyna Red* "is a path, that is, bipartite, when both meanings are simultaneously, inseparably and coherently realized at once: both literal and allegorical. In the story of the thief released from prison and murdered by his former comrades, another tragedy is read – the tragedy of escaping, in which the final questions of human existence are raised: about duty, faith and disbelief, about life and death. The language of the painting is full of Christian symbols, even though the author of this symbolism did not specifically think: fish (the symbol of Christ), white birds and black ... It is no longer Aesopian language, but rather a system of forced and possibly voluntary silences. And now, without the help of Aesop, we can say that before us is a work of religious art, ascending in its distant origin to the gospel story of the prudent robber" (Zorkaya, 1998).

And how often, alas, it happens in life only afterwards, "when Shukshin died, everybody understood that the death of Yegor Prokudin at the end of the film was in a kind of prophetic – Vasily Makarovich did not like the death of the main character in the frame, he considered it too much pressure on the viewer, but he could not even kill his hero. And already post-factum, after the triumphant success of *"Kalyna Red"*, to his grave came many of the old enemies, including director Stanislav Rostotsky. It was he who, together with Tatiana Lioznova and Grigory Britikov closed the unrealized *"Stepan Razin"* at the stage of development at Gorky Studio" (Afanasyev, 2019).

In 2019, the restored *Kalina Red* was shown at the Venice Film Festival and this show was one of the brightest events of this world forum.

The comedy *Afonja* (1975) was watched by 62.2 million viewers (fifteenth place among all USSR films).

*Afonja* is the most box office film of the remarkable director Georgy Danelia. True, there is no lyrical charm of the film *I'm Walking in Moscow*, the wise irony and philosophical depth of *Autumn Marathon...* But there are brilliant acting works by Leonid Kuravlev and Yevgeny Leonov and mocking satirical fairy tale with a happy ending. Leonid Kuravlev plays the charming boor who feels in the mismanagement of Soviet "developed socialism" as a fish in water. This modern "proletarian" who enjoys his power over ordinary people who find themselves in a desperate situation because of leaking pipes, sinks and toilets... At one time, film critics rebuked the director that he (instead of making the final satirical verdict) sent him in the final romantic love in the image of the angelic heroine. But so the fairy tale is the same, so that the good sorceress can always please the hapless Ivanushka, who drank the drivers from the well Baba Yaga...

Some critics of the Soviet era tried to integrate *Afonja* into a strict socialist edifying series, arguing that the authors "created a character that bears the features of a social conflict affecting one of the most pressing problems of modern society – responsibility, duty to it" (Ignatieva, 1975: 53).

Film critic Peter Shepotinnik went even further here: "The world of *Afonja* and his entourage was created by G. Danelia so visibly, so vividly and convincingly that we are entitled to demand from the authors an answer to the question: can *Afonja* find the strength to overcome himself in order to become human? But this question, in my opinion, was asked by the authors not acutely enough. ...because Danelia herself showed us how terrible such a person is. ... But he has to overcome a much farther distance on the road to Afanasy than that sudden revival, the truthfulness of which should have been justified, but, in my opinion, is not justified by the lyricism of the film" (Shepotinnik, 1976: 67).

The film critic Yuri Bogomolov expressed himself more gracefully in this regard, arguing that in this film "the comic intonation is perceived as an apologizing intonation for its too precise and truthful character" (Bogomolov, 1975: 3).

However, on the whole, Y. Bogomolov assessed the work of Danelia positively: "*Afonja*" is a good comedy, more interesting than many. Here you can see the real life texture, the picture is inhabited by living people, aptly captured and accurately generalized, there are excellent acting works. ... G. Danelia's artistic principle is to show how life, taken in its natural movement, turns into a comedy" (Bogomolov, 1975: 2).

Much freer post-Soviet film critics are sure that "the success of *"Afonja"* was a social phenomenon equal to the boom of neo-realism" (Gorelov, 2018), and in this film, comedy seemed to cover the anxious line of the author's "moral anxiety" (Nefedov, 2015).

Melodrama *Stepmother* (1973) only in the first distribution year received almost 60 million viewers (eighteenth place among all Soviet films).

Metropolitan filmmakers almost did not notice the *Stepmother* on his film horizon (one exception was an article by T. Khlopyankina in *Soviet Screen*). But provincial reviewers have already then estimated the film differently: *"I saw the touched faces of people leaving the cinema theater. The film avoided sweets, although the material, like no other, most of all had to it. But the creative team very accurately assessed the danger posed by the components of melodrama in the overall motif of the film and therefore achieved much more valuable than mere shudder"* (Kim, 1973).

Already in the XXI century, Russian film critics were able to understand the emotional appeal of this melodrama: *"An old teacher wisely reminded that even a plant, not to wither and bloom, it takes time and heat. In translation into the language of human relations – requires patience and love, love and patience. It is necessary to see the face of the heroine, sad, crying, but enlightened at the moment when before a brief Light calls her "mother" ... The strongest, indelible impression!"* (Nefedov, 2017).

And film historian and critic Sergei Kudryavtsev suggested that *"to some extent, such a stormy reaction of the audience in the same year both to "Kalina Red" about a criminal who remembers his mother and conscience, and to "Stepmother" about a woman who tried to love someone else's daughter more than her own children, testifies to the fact that in the depths of people's consciousness ... there is still hope: none of us is a "stranger among our own"*. (Kudryavtsev, 2007).

The comedy *Office Romance* (1978) by Eldar Ryazanov only in the first distribution received 58.4 million viewers (nineteenth place among all movies of the USSR). His Russian remake entitled *Office Romance. Our Time* (2011), of course, could not count on such a huge audience, but it starred the current president of Ukraine Vladimir Zelensky.

Soviet film critics accepted the *Office Romance* warmly. For example, Victor Bozhovich in the *Soviet Screen* wrote that *"our meeting with a comedy, marked by explosions of laughter and touched tears ... E. Ryazanov and E. Braginsky once again confirmed that they know how to mix and excite, talk about serious fun and not falling into edification. "Office Romance" belongs to the movies that are commonly called "spectator". It is a great honour for cinematographers to deserve such a name without acting on the demands of art"* (Bozhovich, 1978: 3).

Valentin Mikhalkovich (1937–2006) in the *Cinema Art* was more strict, noting that in comparison with *Irony of Fate* in the *Office Romance* *"the story is more thorough, more complete; it has lost its anecdotal character, more firmly rooted in reality. But, on the other hand, it eroded novelty, freshness and charm of the just completed discovery of the previously unknown side of life. ... Plus, sometimes it seems that the picture is trampled on the spot, too slowly drawn to the final"* (Mikhalkovich, 1978: 47).

Returning to the reasons for the success of the *Office Romance*, post-Soviet film critic Eugene Nefedov writes about the image of the main character – a modest accountant Novoseltsev in the brilliant performance of Andrei Myagkov – as one of the main luck of the film: *"Average (which indirectly indicates and "talking" place of action!) the Soviet employee secretly dreamed of being like Samokhvalov: to have an imposing look and a well-articulated speech, to hold a high position, to receive business trips abroad, to live in a multi-room apartment decorated in a fashionable manner, in a Western style, and to drive a personal car with a built-in stereo music system. As a rule, it turned out to be Novoseltsev, who was sitting in the same place, with an unsettled personal life and no bright prospects in general. With the submission of the writer and playwright Emil Braginsky Eldar Ryazanov was truly "great comforter", wisely, with a sly smile, with a sparkling fiction and almost a childish sense of naughtiness, showing that sometimes dreams have the property to come true"* (Nefedov, 2009).

And I fully agree with E. Nefedov that today *"the fading Ryazanov's work is valued first of all for the most accurate (and subtlest) photographic casts from his Time. As evidence of a whole epoch of relative stability and prosperity, in which people lived, quarreled, worked and fell in love – generation after generation"* (Nefedov, 2009).

In 2011, the current Ukrainian President Vladimir Zelensky played the role of Novoseltsev in a Russian remake of Ryazanov's comedy entitled *Office Romance. Our Time*.

Russian film critics have justifiably defeated this cheeky forgery for the legendary Ryazanov hit.

Nina Tsyrukun in *Cinema Art* sadly stated that in the new version Kalugina (Svetlana Khodchenkova) and Novoseletsev (Vladimir Zelensky) are just faceless ordinary personages of an endless series of "office" comedies (Tsyrukun, 2011).

The conclusions of film critic Lidia Maslova, in my opinion, even tougher and more accurate: *"The main disaster of the new "Office Romance", of course, Novoseltsev (Vladimir Zelensky): ... when a producer by a wilful decision assigns to a completely unsuitable to him the role of himself, not having not only the acting ability, but at least a minimal charisma, becomes to tears pity all the other participants in the experiment"* (Maslova, 2011).

By the way, you don't have to be a prophet if you claim that if another famous film by Eldar Ryazanov, *Irony of Fate, or With an Easy Steam!* (1975) would not have been released first on television but in cinemas, it would have easily made it to the top thirty most box office Soviet films.

Stunning success of the lyrical comedy–tale *Irony of Fate* is unique, *"this picture has never and nothing to interrupt. Because its authors by random insight, as all Russians, drunken loops on white and fluffy jumped on the secret formula of the Russian film, which since the beginning of perestroika vainly trying to derive a laboratory way nasty non–drinking people in ties and boots on a thin sole"* (Gorelov, 2018).

However, it should be noted that "non–drinking people in ties" in 2007, after all, were able to rent a sequel called *Irony of Fate. Continuation*, earned in the box office of 55 million dollars, so it became clear: the old recipes can give a tangible cash effect in a completely different social era...

In the year of the release of the *Irony of Fate* on TV screen, Soviet film critics spoke in one voice about its fabulous nature: the article by V. Mikhalkovich (1937–2006) in the magazine *Cinema Art* was called "How to put together a fairy tale," and a review by Y. Khanyutin (1929–1978) in the *Soviet Screen* was called "Tales for different ages".

Reasons for his generally positive opinion on the *Irony of Fate* Y. Hanyutin wrote that *"it is not for nothing that in accordance with the requirements of the fairy tale ... heroes are tested, the art must withstand their friendship, love, decency. This fairy tale is democratic"* (Hanyutin, 1976: 4).

True, V. Mikhalkovich, in my opinion, very accurately noticed that *"the authors play a rather harsh game with a fairy tale – they tease, lure out, and immediately slipping into it some everyday peripetias, so that the fairy tale will fade away and hide again. ... A man needs fairy tales, but everyone must create them himself"* (Mikhalkovich, 1976: 40, 46).

In the XXI century the *Irony of Fate* became a reason for solid culturological research. In particular, N. Lesskis wrote that the popularity of the *Irony of Fate* is largely due to the fact that Ryazanov used literary (sacred story) and cultural (semantic halo of alcohol) traditions important to the intellectual consciousness of the 1970s; being brought into the medial sphere, they became of general significance. *The seemingly unique success of the film "Irony of Fate" is connected with the attraction of contexts, motifs and genres that are elitist for the modern cultural situation. It presents – in a rather atypical way – a model for the resolution of one of the key conflicts of the era: the creation of an absolutely private space, beyond any external social and ideological regulation"* (Lesskis, 2005).

This was followed by conclusions regarding the main socio–cultural message of the *Irony of Fate*: *"The main social conflicts in the 1970s are born out of the interaction of the official, public and private spheres of life. It is interesting that these conflicts do not arise because of excessive pressure from above, but because of devaluation, loss of internal motivation for mobilization. The decline of enthusiasm, in turn, leads to social depression, and the need for a miracle and the transformation of a dreary surrounding reality creates a social demand for such mass genres as, for example, sacred storytelling. It is curious that dislike of the existing social structure, social criticism in one form or another, is stored in the memory of this genre"* (Lesskis, 2005).

Well, and, of course, Russian young generation of the XXI century has brought an sharp rejection of the *Irony of Fate*. So N. Radulova with her neo–ethical courage of the subversive idol of the past attacked the film by Eldar Ryazanov in the following passage: *"I am afraid that soon I will be arrested for desecration of national sanctities, but I do not like the "Irony of Fate". I don't like the three women reclaiming a thirty–six–year–old overgrown from each other. I don't like the overgrown man himself, this New Year's sex symbol of the mint country. And most of all I don't like the way we love all these heroes, how we believe that this is the real Christmas story, in which good people make everyone around them happy and find their own happiness"* (Radulova, 2007).

But, as they say, the caravan goes... *Irony of Fate* still holds millions of Russian viewers chained to TV screens every year.

*War and Peace* (1965–1967). In the first distribution year, this large-scale adaptation of the novel by Leo Tolstoy was seen by 58 million viewers (twentieth place among all movies in the USSR). Bondarchuk's film also received an Oscar.

Famous Soviet / Russian literary and film critic Lev Anninsky (1934–2019) wrote about this film by Sergei Bondarchuk: *"For several months there have been disputes around "War and Peace". And every time in some professional particular everything slips away, and your opponent, victoriously pointing out that Pierre is old, Andrei is shy, and the scene in the salon Cherer tightened, begins, in turn, to agree that yes, Shengraben and Austerlitz filmed beautifully, and Natasha on the screen amazingly loyal, and Captain Tushin stunned ... And, having exchanged in this way, what do you think we're throwing at each other? If on the professional line everything is laid out on the undisputed "pluses – minuses" – closer to Tolstoy, farther from Tolstoy – so why this general involvement in the case, why the event? ... Sergei Bondarchuk ... decided to go to Tolstoy absolutely and completely. He trusted him as an obedient student. For several years, he breathed Tolstoy as a shrine, afraid to retreat even in a letter, the last detail of value as a whole monologue or character ... Yes, it's an act, and it's a courageous act. And this (from my point of view) is the only true path to genius: his world must be taken as a whole, he must be trusted"* (Anninsky, 1966).

Sergei Bondarchuk's work was also very well received abroad. After awarding the *War and Peace* Oscar, the famous American film critic Roger Ebert (1942–2013) wrote that *"the Russian version of "War and Peace" is a magnificently unique film. Money isn't everything, but you can't make an epic without it. And "War and Peace" is the definitive epic of all time. It is hard to imagine that circumstances will ever again combine to make a more spectacular, expensive, and -- yes -- splendid movie. ... It is easy enough to praise director Sergei Bondarchuk for his thundering battle scenes, or his delicate ballroom scenes, or the quality of his actors. But these were almost to be expected. What is extraordinary about "War and Peace" is that Bondarchuk was able to take the enormous bulk of Leo Tolstoy's novel and somehow transform it into this great chunk of film without losing control along the way. ... Bondarchuk, however, is able to balance the spectacular, the human, and the intellectual. Even in the longest, bloodiest, battle scenes there are vignettes that stand out: A soldier demanding a battlefield commendation, a crazed horse whirling away from an explosion, an enigmatic exchange between Napoleon and his lieutenants. Bondarchuk is able to bring his epic events down to comprehensible scale without losing his sense of the spectacular. And always he returns to Tolstoy's theme of men in the grip of history"* (Ebert, 1969).

Contemporary Russian film critics also appreciate this outstanding work of film art, stressing that the film *War and Peace* is *"a reference screen adaptation of Tolstoy's novel, where even in the third decade roles are occupied by people, each of whom could have founded his own film school. An epic masterpiece of unprecedented scale, striking the imagination and half a century after its creation"* (Kushnir, 2017).

Indeed, here *"coincided the director's ambitions and an important government order – to answer the Americans with a more majestic film epic than the one without a historical background and even a few chamber love "fiction in Hollywood" ... If we evaluate the success of Bondarchuk's project from this point of view, ... it is impossible not to admit that the style of the epic novel, capturing the private fates of the heroes in close connection with the historical destiny of an entire nation was still captured and transmitted (maybe not without errors) by the Russian director. It was not by chance that he was then invited to a production of Waterloo, which talked about Napoleon's collapse on the fields of Europe after his flight from Russia"* (Kudryavtsev, 2006).

And today, after many attempts to screen Leo Tolstoy's brilliant novel, it is clearly seen that the place of Bondarchuk's film adaptation of *War and Peace* in the pantheon of film history is undeniable.

Only the first year of the demonstration in cinemas *Earthly Love* (1974) received 51 million viewers, and *Destiny* (1977) – 57.8 million viewers (twenty-first place among all movies in the USSR).

Very positively assessing the large-scale diology of Evgeny Matveev (1922–2003) *Earthly Love* and *Destiny*, film critic N. Tolchenova in her review, published in *Cinema Art*, decided that

the best way to express the director and performer of the main male role in the heroic and romantic pathos is to quote from the report of the General Secretary of the Soviet Communist Party Leonid Brezhnev: *"Nothing elevates a person as much as an active life position, a conscious attitude to public duty"*, and most importantly, in the Matveev's diology – *"the feat of the people and the Communist party, as always in the forefront of the struggle for the socialist Fatherland"* (Tolchenova, 1977: 34, 40).

V. Podgornov also gave a generally positive assessment of *Destiny* in Soviet Screen, however, he also noticed disadvantages: *"There are repetitions, unnecessary details, and simply unconvincing characters. ... should not be quoted in such detail in "Destiny" footage from the first film – from "Earthly Love" (Podgornov, 1978: 2).*

Reviewer of the *Soviet Screen* E. Gromov (1931–2005) was a little less complementary, noting, for example, that in *Earthly Love* *"the figure of a former fist–saboteur with a cut in his hands seems to have stepped on the screen straight from the movies and novels of the thirties"*. (Gromov, 1975: 3).

In post–Soviet times, film historian Klara Isayeva, who was skeptical about the creative work of Evgeny Matveyev in the 1980s–1990s, attributed *Earthly Love* and *Destiny* (despite their distinct ideology) to the best of his works, with *high voltage current* (Isaeva, 2010: 296–298).

Many today's viewers still love Matveev's emotional cinematography. I will quote only one comment (Kino–Theatre.ru portal): *"Time sifted away E. Matveev's films?! Maybe only in your fantasies? Matveev's films are deeply patriotic, in every frame – a great love for his Motherland. And it's impossible to watch "Destiny" without a coma in your throat. Where's the situation there?! And what music!"* (O. Sergeeva).

Melodrama *Russian Field* (1971) received 56.2 million viewers (twenty–second place among all movies of the USSR). This film was directed by Nikolai Moskalenko (1926–1974), the director of popular with the audience movies *Crane* (1968) and *Young People* (1971). It is difficult to say how in the future would have formed the creative fate of this director, but, alas, soon after the premiere of *Russian Field*, he died, and never lived to his half–century anniversary and forever remained the author of only three feature films...

The actor Vladimir Tikhonov (1950–1990) played his main film role in *Russian Field*. Impressive handsome, son of star parents – V. Tikhonov and N. Mordyukova – he gave high hopes, but, unfortunately, addicted to drugs and died after barely passing the forty–year mark...

Soviet film critics in general reacted to the *Russian Field* quite reserved: *Soviet screen* did not even publish a review of it, replacing it with fragments of letters from viewers who admired this picture.

Y. Zubkov's review in the *Cinema Art* was clearly designed to support this very popular movie. Especially film critic praised the bright acting work of Nonna Mordyukova: *"If we sum up what N. Mordyukova, we can say: this is her film"* (Zubkov, 1972: 37).

And in general, summing up his reflections on the *Russian Field*, Y. Zubkov focused on the main female image of this picture: *"The beauty, human beauty against the background of the beauty of his native land – about this film "Russian Field". A film in which the main thing is the character of a modern Russian woman, a collective farmer, seen in all its significance, strength, truth and, consequently, spiritual beauty"* (Zubkov, 1972: 43).

Opinions of today's viewers about the *Russian Field* differ polarly: from unrestrained delights to complete rejection:

– *"This picture will not leave a single person indifferent – that's what used to make films. "Russian Field" – a truly stunning film, it stuns the depth and imbued with the play of actors, the vitality of the plot, the boundless spacious beauty of the land of Russia and Russian nature ... Film–epopee, film legend, a masterpiece ... One of the best in Russian cinematography"* (S. Ageev).

– *"A low bow to all creators of this Russian film, which glorifies labor and ordinary Russian man of labor! This film contains hundreds of times more feelings and experiences than 200 episodes of any current series!"* (Sergei Mikhailovich).

– *"I don't like this movie. And I never did. ... Artists are all under fifty, and they're having a youth fight. ... This is the feeling that a dead man is being brought to life"* (M. Jiganskaya).

– *"Terrible, talentless, worthless film"* (S. Smirnov).

Military epic *Liberation* (1969–1971) received 56 million viewers (23<sup>rd</sup> place among all Soviet films).

To some extent, this film was conceived as a Soviet response to the numerous Western fighters singing feats of arms of the American and British troops during the Second World War, although, of course, it was primarily intended for viewers of the USSR, including the young.

It is clear that *Cinema Art* in the review of *Liberation* was simply obliged to listen to the "general line of the party" in the evaluation of this military film epic, and this task was brilliantly done by the editorial office:

*"The assessment of such a complex and multifaceted work as "Liberation" depends on the answer to the question: have authors, directors and actors managed to find and truthfully show the main thing that characterizes the chosen theme, to create a generalized artistic image of the Soviet Army of the liberation of peoples, to reveal and show the driving forces of the liberation process? To this question we can firmly give a positive answer: yes, we did. ... Giving serious importance to the correct, objective coverage of the history of our state, the Communist Party calls on filmmakers to create high-profile and truthful feature films about the past war, films that in all their glory show the heroic exploits of the older generation of Soviet people and call on new generations to follow the example of their fathers. "Liberation" is a worthy answer to this call" (Voltishch, 1972: 41, 53).*

In the spirit of the ideological demands of the time, film critic Nikolai Sumenov (1938–2014) noting that the *"Liberation"* was convincingly reflected in how the shock forces of world imperialism crashed, meeting on their way a monolithic multinational state of workers and peasants who defended in the war the freedom and independence of their country, the Motherland of Lenin, the Motherland of the Great October Revolution" (Sumenov, 1978: 78).

Today we can agree that *"Liberation"* (to a lesser extent – the subsequent works of Ozerov, conceived as thematic extensions) was not just a prominent event in the cultural life of that time, but also one of the symbols of the entire Brezhnev era" (Nefedov, 2016). Of course, this film epic is imbued with ideology (well, isn't it in Hollywood movies about the war?), but the scale and scope of the battle footage is still striking, and the military feat of the soldiers who fought for their land is, of course, beyond doubt...

*Strong in Spirit* (1967) received 55.2 million viewers (twenty-five place among all movies in the USSR). Victor Georgiev's (1937–2010) suspense film, which tells the dramatic story of the Soviet scout Nikolai Kuznetsov (1911–1944) was met by critics quite warmly.

V. Diachenko in the *Cinema Art* noted that this is *"honest, intelligent and, in my opinion, in something unexpected film, the subject of which was the psychology of a Soviet man forced at a terrible time for the country and people to act against the enemy under the guise of the enemy. The film is not about intelligence, but about scouts. The task is harder, but more interesting"* (Diachenko, 1968: 23).

At the same time, the film critic wrote that *"in the handwriting of the director there is no student uncertainty, although, unfortunately, not much and boldness. But this is understandable: the first major production, and even in such an insidious genre, and even with voluntarily accepted complicating conditions. It seems that it was these additional tasks that limited director V. Georgiev in his search for acute temporal and rhythmic solutions to certain scenes and episodes. I can imagine how difficult it was for the authors to solve the final episode of the film. Documentary accuracy was impossible here for many reasons, and a free flight of fancy would violate the film's style. As often happens in such cases, the compromise solution was a poetic image. There is nothing to oppose it, it is a pity that the visibly prolonged and poetically unfocused finale does not have a final point, which is not the end of the plot, but the end of the theme"* (Diachenko, 1968: 26).

Besides, Diachenko's general texture of the film did not seem too convincing: *"I understand that the authors are right when they do not show us the horrors of Nazi occupation through gallows, mass shootings and torture. In the quiet town of Rovno, the Nazi "order" did indeed look like a kind of "order". But I obviously lack in the film the feeling of inexpressibly complex, unnatural social-psychological climate of occupation"* (Diachenko, 1968: 25).

Many of today's Russian viewers warmly remember *Strong in Spirit* as one of the brightest stories about Soviet scouts in the enemy's rear:

– *"It's a wonderful film, I remember as a child the whole family went to the movie theater several times. Now it is sometimes shown, but would like to see more often such a movie"* (V. Bunina).



– *"When I first watched that movie, I was just wildly excited! It's a great war movie! It's a fascinating story! I watched and thought how well thought up the events, but when I read who was Kuznetsov, and that the film is based on the true facts, and how he actually died ... Cilinski, who perfectly played Kuznetsov, went into the background with his beauty, and opened all the tragedy of the fate of a simple Russian man who just wants to bow in silence. And it's right that they made such an end, because the way Kuznetsov died is actually very scary, it's scary to know, not to show. You don't have to kill the spectator, let him have hope that Smith survived... or it's a painful end... it's impossible to watch, everything inside turns around"* (Laurel).

Musical *Woman Who Sings* (1979) received almost 55 million viewers (twenty–sixth place among all movies in the USSR). Director Alexander Orlov during his cinematic career has put 18 films. Among them were such notable works as *The Mystery of Edwin Drude* (1980) and *Strange Story of Dr. Jekyll and Mr. Hyde* (1985). However, only the musical *Woman Who Sings* (1979) was able to enter the top thirty most box office Soviet films.

Film critics of the late 1980s met *Woman Who Sings* quite cool. For example, I wrote in 1979 that the musical *Woman Who Sings* was apparently conceived as a dramatic story about the hard way singer Anna Streltsova (analogy with the lead singer Alla Pugacheva is obvious here) to recognition, a kind of world of entertainers. Well, there's a lot of music and dancing here. Thus the majority of songs became known and managed to be remembered even before a picture in hire. There were also melodies specially written for the film. All of them may be good in themselves, but not all of them, as it seems to me, are combined with screen action, and others are perceived as insertion numbers, shot too traditionally. It's as if you couldn't come up with anything more spectacular and colorful...

As for the plot part, it is impossible to believe that on the screen is the birth of the singer: both at the beginning and at the end of the film, Anna Streltsova sings with the skill of a star. It remains to assume that the "birth" was to choose "his" song. But here we should also say that the song that sounds at the very beginning of "Song about me" is not inferior in sincerity to the song that gave the name to the picture.

In general, thanks to the efforts of Alla Pugacheva, the picture has not become a standard TV show, but, alas, remained somewhere between the concert and the film...

Now, in fact, *"scolded by critics for vulgarity and concession to the mass indecipherable tastes, this cinema hit ... suddenly can surprise after decades of human intonation in a story about a popular singer and unexpectedly his claim to be quite accurate document "era of Pugacheva. Although at the moment of the release of this movie on the screen and its audience triumph, all private scenes of a semi–autobiographical nature seemed to many critics only to spoil the impression of the true mini–dramas played by singer Alla Pugacheva during the performance of her songs"* (Kudryavtsev, 2007).

And it seems to be true that Evgeny Nefedov is right, *"the authors found (apparently intuitively felt) a counterpoint that predetermined the success of the whole film production. Yes, the plot required better elaboration (some plot lines seem to be torn, hanging in the air), not all actors had an opportunity to reveal their characters, etc. But Orlov and Stepanov proceeded from the generally correct assumption that the audience is waiting for musical numbers first – the more, the better. Deepening into the aesthetics of a film–concert or even a video clip"* (Nefedov, 2018).

The drama *Little Vera* (1988) was watched by 55 million spectators in cinemas in the first year of its demonstration (27th place by attendance among all films of the USSR).

In Soviet perestroika times, film critic V. Bozhovich was one of numerous supporters of this debut film of V. Pichul:

*"Little Vera", while its authors are young, seems to me a work most mature and promising. It is absolutely no stylistic delights, but achieved a rare unity between the plot, the manner of storytelling, visual solutions ... play actors, reaching a full match between the situation, gesture, replica and intonation. Those who do not like the film (and there will surely be many of them), will throw him a reproach for naturalism. I do not agree with this reproach. ... The authors of "Little Vera", screenwriter Maria Khmelik and director Vasily Pichul, do not tend to write off human inferiority in the domestic environment. Here the heroes do not resist the circumstances, do not suffer under their anger, but exist with them in some sluggish harmony. Too frank a depiction of the sexual entertainment of young people outraged many. And the other is not outraged? The whole picture of life, the truth of which can hardly be doubted, is not outraged? ...*

*The authors of "Little Vera" look with cold eyes at their recent peers, they are not broken, they do not denounce, they do not idealize: this is life. It's like they don't want to convince anyone of anything, and maybe that's why their film becomes particularly convincing. This film is resolutely unwilling to tint or sweeten anything. It gives a social diagnosis and does not claim to be more. If you want to see life as it is, go and watch "Little Vera". If you want to be "made beautiful", helped to preserve your spiritual comfort – at your service there are many other films, a full range of comforting and entertaining surrogates. Only I prefer "Little Vera" and hope that it will open a new direction in our cinema – the direction of severe and bitter realism. I think, in terms of public consciousness, that's exactly what we need now" (Bozhovich, 1990: 128).*

The film critic Y. Bogomolov was more restrained, though also praised the *Little Vera*:

*"Some people are giving this movie the moral score, which should be addressed to the society, which for quite a long time seduced and seduced about its social well-being and moral health, and then fell into hibernation. ... It turned out that there was no cleavage between generations (as one might think when watching the movie "The Courier"), but a chasm. Soundproof partitions were formed between people in "Little Vera". Usually in conflicts between "fathers" and "children", the latter embody the ideal, romantic beginning. Here, both generations are mired in semi-conscious frustration and completely unconscious mutual anger. ... However, the courage of the authors has its limits. You can see that at some point they couldn't help but smooth out the sharpness of the collision. This is expressed in the fact that "children" are slightly romanticized, that is, they appear more consciously living. They even show a sort of moral account to "fathers". They experience a kind of reflexion about their own way of life" (Bogomolov, 1990: 129).*

And then film critic S. Shumakov looked at *Little Vera* from a different perspective:

*"It prevents me to admire the skill of the director, who with such brilliance recreated on the screen a creepy picture of modern morals, something that could be called unwitting arrogance. Not in the insulting sense that the author looks squeamishly at his characters, understanding that both they and their children are condemned from birth to live in a pig's way, but in the sense that I think that the author himself has not yet fully understood for himself the position that he takes in relation to his characters. This is especially true when comparing the portraits of "fathers" and "children". Alas, here we must admit that in the film, as often as in life, "children" exist at the expense of "fathers". In the film, children look more relaxed and clever because the stupider, primitive, and sometimes caricatured look adults. And in this reverse dependence is concluded some lie. The director is trying to knock it down, to neutralize it. He is constantly gaining distance, trying to stay within the limits of an objective view, but as soon as he succeeds, something even more terrible opens up – emptiness. And in this "dark kingdom", where all are "chained together" and forever pressed to the ground, can not break through not only the beam – even a glimpse of light. Perhaps this conclusion will seem to someone as a revelation. I confess that I am already bored of watching movies about love, all the pathos of which comes down to the idea of its total impossibility" (Shumakov, 1990: 131).*

In post-Soviet times, *Little Vera* is increasingly perceived as the most iconic film of the Soviet "perestroika" era:

*"Little Vera" is the most visible symbol of perestroika cinema and – perestroika ruin in the heads. Undoubtedly, there were others – all kinds of harlequinos, accidents, inter-girls, burglars and fans. But they all fade and fade next to the tragedy of empty-headed Vera. Perhaps Pichul's undeniable talent affected? The film is ugly and malicious, but bright, cruel and strong" (Ivankina, 2015).*

A sharp detective *The Tavern on Pyatnitskaya* (1978) was released in the USSR in the late 1970s and became one of the public favorites: only the first year of the demonstration in cinemas saw 54 million viewers (29th place among all movies in the USSR).

Critics of that time met this film is quite approving, while emphasizing the "party" placed ideological accents:

*"The creators of "Tavern on Pyatnitskaya" thought about how to make each frame of his film interesting. The high professionalism of the director plays an important role here. The action of the movie is developing rhythmically and rapidly, not delayed by unnecessary repetitions. ... And, finally, the main thing. The range of problems that affect filmmakers ... is very serious and complex. The establishment of a new law and order, the first, very difficult steps of the workers' and peasants' police, the interaction of the old frames of the Moscow criminal investigation with*

*yesterday's heroes of the battles with the White Guard who came to the party's call – all this was convincingly reflected in the film" (Andreev, 1978: 2).*

It is interesting that even now, forty years after its release, *Tavern on Pyatnitskaya* still causes controversy among viewers (further quotes spectator comments on the Internet).

Viewers' opinions are in favor:

– *"The film is wonderful, interesting and exciting. I especially liked, of course, Pasha–America, colorful and memorable image. I also liked the work of Nikolai Eremenko" (Jozef).*

– *"Excellent film, and what a wonderful ensemble of actors! Eremenko has always loved, and Galibin became interested after watching this film, began to watch films precisely because of his participation. Tamara Semina is one of the genius actresses in general" (S. Voityuk).*

Viewer's opinions are "against":

– *"Spectators went because there were not enough action movies at the box office. After the irony that the entire film was shot from a single revolver. Disposable picture" (Oleg K.).*

– *"Purely propagandistic socialist film about the work of a brilliant Soviet police in the den of enemies of Soviet power, or rather – in a gang. "Tavern on Pyatnitskaya" is that terrible place where all the forces of hell are concentrated – the enemies of the revolution. ... The film quite one-sidedly interprets everything that is happening on the territory of the new socialist state, idealizing the people's devotion to the new government" (Nikola).*

Another detective – *Petrovka, 38* (1980) received 53.4 million viewers.

One of the most famous film critics of the USSR – Victor Demin (1937–1993) wrote about *Petrovka, 38*:

*"The recipe for such movies seems very simple. It takes one or two mysterious incidents, faint traces leading to a dead end, one fleeting detail, gradually growing into irrefutable evidence, two or three chases, and one with a shootout. The space between the plot pillars is filled with conversations with witnesses and victims, sharp verbal fights with the main villain's friend. ... Main personages are silent and restrained, clever and perceptive, clever and resourceful, and their enemies are impertinent, but cowardly, knocked off the honest path of drunkenness and drugs, a habit of living at someone else's expense. At the table of the investigator, they are either morosely silent, or willingly hurry to lay out everything they know, or, throwing their head, howling completely wolfish: "I hate, h–a–t–e...". In a word, everything is as it should be in a romantic story with an adventurous background" (Demin, 1980).*

In a similar vein I wrote in the same 1980: Once again before us a story about those whose service is dangerous and difficult. The intrigue here is quite traditional. And almost from the first frame it's clear who the criminal is. However, thanks to the charm of famous actors, the film does not look boring. Undoubtedly, and the guards of order, and their opponent is shown in the picture quite schematically. However, in detectives so happens all together and close. After all, you have to keep up with the chase (by the way, well filmed) on the busy streets of Moscow and hand-to-hand combat with the bandits. It's only a pity that nothing new is being introduced into the development of the genre. The film obviously lacks ingenuity, freshness of film language, fantasy, finally...

*Petrovka, 38* is not forgotten and in the XXI century. This is what film critic Denis Gorelov writes about it: *"Audience was ready to close his eyes to any plot absurdities, to believe in careless collectors of Antiques and the arrest of the recidivist by looking into the eyes of passers-by on Gorky Street. The viewer no longer needed a Soviet detective with his procedural pedantry, black gloves and difficult adolescents from wealthy families" (Gorelov, 2018).*

Thus, I can conclude that among the 30 most popular Soviet films, entertainment genres (comedy, detective, melodrama, action movie) dominate, and it is clear from this that it is the supporters of these genres that lead the list of the most box office directors in the USSR.

#### 4. Results

Analysis of the list of 300 most popular Soviet films of the 1930s – 1980s (Appendix 1) showed that first and second place (9 films each among 300 most popular Soviet films) was shared by directors Eldar Ryazanov and Ivan Pyryev:

Eldar Ryazanov (1927–2015):

*Office Romance* (1978), 58.4 million viewers;

*The Incredible Adventures of Italians in Russia* (1974), 49.2 million viewers;

*Hussar Ballad* (1962), 48.6 million spectators;

*Carnival Night* (1956), 48.6 million spectators;

*The Girl Without Address* (1958), 36.6 million viewers;  
*Station for Two* (1983), 35.8 million viewers;  
*Old Robbers* (1972), 31.5 million spectators;  
*Give the Complaint Book* (1965), 29.9 million viewers,  
*Beware of the Car* (1966), 29.0 million viewers.

(hereafter, the figures of the film's attendance in cinemas in the first year of the distribution are specified).

Ivan Pyryev (1901–1968):

*Kuban Cossacks* (1950), 40.6 million viewers;  
*Tractor Drivers* (1939), 37.0 million viewers;  
*Light of a Distant Star* (1965), 36.2 million spectators;  
*Piggy Girl and Shepherd* (1941), 36.0 million spectators;  
*The Rich Bride* (1938), 34.2 million viewers;  
*The Tale of the Land of Siberia* (1948), 33.8 million viewers;  
*The Trial of Fidelity* (1954), 31.9 million viewers;  
*The Idiot* (1958), 31.0 million viewers;  
*The Brothers Karamazov* (1969), 29.3 million viewers.

At first glance, these figures contain a contradiction: After all, such hits of Ivan Pyryev 1930's, such as *Tractor Drivers* (1939), *Piggy Girl and Shepherd* (1941) and *The Rich Bride* (1938) were shown at the box office at a time when Soviet films have almost disappeared from the sharp competition from Western (primarily Hollywood) products, but none of the Pyryev's "folk films" managed to overcome the barrier of 41 million viewers in the first year of the distribution, while Ryazanov's audience exceeded this threshold by three films (and this is in conditions when the Soviet screens of the second half of the 1950s – 1960s and 1970s were not so few foreign films).

By the way, the most popular comedies Grigory Alexandrov 1930's also could not get to the 40 millionth barrier: *Marry Guys* (1934), 30.0 million viewers, *Volga Volga* (1938) – 30.0 million viewers, *Circus* (1936) – 28.0 million viewers.

In fact, two main factors played a role here: significant population growth (1937: 164.5 million inhabitants; 1939: 170.5 million inhabitants; 1953: 188.7 million inhabitants; 1959: 208.8 million inhabitants; 1970: 241.7 million inhabitants; 1979: 262.4 million inhabitants) and the number of cinemas in the USSR (1934: 29.2 thousand; 1951: 42.0 thousand; 1960: 103.4 thousand; 1972: 156.9 thousand).

Thus, the population of the USSR in 1979 was 92 million more than in 1939, and the number of cinemas compared to the 1930s had approximately tripled by 1960, and by 1979 – eight times. That is why I can safely put forward the hypothesis that films of such significant audience potential, such as *Office Romance*, *Hussar Ballad* and *Carnival Night*, in the 1930s, too, could not overcome the bar attendance of the *Tractor Drivers* (1939).

Third place goes to director Leonid Gaidai (1923–1993): 8 films among 300 most popular Soviet films:

*Diamond Hand* (1969), 76.7 million viewers;  
*Caucasian Captive* (1967), 76.5 million viewers;  
*Operation "Y" and other adventures of Shurik* (1965), 69.6 million viewers;  
*Ivan Vasilyevich changes his profession* (1973), 60.7 million viewers;  
*Sportloto-82* (1982), 55.2 million spectators;  
*No, it can't be!* (1975), 50.9 million spectators;  
*Twelve Chairs* (1971), 39.3 million viewers;  
*Behind Matches* (1980), 34.3 million viewers.

However, given that many other films by Leonid Gaidai (*Business People*, *Danger to Life*, etc.) gave very good box-office, and in general, the number of viewers in all his films is higher than in all the films by Eldar Ryazanov.

The decline in attendance at Leonid Gaidai and Eldar Ryazanov's films, which has become clearly visible since the second half of the 1980s, in my opinion, can be explained not only by increased competition on television (where the entertainment component began to increase little by little), but also by a rather dramatic change in the entire repertoire during the so-called perestroika period, when Soviet entertainment films began to compete directly with Western films, not only in cinemas, but also on video.

The fourth place is taken by director Alexander Fynzimmer (1906–1982): 6 films among 300 most popular Soviet films:

*Tavern on Pyatnitskaya* (1978), 54.1 million viewers;

*The Gadfly* (1955), 35.2 million viewers;

*Girl with a Guitar* (1958), 31.9 million viewers;

*Fifty-fifty* (1974), 31.9 million viewers;

*No Right to Mistake* (1975), 30.7 million viewers;

*The Artist's Farewell Tour* (1980), 28.9 million viewers.

After the success of the anti-religious melodrama *The Gadfly* (1955), Alexander Fynzimmer worked mainly in the entertainment genres of detective and comedy, time after time achieving impressive box-office. By the standards of Soviet film criticism, he was considered a director of "second row", however, this did not prevent his films to collect queues at the box office cinemas. A. Fynzimmer did not live up to the epoch of "perestroika", but I believe that if he (as, however, I. Pyryev and G. Aleksandrov) were able to shoot his films in the second half of the 1980s, their attendance for the reasons mentioned above would also have been doomed to a sharp fall...

Fifth to tenth place (4 films each among 300 most popular Soviet films) was shared by directors Boris Durov, Edmond Keosayan, Evgeny Matveyev, Vladimir Rogovoy, Victor Ivchenko and Sergey Gerasimov:

Boris Durov (1937–2007): *Pirates of the XX Century* (1979), 87.6 million viewers; *Can't Say Goodbye* (1982), 34.6 million viewers; *Vertical* (1967) 32.8 million viewers (co-directed by S. Govorukhin); *Story about Chekist* (1969), 30.5 million viewers (co-directed by S. Puchinyan).

Boris Durov became the director of the most box office film in the history of Soviet cinema. His action film *Pirates of the XX Century* (1979) attracted 87.6 million viewers to cinemas in its first distribution year. I can assume that if B. Durov in the hot footsteps created something like *Pirates of the XX Century-2*, in the "stagnant" period 1980–1984 years, he'd be as successful as he was with the movie *Pirates of the XX Century*. However, when his co-director of *Story about Chekist* Stepan Puchinyan did a similar "pirate" action in "perestroika" 1986 (*Mysteries of Madame Wong*), he was able to gather only 30.1 million viewers: the political and socio-cultural situation has changed...

Edmond Keosayan (1936–1994): *The New Adventures of the Elusive* (1969), 66.2 million spectators; *The Crown of the Russian Empire* (1973), 60.8 million spectators; *Elusive Avengers* (1967), 54.5 million spectators; *The Shaggy* (1966), 30.0 million spectators.

*Elusive Avengers* (1967) for the first distribution year received 54.5 million viewers (twenty-eighth place in the list of the most box office films of the USSR). The sequel to this story (directed by the same E. Keosayan) titled *The New Adventures of the Elusive* (1969) saw 12 million more viewers in its first year (66.2 million and ninth place in the list of the most box office films of the USSR). Audience potential and demand for adventure films of this kind, where young heroes are actively fighting for their romantic ideals, was confirmed even in perestroika (*Gardemarins, go!*, 1987).

Evgeny Matveev (1922–2003): *Destiny* (1978), 57.8 million viewers; *Earthly Love* (1975), 50.9 million viewers; *A Particularly Important Task* (1981), 43.3 million viewers; *The Gypsy* (1967), 37.9 million viewers.

The director of "folk films", aimed largely at the inhabitants of rural areas and the province, Evgeny Matveev (1922–2003) worked in about the same thematic field as Nikolai Moskalenko (1926–1974) and Alexei Saltykov (1934–1993). The success of the series *The Gypsy* (1979) by Alexander Blank (it was remake of Matveev's *The Gypsy*, 1967) proved that bright social and love passions against the background of rural landscapes – one of the possible recipes for success of Soviet cinema. However, Evgeny Matveev managed to prove this and post-Soviet times, putting the only Russian film of the 1990s, fully paid off in distribution – *Love in Russian* (1995).

Vladimir Rogovoy (1923–1983): *Officers* (1971), 53.4 million viewers; *Minors* (1977), 44.6 million viewers; *Boy, Busting Order* (1979), 39.3 million viewers; *Married Bachelor* (1983), 35.6 million viewers.

Vladimir Rogovoy was not a fan of the same genre, but his most successful film was the drama *Officers* (1971), romanticizing the Civil War and emphasizing the patriotism of the Soviet military in the charismatic performance of Vasily Lanov and Georgy Yumatov (1926–1997).

Victor Ivchenko (1912–1972): *Emergency situation* (1959), 47.4 million spectators; *The Fate of Marina* (1954), 37.9 million spectators (co-directed by I. Shmaruk); *Viper* (1965), 34.0 million spectators; *Ivanna* (1959), 30.2 million spectators.

The only one Ukrainian director, who managed to enter the top ten most cash in the USSR, Victor Ivchenko first became famous for the political drama *Emergency situation* (1959), it was a quality film product of the "cold war", which attracted the audience by playing popular actors Mikhail Kuznetsov (1918–1986) and Vyacheslav Tikhonov (1928–2009). The other three films of V. Ivchenko, which were included in the 300 most box office Soviet films, were melodramas, where the bet was made on the main female characters, which fell on the difficult social and political challenges...

Sergey Gerasimov (1906–1985): *Quiet Don* (1958), 47.0 million spectators; *Young Guard* (1948), 42.4 million spectators; *People and Beasts* (1962), 40.3 million spectators; *Love a Person* (1973), 32.2 million spectators.

The popularity of the most box office films of Sergei Gerasimov based on the huge readership success of the novels of Alexander Fadeev (*Young Guard*) and Mikhail Sholokhov (*Quiet Don*). Sergei Gerasimov's author's handwriting, in general, was characteristic of a novel form of film narration, where strong directorial professionalism was supported by psychologically verified acting works.

11–29 places (3 films each among 300 most popular Soviet films) were shared by directors Vladimir Menshov, Alexander Mitta, Vladimir Basov, Stanislav Rostotsky, Sergey Bondarchuk, Nikolai Moskalenko, Alexey Saltykov, Villen Azarov, Jan Fried, Alexander Stolper, Leonid Lukov, Mikhail Tumanishvili, Herbert Rappaport, Yury Chulukin, Vladimir Fetin, Mikhail Schweitzer, Alexander Leimanis, Boris Volchek, Joseph Heifitz:

Vladimir Menshov (born 1939): *Moscow Does Not Believe in Tears* (1979), 84.4 million viewers; *Love and Pigeons* (1984), 44.5 million viewers; *Prank Joke* (1977), 33.8 million viewers.

*Moscow Does Not Believe in Tears* (1979) was the most important creative success of director Vladimir Menshov. Like his comedy *Love and Doves* (1984), it was done for the widest possible audience.

The story of three provincials who came to Moscow for happiness, told in *Moscow...* in a fairy-tale melodramatic, "Hollywood" key. Using, at first glance, bored situations, familiar dramaturgical moves, the authors every time discover the novelty of old truths, create outstanding characters, relate to serious life problems. Undoubtedly, screenwriter Valentin Chernykh and director Vladimir Menshov got, as it is called, "to the point" of the most secret desires of the audience. Hence the phenomenal box office success of the film, the Soviet State Award and the "Oscar"...

Alexander Mitta (born 1933): *Crew* (1980), 71.1 million viewers; *The Tale of how Tsar Peter married of Arap* (1976), 33.1 million viewers; *Moscow, my love* (1974), 29.2 million viewers.

The most box office of Alexander Mitta was the first Soviet film crash *Crew* (1980). A. Mitta himself has always believed that put a modern fairy tale: *"The need for people to unite in the face of any serious danger – whether the death of an aircraft or the threat of World War III – is the only reasonable way to save. That's the idea of my fairy tale film in the most general sense. ... Tale is an old, centuries-proven form of communication between art and people of all ages, all social groups. Its democratic basis is close to the democratic nature of cinema. Building an absolutely modern plot of the picture, I constantly tested its strength with a fairy tale. That's what I was testing, no more. On the screen, everything must be recognizable to the viewer in the first, everyday, earthly part of the picture and convincingly in the second, in episodes of the disaster. The distant mythological ancestor of the catastrophe is none other than the left or the Fairy Tale Serpent. Only the lefty or the Fairy Tale Serpent these days do not frighten anybody, and brings up courage. Funny, terrible, instructive, entertaining – in fairy tales all this is combined. It is truly a golden pantry of stories, those characters, amazingly resilient and always modern"* (Mitta, 1980).

Curiously, that the successful free remake of *Crew*, made by Nikolai Lebedev in 2016, confirmed the correctness of A. Mitta's words and unrelated plot of the *Crew* to Soviet realities.

Vladimir Basov (1923–1987): *Shield and Sword* (1968), 68.3 million spectators; *Battle on the Road* (1961), 38.3 million spectators; *Silence* (1964), 30.3 million spectators.

Vladimir Basov's early directorial works convincingly prove that in the "thawed" 1960s cash hits were not only entertainment movies, but also such conversational social dramas as *Battle on*

*the Road* (1961) and *Silence* (1964). Filmed by him in the late 1960s spy detective *Shield and Sword* (1968) was the main, but alas, the last brightest hit of Vladimir Basov. With the *Shield and Sword* in Soviet times were able to compete only with such sharp films about spies as *Strong in Spirit* (1968) by Victor Georgiev, *The Way to "Saturn"* (1968) and *The End of "Saturn"* (1968) by Villen Azarov, *Major "Vortex"* (1967) and *Adjutant of His Excellency* (1969) by Evgeny Tashkov, *Error of Resident* (1969) by Veniamin Dorman, *Seventeen Moments of Spring* (1973) by Tatiana Lioznova and *Variant "Omega"* (1975) by Antonis–Yanis Voyazos.

Stanislav Rostotsky (1922–2001): *The dawns here are quiet...* (1971), 66.0 million viewers; *We'll live till Monday* (1968), 31.0 million viewers; *It Was in Penkov* (1958), 30.5 million viewers.

Screen version of Boris Vasilyev's popular military novel *And the dawns here are quiet...* (1971) took Stanislav Rostotsky to the top of his directorial success. However, he managed to make one of the most cash dramas on the school theme – *We'll live till Monday* (1968). Both of these films still include the "golden fund" of Soviet cinema.

Sergey Bondarchuk (1920–1994): *War and Peace* (1966), 58.0 million viewers; *They Fought for the Motherland* (1975), 40.6 million viewers; *The Fate of Man* (1959), 39.2 million viewers.

One of the most famous Soviet directors – Sergei Bondarchuk – is known throughout the world, above all, a large-scale adaptation of Leo Tolstoy's novel *War and Peace*. However, he managed to find the key to the audience hearts and two screen adaptations of works by Mikhail Sholokhov – war dramas *The Fate of Man* (1959) and *They Fought for the Motherland* (1975).

Nikolai Moskalenko (1926–1974): *Russian Field* (1972), 56.2 million viewers; *Young People* (1973), 39.1 million viewers; *Crane* (1969), 37.2 million viewers.

Directing career of his main rival Evgeny Matveev and Alexey Saltykov – Nikolai Moskalenko – was very short, but all three of his "folk" movies (usually scolded by film critics) became hits at the turn of 1960s – 1970s...

Alexey Saltykov (1934–1993): *Female Empire* (1968), 49.6 million spectators; *No Return* (1974), 43.6 million viewers; *Chairman* (1965), 33.0 million viewers.

Director Alexei Saltykov started in the "thaw" of the 1960s, proved that great spectator success can bring even an anti-entertaining psychological drama about the hard life in the postwar Soviet village (*Chairman*, 1965). Unfortunately, starting from the 1970s, the artistic and spectator potential of his films began to gradually decline...

Villen Azarov (1924–1978): *The Way to "Saturn"* (1968), 48.2 million spectators; *The End of "Saturn"* (1968), 42.7 million spectators; *Fight after Victory* (1973), 35.4 million spectators.

All three spy movies by Villen Azarov were made in the style of *Strong in Spirit* (1968) by Viktor Georgiev, *Major "Vortex"* (1967) and *Adjutant of His Excellency* (1969) by Evgeny Tashkov, *Error of Resident* (1969) by Veniamin Dorman, *Seventeen Moments of Spring* (1973) by Tatiana Lioznova and *Variant "Omega"* (1975) by Antonis–Yanis Voyazos.

Jan Fried (1908–2003): *Lubov Yarovaya* (1953), 46.4 million viewers; *Green Coach* (1967), 30.9 million viewers; *Twelfth Night* (1955), 29.8 million viewers.

In his work, Jan Fried relied mainly on the adaptation of classical theatrical drama, and, as a rule, was not mistaken: almost every of his films became to some extent quite popular with the audience.

Alexander Stolper (1907–1979): *The Living and the Dead* (1964), 41.5 million viewers; *Story about a Real Man* (1948), 34.4 million viewers; *Difficult Happiness* (1958), 31.3 million viewers.

Screening novel by Konstantin Simonov *The Living and the Dead* was for Alexander Stolper undeniable top, as a professional skill, and audience success. *The Living and the Dead* (1964), in fact, was the first Soviet cinematographic work, which told the audience about the bitter months of military defeats of the Soviet army in 1941 ... Another successful drama of Alexander Stolper – *Story about a Real Man* (1948) – was dedicated to the feat of the Soviet military pilot...

Leonid Lukov (1909–1963): *Two Lives* (1961), 41.3 million viewers; *Believe me, people* (1965) 40.3 million viewers (co-directors – V. Berenstein, I. Gurin), *Different Fates* (1956), 30.7 million viewers.

Leonid Lukov in many of his successful films followed the path of cinema and film novel in the spirit of "socialist realism" inherent in the direction of Sergei Gerasimov, which allowed him to 1950 – 1960 years to reach a level of 30 to 41 million viewers.

Mikhail Tumanishvili (1935–2010): *Single Swim* (1986), 37.8 million viewers; *Case in a Square 36–80* (1982), 33.1 million viewers; *Reverse Move* (1981), 31.3 million viewers.

Mikhail Tumanishvili was the only Soviet director whose film hits were made exclusively in the 1980s. Of course, his military–patriotic action movies on the then modern material *Reverse Move* (1981), *The Case in a Square 36–80* (1982) and *Single Swim* (1986) was not destined to reach the record *Pirates of the XX Century* (1979), but the box office results were still impressive, which proved the demand for Soviet viewers of those years, such stories and army characters.

Herbert Rappaport (1908–1983): *Two Daytime Tickets* (1967), 35.3 million viewers; *Circle* (1973), 29.0 million viewers; *Cheryomushki* (1963), 28.8 million viewers.

Emigrant Herbert Rappaport, fleeing from the Nazis in the 1930s and working in the USSR made two detectives who were able to gather an impressive audience. Apparently, he guessed the audience's desire to see on screen exciting stories about modern detectives.

Yuri Chulyukin (1929–1987): *The Girls* (1961), 34.8 million viewers; *Let's Talk, Brother* (1979), 32.8 million viewers; *Undefeated* (1959) 31.8 million viewers.

The peak of Chulukin's popularity came at the turn of the 1950s – 1960s, when he shot two funny comedies with the popular actress Nadezhda Rumyantseva (1930–2008). It is interesting that these comedies are still the favorites of the Russian TV repertoire, while the third hit of Yuri Chulukin – an action movie on the Civil War topic *Let's talk, Brother* (1979) was "caliph for an hour"...

Vladimir Fetin (1925–1981): *Virineia* (1969), 34.6 million spectators; *Striped Trip* (1961), 32.3 million spectators; *The Don Story* (1963), 31.8 million spectators.

Vladimir Fetin has made films of different genres, each time betting on popular actors. In my opinion, the audience success of his *Don Story* (1963) and *Virineia* (1969) is largely due to Lyudmila Chursina's bright performance.

Michael Schweitzer (1920–2000): *Resurrection* (1960), 34.1 million viewers, *Golden Calf* (1969), 29.6 million viewers, *Ensign Panin* (1960), 28.9 million viewers.

Michael Schweitzer was the master of screenings of literary classics, so it is no surprise that on this very path he was waiting for success – both from film critics and the audience.

Alexander Leimanis (1913–1990): *Devil's Servants* (1970), 33.6 million viewers; *The Army of Wagtails Again in Battle* (1969), 32.2 million viewers, *Devil's Servants in the Damn Mil* (1973), 30.5 million viewers.

The only one Latvian director who was among the top thirty box office directors in the USSR, Alexander Leimanis put mainly entertainment and adventure films on historical material, which at the turn of the 1960s – 1970s steadily reached the level of 30–33 million viewers in the first year of the distribution.

Boris Volchek (1905–1974): *Accused of Murder* (1969), 33.1 million viewers; *Chekist* (1963), 32.1 million viewers; *The Commander of the Happy "Cheek"* (1972), 31.0 million viewers.

Director of photography of many films by Mikhail Romm (1901–1971), Boris Volchek began his directing career in the early 1960's and made only three films. All three of these films were included in the top 300 most box office Soviet films, although only the "ideologically correct" *Chekist* could be considered an action story.

Joseph Heifitz (1905–1995): *The Only One* (1976), 32.5 million viewers, *My Dear Man* (1958), 32.0 million viewers, *The Case of Rumyantsev* (1956), 31.8 million viewers.

Having parted in 1951 with his long-term co-director Alexander Zarkhi (1908–1997), Joseph Heifitz became a recognized master of chamber psychological dramas, telling, as a rule, about the life of ordinary people. It is this kind of film – *The Case of Rumyantsev* (1956), *My Dear Man* (1958), *The Only One* (1976) became his most box office work.

As we have noted, the first thirty most box office Soviet films of the 1930s – 1980s consists exclusively of films filmed in the Russian part of the USSR.

Among the 300 most box office Soviet films (1930s–1980s) were included:

– 28 films made at Kiev and Odessa Film Studios \*:

47,4. *Emergency situation* (1959) by Victor Ivchenko

44,5. *Blue Arrow* (1959) by Leonid Estrin.

44,3. *There are only old men going into battle* (1974) by Leonid Bykov.

43,7. *They were only known to the face* (1967) by Anton Timonishin

42,0. *Away from the Homeland* (1960) by Alexey Shvachko

40,9. *Criminal Investigation Inspector* (1972) by Sulamif Tsybulnik

37,9. *The fate of Marina* (1954) by Isaac Shmaruk and Victor Ivchenko.

36,9. *Dangerous Tours* (1970) by Georgy Yungwald–Hilkevich



- 36,7. *Young Years* (1959) by Alexei Mishurin  
 36,3. *Special Purpose Squad* (1980) by Vadim Lysenko  
 35,8. *Aty Baty, there were soldiers* (1977) by Leonid Bykov  
 35,7. *Missing Persons* (1956) by Isaac Schmaruk.  
 35,2. *Impudence* (1972) by Georgy Yungwald–Hilkivich  
 35,0. *Scouts* (1969) by Alexey Shvachko  
 34,3. *Queen of the gas station* (1962) by Alexei Mishurin and Nikolai Litus  
 34,0. *Viper* (1965) by Victor Ivchenko  
 32,9. *Maximka* (1952) by Vladimir Brown  
 32,8. *Vertical* (1967) by Stanislav Govorukhin and Boris Durov  
 32,3. *Pedagogical Poem* (1955) by Alexei Maslyukov, Mechislava Maevskaya  
 30,6. *Two years above the abyss* (1967) by Timofei Levchuk  
 30,5. *Story about Chekist* (1969) by Boris Durov and Stepan Puchinyan.  
 30,2. *Ivanna* (1959). Victor Ivchenko  
 30,1. *Among the good people* (1962) by Evgeny Brunchugin and Anatoly Bukovsky  
 30,1. *Spring on Zarechnaya Street* (1956) by Felix Mironer and Marlen Khutsiev  
 30,0. *Stepsel marries Tarapunka* (1958) by Efim Berezin and Yuri Timoshenko  
 29,7. *Shadow by the Pier* (1955) by Mikhail Vinyarsky  
 29,4. *Dr. Abst's Experiment* (1969) by Anton Timonishin  
 29,0. *Girls' Years* (1962) by Leonid Estrin

\* Here and then the sequence of data: the number of millions of viewers for the first distribution year, the title of the film, year, the director(s) ([Kudryavtsev, 1998](#); [Zemlyanukhin, Segida, 1996](#), etc.).

A total of 9.3 % of the 300 most box office films in the USSR, mostly in entertainment genres (detectives, military action movies, melodramas and comedies), were shot at studios in the Ukrainian Soviet Republic.

– 7 films made at Belarusfilm Studios:

- 39,4. *My name is Arlekino* (1988) by Valery Rybarev  
 36,1. *White Dew* (1984) by Igor Dobrolyubov  
 35,4. *Girl looking for her father* (1959) by Leo Golub  
 34,8. *The Clock stopped at midnight* (1959) by Nikolay Figurovsky  
 33,9. *Love must be cherished* (1959) by Sergey Sploshnov  
 33,3. *Black Birch* (1977) by Vitaly Chetverikov  
 33,1. *Red Leaves* (1958) by Vladimir Korsh–Sablin

It is curious that while the hits made by the Kiev and Odessa studios mostly date back to the 1950s and 1970s, the most popular of the films produced by Belarusfilm Studio was the perestroika youth drama *My Name is Arlekino* (1988), which contains scenes of sex and violence typical of many Soviet films of the late 1980s and 1990s.

– 5 films produced by the Riga Film Studio:

- 42,9. *Double Trap* (1986) by Aloise Brench  
 33,6. *Devil's Servants* (1970) by Alexander Leimanis  
 32,2. *The Army of Wagtails Again in Battle* (1969) by Alexander Leimanis  
 30,5. *Devil's Servants in the Damn Mil* (1973) by Alexander Leimanis  
 30,1. *Light at the end of the tunnel* (1974) by Aloise Brench.

Among the hits of the Riga Film Studio there is complete entertainment unity: the list includes only detectives and adventure films.

– 3 films made at the Georgia Film Studio: 31,2. *The Mystery of the Two Oceans* (1956) by Konstantin Pipinashvili; 29,7; *The game without a draw* (1967) by Yuri Kavtaradze; 29,3; *Splinter* (1957) by Nikolai Sanishvili (1957). Again only entertainment genres: fiction, detective and comedy.

– 3 films made at the Moldova Film Studio: 33,1. *Accused of Murder* (1969) by Boris Volchek; 29,1; *Marianne* (1968) by Vasile Pascarou; 28,8; *Lullaby* (1959) by Mikhail Kalik. Here leads the criminal drama *Accused of Murder*, which for the frontier 1960 – 1970's was rather the exception to the beginning to gain momentum rules dominant entertainment genres in the audience preferences.

As for the box office hits made in other Soviet republics, firstly, none of them managed to make it to the top 300 leaders of the Soviet film distribution of more than two films, and secondly, all of them were made in the entertainment genres (magic fairy tale, detective and action): *The Adventures of Ali-Baba and 40 Robbers* (1980) by Latif Fayziev (52.8 million viewers, Uzbekfilm), 32.9; *Do not shoot in the 26th* (1967) by Ravil Batyrov (32.9 million viewers, Uzbekfilm), *The Last Relic* (1971) by Grigory Kromanov (44.9 million viewers, Tallinfilm), *Extraordinary Order* (1965) by Stepan Kevorkov and Erasm Karamyan (30.8 million viewers, Armenfilm), *The End of Ataman* (1972) by Shaken Aymanov (30.6 million viewers, Kazakhfilm), *Operation "Cobra"* (1961) by Dmitry Vasilyev (35.0 million viewers, Tajikfilm).

In total, the 300 most box office films shot in the USSR in the 1930s – 1980s included 52 films of non-Russian studios (17.3 % of the total), of which about half were shot at studios in Kiev and Odessa.

With regard to the gender aspect, it turned out that the list of the 300 most box office films of Soviet cinema in the 1930s–1980s included only 12 films (4 %) made by women directors (Table 2), while the first 50 most box office films of the USSR made between the 1930s and 1980s included films made only by male directors.

**Table 2.** 12 films made by women directors, included in the top 300 most box office Soviet films

- 45,4. *Wedding with Dowry* (1953) by Tatiana Lukashevich
- 40,9. *Criminal Investigation Inspector* (1972) by Sulamif Tsybulnik
- 40,3. *Careful, Grandma* (1961) by Nadezhda Kosheverova.
- 39,8. *The Man from Boulevard des Capucines* (1987) by Alla Surikova.
- 38,4. *Men* (1982) by Iskra Babich
- 36,7. *The Tamerwoman of Tigers* (1955) by Nadezhda Kosheverova and Alexander Ivanovsky
- 34,7. *Anna Karenina* (1953) by Tatiana Lukashevich
- 34,4. *Evdokia* (1961) by Tatiana Lioznova
- 32,0. *Be my husband* (1981) by Alla Surikova
- 31,5. *Merry Stars* (1954) by Vera Stroeva
- 31,3. *About those I remember and love* (1973) by Anatoly Vekhotko and Natalia Troschenko
- 30,4. *Carnival* (1982) by Tatiana Lioznova

As you can see from Table 2, these 12 films include mainly entertainment genres.

It turned out that only Tatyana Lukashevich (1905–1972), Nadezhda Kosheverova (1902–1989), Tatyana Lioznova (1924–2011) and Alla Surikova (born 1940) managed to make two films each, which were included in the 300 most box office films of the USSR. Although, of course, we can assume that if Tatyana Lioznova's most famous series *Seventeen Moments of Spring* (1973) had first appeared on the big screen in a compact version, he would have had, in my opinion, all the chances to enter not only the 300, but also the 30 most box office Soviet films.

Appendix 2 contains the works of another 40 Soviet directors, each of whom had two films on the list of the 300 most popular Soviet films.

Appendix 3 contains a list of popular Soviet television films, each of which, in my opinion, would have been included in the list of leaders in distribution if they had been released on the big screen rather than the small screen.

## 5. Conclusion

So, I analyzed 300 Soviet films that had the highest number of viewers in the first year of the distribution. It turned out that entertainment genres (comedy, detective, melodrama, etc.) dominate among them. The percentage of entertainment films is the highest in the top ten (90 %), but it also prevails in the first thirty (73.3 %) and in general among the most box office three hundred Soviet films (62.0 %). At the same time, the number of popular non-entertainment films among the 300 most box office films in the USSR, which used to be quite significant in the 1960s (33 films), decreased steadily thereafter, reaching a minimum in the 1980s (8 films).

The analysis also showed that only ten Soviet directors managed to make between four and nine films that were among the 300 most box office films in the USSR. Here too, the dominance of entertainment genres is evident (75 %). In fact, only all four of Sergei Gerasimov's most popular films were made outside the entertainment film industry.

Entertainment genres dominate the work of Soviet directors, whose list of the most popular films in the USSR includes two or three films.

A similar trend in the popularity of entertainment film can be seen in the lists of the most popular films of the Soviet Union's republics: (75 % of production falls within the entertainment sphere).

With regard to the gender aspect, it turned out that the list of the 300 most box office films of Soviet cinema of the 1930s–1980s included only 12 films (4 %) made by female directors, while the first 50 most box office films of the USSR made between the 1930s and 1980s included films made only by male directors. At the same time, among the 12 most box office films produced by women directors, entertainment films (75 %) naturally dominate again.

It should be noted here that among the most popular Soviet television films, entertainment genres almost always dominate.

Thus, despite all the efforts made to introduce communist ideology and active state support for "ideologically mature" cinema, Soviet public generally followed the world's laws: entertainment films of entertainment genres (though in many cases of high professional quality) consistently came out on top of the audience preferences.

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## Annexes

### Annex 1. List of 300 films: leaders of Soviet distribution (1930–1991) \*

1. 87,6. *Pirates of the XX century* (1979) by Boris Durov
2. 84,4. *Moscow does not believe in tears* (1979) by Vladimir Menshov
3. 76,7. *Diamond Hand* (1969) by Leonid Gaidai
4. 76,5. *Caucasian Captive* (1967) by Leonid Gaidai
5. 74,6. *Wedding in Malinovka* (1967) by Andrei Tutyshkin
6. 71,1. *Crew* (1980) by Alexander Mitta
7. 69,6. *Operation "Y" and Shurik's other adventures* (1965) by Leonid Gaidai
8. 68,3. *Shield and Sword* (1968) by Vladimir Basov

9. 66,2. *The New Adventures of the Elusive* (1969) by Edmond Keosayan
10. 66,0. *And the dawns here are quiet...* (1971) by Stanislav Rostotsky
11. 65,5. *Amphibian Man* (1961) by Vladimir Chebotarev, Gennady Kazansky.
12. 65,0. *Gentlemen of Good Luck* (1972) by Alexander Sery
13. 64,9. *Tabor goes up in the sky* (1976) by Emil Lotyanu
14. 62,5. *Kalina Red* (1974) by Vasily Shukshin
15. 62,2. *Aphonja* (1975) by Georgy Danelia
16. 60,8. *Crown of the Russian Empire* (1973) by Edmond Keosayan
17. 60,7. *Ivan Vasilyevich changes his profession* (1973) by Leonid Gaidai
18. 59,4. *Stepmother* (1973) by Oleg Bondarev
19. 58,4. *Office Romance* (1978) by Eldar Ryazanov
20. 58,0. *War and Peace* (1966) by Sergei Bondarchuk
21. 57,8. *Fate* (1978) by Evgeny Matveev.
22. 56,2. *Russian Field* (1972) by Nikolai Moskalenko
23. 56,0. *Liberation* (1970) by Yuri Ozerov
24. 55,2. *Strong in Spirit* (1968) by Victor Georgiev
25. 55,2. *Sportloto-82* (1982) by Leonid Gaidai
26. 54,9. *Woman who Sings* (1979) by Alexander Orlov
27. 54,9. *Little Vera* (1988) by Vasily Pichul
28. 54,5. *Elusive Avengers* (1967) by Edmond Keosayan
29. 54,1. *Tavern on Pyatnitskaya* (1978) by Alexander Fynzimmer
30. 53,4. *Officers* (1971) by Vladimir Rogovoy
31. 53,4. *Petrovka 38* (1980) by Boris Grigoriev
32. 52,8. *The Adventures of Ali Baba and 40 Robbers* (1980) by Latif Fayziev
33. 51,7. *Headless Rider* (1973) by Vladimir Weinstock
34. 51,2. *Trembita* (1969) by Oleg Nikolaevsky
35. 50,9. *Earthly Love* (1975) by Evgeny Matveev
36. 50,9. *No, it can't be* (1975) by Leonid Gaidai
37. 49,6. *Female Empire* (1968) by Alexey Saltykov
38. 49,6. *Dauria* (1973) by Viktor Tregubovich
39. 49,2. *Incredible adventures of Italians in Russia* (1974) by Eldar Ryazanov
40. 48,6. *Carnival Night* (1956) by Eldar Ryazanov
41. 48,6. *Hussar Ballad* (1962) by Eldar Ryazanov
42. 48,2. *The way to Saturn* (1968) by Villen Azarov
43. 47,5. *Tehran-43* (1981) by Alexander Alov and Vladimir Naumov
44. 47,4. *Emergency Situation* (1959) by Victor Ivchenko
45. 47,1. *Heritage of the Republic* (1972) by Vladimir Bychkov
46. 47,0. *Quiet Don* (1958) by Sergey Gerasimov
47. 46,8. *Simple Story* (1960) by Yuri Egorov
48. 46,4. *Lubov Yarovaya* (1953) by Jan Fried
49. 46,0. *Optimistic Tragedy* (1963) by Samson Samsonov
50. 45,7. *Above Tissa* (1958) by Dmitry Vasilyev
51. 45,4. *Wedding with Dowry* (1953) by Tatiana Lukashevich
52. 44,9. *The Last Heirloom* (1971) by Grigory Kromanov
53. 44,9. *The Most Charming and Attractive* (1985) by Herald Bejanov
54. 44,8. *Outpost in the mountains* (1953) by Konstantin Yudin
55. 44,8. *Ivan Broukin on the virgin land* (1959) by Ivan Lukinsky
56. 44,6. *Juveniles* (1977) by Vladimir Rogovoy
57. 44,5. *Blue Arrow* (1959) by Leonid Estrin
58. 44,5. *Love and Pigeons* (1984) by Vladimir Menshov
59. 44,3. *There are only old men going into battle* (1974) by Leonid Bykov
60. 44,0. *Inter-girl* (1989) by Petr Todorovsky
61. 43,7. *They were only known to the face* (1967) by Anton Timonishin
62. 43,6. *No Return* (1974) by Alexey Saltykov
63. 43,6. *Detective* (1980) by Vladimir Fokin
64. 43,3. *Unsubstantiated* (1970) by Vladimir Krasnopolsky and Valery Uskov
65. 43,3. *A Particularly Important Task* (1981) by Evgeny Matveev

66. 43,0. *Fatherlessness* (1977) by Vladimir Shamshurin
67. 42,9. *Double Trap* (1986) by Aloise Brench
68. 42,7. *End of "Saturn"* (1968) by Villen Azarov
69. 42,5. *On Thin Ice* (1966) by Damir Vyatich–Berezhnykh
70. 42,5. *Sisters* (1957) by Grigory Roshal
71. 42,4. *Young Guard* (1948) by Sergei Gerasimov
72. 42,0. *Away from the Homeland* (1960) by Alexey Shvachko
73. 41,8. *Cold Summer of '53* (1988) by Alexander Proshkin
74. 41,6. *You for me, me for you* (1977) by Alexander Sery
75. 41,5. *The Living and the Dead* (1964) by Alexander Stolper
76. 41,3. *Two Lives* (1961) by Leonid Lukov
77. 41,3. *Clear Sky* (1961) by Grigory Chukhrai
78. 41,2. *Brave People* (1950) by Konstantin Yudin
79. 41,1. *Sannikov's Land* (1974) by Albert Mkrtchyan and Leonid Popov
80. 40,9. *Criminal Investigation Inspector* (1972) by Sulamif Tsybulnik
81. 40,6. *Kuban Cossacks* (1950) by Ivan Pyryev
82. 40,6. *They Fought for the Homeland* (1975) by Sergei Bondarchuk
83. 40,5. *Anna Karenina* (1968) by Alexander Zarkhi
84. 40,4. *Soldier Ivan Brovkin* (1955) by Ivan Lukinsky
85. 40,3. *Careful, Grandma* (1961) by Nadezhda Kosheverova
86. 40,3. *People and Beasts* (1962) by Sergey Gerasimov
87. 40,3. *Believe me, people* (1965) by Vladimir Berenstein, Ilya Gurin, Leonid Lukov
88. 39,8. *The Man from Boulevard des Capucines* (1987) by Alla Surikova
89. 39,5. *State Offender* (1965) by Nikolai Rozantsev
90. 39,4. *Thieves in Law* (1988) by Yuri Kara
91. 39,4. *My name is Harlequino* (1988) by Valery Rybarev
92. 39,3. *Twelve Chairs* (1971) by Leonid Gaidai
93. 39,3. *Boy, Busting Order* (1979) by Vladimir Rogovoy
94. 39,2. *The Fate of Man* (1959) by Sergey Bondarchuk
95. 39,2. *Armed and very dangerous* (1978) by Vladimir Vainshtok
96. 39,1. *Young People* (1973) by Nikolai Moskalenko
97. 38,9. *Ambassador of the Soviet Union* (1976) by George Natanson
98. 38,6. *Baltic Sky* (1961) by Vladimir Vengerov
99. 38,4. *The fall of Berlin* (1950) by Michael Chiaureli
100. 38,4. *Men* (1982) by Iskra Babich
101. 38,3. *The Battle on the Road* (1961) by Vladimir Basov
102. 37,9. *Tunnel* (1967) by Francisc Munteanu
103. 37,9. *Gypsy* (1967) by Evgeny Matveev
104. 37,9. *The Fate of Marina* (1954) by Isaak Shmaruk and Victor Ivchenko
105. 37,8. *Single voyage* (1986) by Mikhail Tumanishvili
106. 37,6. *Mysterious Monk* (1968) by Arkady Koltzaty
107. 37,6. *I'm sorry* (1987) by Ernest Yassan
108. 37,2. *Crane* (1969) by Nikolai Moskalenko
109. 37,0. *Tractor Drivers* (1939) by Ivan Pyryev
110. 36,9. *Dangerous Tour* (1970) by Georgy Yungwald–Hilkevich.
111. 36,7. *The Tamerwoman of Tigers* (1955) by Nadezhda Kosheverova and Alexander Ivanovsky
112. 36,7. *Young Years* (1959) by Alexei Mishurin
113. 36,7. *One more time about love* (1968) by Georgy Natanson
114. 36,7. *Songs of the Sea* (1971) Francisc Munteanu
115. 36,5. *The Girl without Address* (1958) by Eldar Ryazanov
116. 36,5. *Romance about Lovers* (1974) by Andrei Mikhalkov–Konchalovsky
117. 36,4. *Night Patrol* (1957) by Vladimir Sukhobokov
118. 36,3. *Special Purpose Squad* (1980) by Vadim Lysenko
119. 36,2. *Light of a Distant Star* (1965) by Ivan Pyryev
120. 36,2. *What should I call you now* (1965) by Vladimir Chebotarev
121. 36,1. *White Dew* (1984) by Igor Dobrolyubov



122. 36,0. *Piggy Girl and Shepherd* (1941) by Ivan Pyryev
123. 35,9. *Cargo without marking* (1985) by Vladimir Popkov
124. 35,8. *Aty Baty, there were soldiers* (1977) by Leonid Bykov
125. 35,8. *Station for Two* (1983) by Eldar Ryazanov
126. 35,7. *Remember Your Name* (1975) by Sergei Kolosov
127. 35,7. *Missing Persons* (1956) by Isaac Shmaruk
128. 35,6. *Married Bachelor* (1983) by Vladimir Rogovoy
129. 35,6. *Women* (1966) by Pavel Lyubimov.
130. 35,4. *A girl looking for her father* (1959) by Leo Golub
131. 35,4. *Error of Resident* (1969) by Veniamin Dorman
132. 35,4. *Battle after Victory* (1973) by Villen Azarov
133. 35,4. *In the zone of special attention* (1978) by Andrey Malyukov
134. 35,4. *Young Wife* (1979) by Leonid Menaker
135. 35,3. *Two Daytime Tickets* (1967) by Herbert Rappaport
136. 35,3. *The Mystery of Blackbirds* (1984) by Vadim Derbenev
137. 35,3. *Flight 222* (1986) by Sergey Mikaelian
138. 35,2. *The Gadfly* (1955) by Alexander Feinzimmer
139. 35,2. *Impudence* (1972) by Georgy Yungwald–Hilkivich
140. 35,0. *Operation "Cobra"* (1961) by Dmitry Vasilyev
141. 35,0. *Three plus Two* (1963) by Henrikh Oganisyan
142. 35,0. *Colleagues* (1963) by Alexei Sakharov
143. 35,0. *What a Sea* (1965) by Eduard Bocharov
144. 35,0. *Scouts* (1969) by Alexey Shvachko
145. 34,9. *Native Blood* (1963) by Mikhail Ershov
146. 34,8. *The Clock stopped at midnight* (1959) by Nikolai Figurovsky
147. 34,8. *Girls* (1961) by Yuri Chulyukin
148. 34,7. *Anna Karenina* (1953) by Tatiana Lukashevich
149. 34,6. *Virineia* (1969) by Vladimir Fetin
150. 34,6. *Ruslan and Lyudmila* (1972) by Alexander Ptushko
151. 34,6. *Can't say goodbye* (1982) by Boris Durov
152. 34,5. *The white desert sun* (1969) by Vladimir Motyl
153. 34,5. *Dead Season* (1969) by Savva Kulish
154. 34,4. *Story about a Real Man* (1948) by Alexander Stolper
155. 34,4. *Evdokia* (1961) by Tatiana Lioznova
156. 34,3. *Queen of the gas station* (1962) by Alexei Mishurin and Nikolai Litus
157. 34,3. *The Street is full of surprises* (1957) by Sergey Sidelev
158. 34,3. *Soldiers of Freedom* (1977) by Yuri Ozerov
159. 34,3. *Behind the Matches* (1980) by Leonid Gaidai
160. 34,2. *A Rich Bride* (1938) by Ivan Pyryev
161. 34,1. *Resurrection* (1960) by Mikhail Schweitzer
162. 34,0. *Viper* (1965) by Victor Ivchenko
163. 34,0. *Dangerous Friends* (1980) by Vladimir Shamshurin
164. 33,9. *Love must be cherished* (1959) by Sergey Sploshnov
165. 33,8. *The Tale of the Land of Siberia* (1948) by Ivan Pyryev
166. 33,8. *Prank Joke* (1977) by Vladimir Menshov
167. 33,7. *The Case of the "motley"* (1958) by Nikolai Dostal
168. 33,6. *Devil's Servants* (1970) by Alexander Leimanis
169. 33,5. *Case number 306* (1956) by Anatoly Rybakov
170. 33,5. *Soldier's Heart* (1959) by Sergei Kolosov
171. 33,4. *Ogaryova, 6* (1980) by Boris Grigoriev
172. 33,3. *Black Birch* (1977) by Vitaly Chetverikov
173. 33,3. *The Soul* (1982) by Alexander Stefanovich
174. 33,2. *The Sixth of July* (1968) by Julius Karasik
175. 33,2. *Ten Negroes* (1988) by Stanislav Govorukhin
176. 33,1. *Red Leaves* (1958) by Vladimir Korsh–Sablin
177. 33,1. *Accused of Murder* (1969) by Boris Volchek
178. 33,1. *The Story of how Tsar Peter the Arap married* (1976) by Alexander Mitta

179. 33,1. *Case in a Square 36–80* (1982) by Mikhail Tumanishvili  
 180. 33,0. *Eighteenth year* (1958) by Grigory Roshal  
 181. 33,0. *Chairman* (1965) by Alexei Saltykov  
 182. 32,9. *Maximka* (1952) by Vladimir Braun  
 183. 32,9. *Do not shoot in the 26th* (1967) by Ravil Batyrov  
 184. 32,9. *The Barbara of beauty is a long braid* (1972) by Alexander Rowe  
 185. 32,8. *Vertical* (1967) by Stanislav Govorukhin and Boris Durov  
 186. 32,8. *Let's Talk, Brother* (1979) by Yuri Chulyukin  
 187. 32,7. *Singing Teacher* (1973) Naum Birman  
 188. 32,7. *The Kidnapping of Savoy* (1979) by Veniamin Dorman  
 189. 32,6. *Republic of ShKID* (1967) by Gennady Poloka  
 190. 32,6. *Viy* (1967) by Konstantin Ershov, Georgy Kropachev, Alexander Ptushko  
 191. 32,5. *Sailor from "Comet"* (1958) by Isidore Annensky  
 192. 32,5. *Die Hard* (1968) by Theodore Wolfovich  
 193. 32,5. *The Only One* (1976) by Joseph Heifitz  
 194. 32,3. *Pedagogical Poem* (1955) by Alexei Maslyukov, Mechislava Maevskaya  
 195. 32,3. *Striped Trip* (1961) by Vladimir Fetin  
 196. 32,3. *The Spell of the valley of snakes* (1988) by Marek Piestrak  
 197. 32,2. *The Army of Wagtails Again in Battle* (1969) by Alexander Leimanis  
 198. 32,2. *Love a Person* (1973) by Sergey Gerasimov  
 199. 32,1. *Chekist* (1963) by Boris Volchek  
 200. 32,1. *Winter Cherry* (1985) by Igor Maslennikov  
 201. 32,0. *Two Captains* (1956) by Vladimir Vengerov  
 202. 32,0. *My Dear Man* (1958) by Joseph Heifitz  
 203. 32,0. *The Third Half* (1962) by Eugene Karelov  
 204. 32,0. *Be My Husband* (1981) by Alla Surikova  
 205. 31,9. *Anna around the neck* (1954) by Isidore Annensky  
 206. 31,9. *The Trial of Fidelity* (1954) by Ivan Pyryev  
 207. 31,9. *Girl with a Guitar* (1958) by Alexander Fynzimmer  
 208. 31,9. *Fifty–fifty* (1974) by Alexander Fynzimmer  
 209. 31,9. *Courier* (1987) by Karen Shakhnazarov  
 210. 31,8. *The Case of Rumyantsev* (1956) by Joseph Heifitz  
 211. 31,8. *Undefeated* (1959) by Yuri Chulyukin  
 212. 31,8. *Serf Actress* (1963) by Roman Tikhomirov  
 213. 31,8. *The Don Story* (1963) by Vladimir Fetin  
 214. 31,8. *Guardian* (1970) by Albert Mkrtychyan and Edgar Khojikian  
 215. 31,8. *Sweet Woman* (1977) by Vladimir Fetin  
 216. 31,6. *Unforgettable 1919* (1952) by Mikhail Chiaureli  
 217. 31,5. *Merry Stars* (1954) by Vera Stroeva  
 218. 31,5. *You and I met somewhere* (1954) by Nikolai Dostal, Andrey Tutyshkin  
 219. 31,5. *Old Robbers* (1972) by Eldar Ryazanov  
 220. 31,3. *Difficult Happiness* (1958) by Alexander Stolper  
 221. 31,3. *The Northern Story* (1960) by Evgeny Andrikanis  
 222. 31,3. *About those I remember and love* (1973) by Anatoly Vekhotko and Natalia Troschenko  
 223. 31,3. *Reverse Move* (1981) by Mikhail Tumanishvili  
 224. 31,2. *Mystery of two oceans* (1956) by Konstantin Pipinashvili  
 225. 31,2. *Seven brides of freight forwarder Zbruyev* (1971) by Vitaly Melnikov  
 226. 31,1. *The Game without rules* (1965) by Yaropolk Lapshin  
 227. 31,0. *Idiot* (1958) by Ivan Pyryev  
 228. 31,0. *We'll live till Monday* (1968) by Stanislav Rostotsky  
 229. 31,0. *The commander of the happy "Cheek"* (1972) by Boris Volchek  
 230. 30,9. *Faithful Friends* (1954) by Mikhail Kalatozov  
 231. 30,9. *Green Carriage* (1967) by Jan Fried  
 231. 30,8. *Extraordinary Order* (1965) by Stepan Kevorkov and Erasm Karamyan  
 232. 30,7. *Different Fates* (1956) by Leonid Lukov  
 233. 30,7. *No Right to Mistake* (1975) by Alexander Fynzimmer

234. 30,7. *In my death, I ask you to blame Klava K.* (1980) by Nikolai Lebedev and Ernest Yasan
235. 30,6. *Good Morning.* (1955) by Andrey Frolov
236. 30,6. *Two years above the abyss* (1967) by Timofei Levchuk
237. 30,6. *End of Ataman* (1972) by Shaken Aymanov
238. 30,5. *It was in Penkov* (1958) by Stanislav Rostotsky
239. 30,5. *Story about Chekist* (1969) by Boris Durov and Stepan Puchinyan
240. 30,5. *Five from the sky* (1970) by Vladimir Shredel
241. 30,5. *Devil's servants in the damn mill* (1973) by Alexander Leimanis
242. 30,4. *Carnival* (1982) by Tatiana Lioznova
243. 30,3. *Silence* (1964) by Vladimir Basov
244. 30,2. *Raised virgin land* (1960) by Alexander Ivanov
245. 30,2. *Ivanna* (1959) by Victor Ivchenko
246. 30,1. *The Ballad of a Soldier* (1959) by Grigory Chukhrai
247. 30,1. *The Peers* (1959) by Vasily Ordynsky
248. 30,1. *Among the good people* (1962) by Evgeny Brunchugin and Anatoly Bukovsky
249. 30,1. *Light at the end of the tunnel* (1974) by Aloise Brench
250. 30,1. *The secrets of Madame Wong* (1986) by Stepan Puchinyan
251. 30,1. *Spring on Zarechnaya Street* (1956) by Felix Mironer and Marlen Khutsiev
252. 30,0. *Voucher into Life* (1931) by Nikolai Ekk
253. 30,0. *Marry Guys* (1934) by Grigory Alexandrov
254. 30,0. *Chapaev* (1934) by Vasilyev Brothers
255. 30,0. *Girl Without a Dowry* (1936) by Jakov Protazanov
256. 30,0. *Peter I* (1937/38) by Vladimir Petrov
257. 30,0. *Volga–Volga* (1938) by Grigory Alexandrov
258. 30,0. *Alexander Nevsky* (1938) by Sergey Eisenstein
259. 30,0. *Immortal Garrison* (1956) by Zakhar Agranenko and Eduard Tisse
260. 30,0. *Shtepsel marries Tarapunka* (1958) by Efim Berezin and Yuri Timoshenko
261. 30,0. *Shaggy* (1966) by Edmond Keosayan
262. 30,0. *Accelerrate* (1987) by Alexei Korenev
263. 29,9. *Give me the Complaints Book* (1965) by Eldar Ryazanov
264. 29,8. *Black Business* (1965) by Vasily Zhuravlev
265. 29,8. *Twelfth Night* (1955) by Jan Fried
266. 29,8. *Black Arrow* (1985) by Sergey Tarasov
267. 29,7. *Shadow by the Pier* (1955) by Mikhail Vinyarsky
268. 29,7. *The Game without a draw* (1967) by Yuri Kavtaradze
269. 29,6. *Come here, Mukhtar* (1965) by Semyon Tumanov
270. 29,6. *Golden Calf* (1969) by Michael Schweitzer
271. 29,6. *European Story* (1984) by Igor Gostev
272. 29,5. *A Quarrel in Lukashi* (1959) by Maxim Ruf
273. 29,4. *The experiment of Dr. Abst* (1969) by Anton Timonishin
274. 29,4. *Don't go, girls, get married* (1985) by Evgeny Gerasimov
275. 29,3. *Unfinished Novel* (1955) by Friedrich Ermler
276. 29,3. *Splinter* (1957) by Nikolai Sanishvili
277. 29,3. *The Karamazov Brothers* (1969) by Ivan Pyryev
278. 29,2. *Dangerous Trails* (1954) by Alexander Alexeev, Evgeny Alexeev
279. 29,2. *Spare Player* (1954) by Semyon Tymoshenko
280. 29,2. *Moscow, My Love* (1974) by Alexander Mitta
281. 29,1. *Good Hour* (1956) by Victor Eysymont
282. 29,1. *Marianna* (1968) by Vasile Pascarou
283. 29,0. *Cruelty* (1959) by Nikolai Scuibin
284. 29,0. *Girl's Years* (1962) by Leonid Estrin
285. 29,0. *Beware of the Car* (1966) by Eldar Ryazanov
286. 29,0. *Circle* (1973) by Herbert Rappaport
287. 29,0. *Invincible* (1983) by Yuri Boretsky
288. 28,9. *Guilty without guilt* (1945) by Vladimir Petrov
289. 28,9. *Star* (1949/53) by Alexander Ivanov

290. 28,9. *The house I live in* (1957) by Lev Kulidzhanov  
 291. 28,9. *Annushka* (1959) by Boris Barnett  
 292. 28,9. *Ensign Panin* (1960) by Michael Schweitzer  
 293. 28,9. *A Man without a passport* (1966) by Anatoly Bobrovsky  
 294. 28,9. *The Arrows of Robin Hood* (1976) by Sergey Tarasov  
 295. 28,9. *Strange Woman* (1978) by Yuly Raizman  
 296. 28,9. *The Artist's Farewell Tour* (1980) by Alexander Fynzimmer  
 297. 28,9. *Come and See* (1986) by Elem Klimov  
 298. 28,8. *Traces in the Snow* (1955) by Adolf Bergunker  
 299. 28,8. *Lullaby* (1959) by Mikhail Kalik  
 300. 28,8. *Cheryomushki* (1963) by Herbert Rappaport

\* Sequence of data in the table: place in the rating, number of millions of viewers for the first distribution year, title of the film, year, director(s) ([Kudryavtsev, 1998](#); [Zemlyanukhin, Segida, 1996](#), etc.).

**Annex 2.** The list of 40 Soviet directors, each of whose 300 most popular Soviet films included two films

Grigory Alexandrov (1903–1983): *Merry Guys* (1934), 30.0 million spectators; *Volga–Volga* (1938), 30.0 million spectators.

Isidor Annensky (1906–1977): *Sailor from "Comet"* (1958), 32.5 million spectators; *Anna around the neck* (1954), 31.9 million spectators.

Aloise Brench (1929–1998): *Double Trap* (1986), 42.9 million spectators; *Light at the End of the Tunnel* (1974), 30.1 million spectators.

Leonid Bykov (1928–1979): *There are only old men going into battle* (1974), 44.3 million spectators; *Aty Baty, there were soldiers* (1977), 35.8 million spectators.

Vladimir Chebotarev (1921–2010): *Amphibian Man* (1961), 65.5 million spectators (co-produced by G. Kazansky); *What should I call you now* (1965), 36.2 million spectators.

Mikhail Chiaureli (1894–1974): *The Fall of Berlin* (1950): 38.4 million spectators; *Unforgettable 1919* (1952): 31.6 million spectators.

Grigory Chukhrai (1921–2001): *Clear Sky* (1961), 41.3 million spectators; *Ballad of a Soldier* (1959), 30.1 million spectators.

Veniamin Dorman (1927–1988): *Error of Resident* (1969), 35.4 million viewers; *The Kidnapping of Savoy* (1979), 32.7 million viewers.

Nikolai Dostal (1909–1959): *The case of "motley"* (1958), 33.7 million viewers, *You and I met somewhere* (1954), 31.5 million viewers (co-director – A. Tutyshkin).

Leonid Estrin (1908–1972): *Blue Arrow* (1959), 44.5 million spectators; *Girls' Years* (1962), 29.0 million spectators.

Stanislav Govorukhin (1936–2018): *Ten Negroes* (1988), 33.2 million viewers; *Vertical* (1967), 32.8 million viewers (co-director – B. Durov). The third in this list could undoubtedly be a super-popular detective series of S. Govorukhin *The meeting place can not be changed* (1979), if it was (in compact form) filmed for film distribution.

Boris Grigoriev (1935–2012): *Petrovka, 38* (1980), 53.4 million viewers; *Ogaryova, 6* (1980), 33.4 million viewers.

Alexander Ivanov (1898–1984): *Raised virgin land* (1960) (1960), 30.2 million spectators; *Star* (1949/53), 28.9 million viewers.

Sergei Kolosov (1921–2012): *Remember Your Name* (1975), 35.7 million viewers; *Soldier's Heart* (1959), 33.5 million viewers.

Nadezhda Kosheverova (1902–1989): *Careful, Grandma* (1961), 40.3 million spectators; *Tamerwoman of Tigers* (1955), 36.7 million spectators (co-director – A. Ivanovsky).

Tatiana Lioznova (1924–2011): *Evdokia* (1961), 34.4 million spectators; *Carnival* (1982), 30.4 million spectators. The third in this list could undoubtedly be a super-popular spy series of T. Lioznova *Seventeen Moments of Spring* (1973), if it had been filmed (in a compact version) for film distribution.

Tatiana Lukashevich (1905–1972): *Wedding with a Dowry* (1953), 45.4 million spectators; *Anna Karenina* (1953), 34.7 million spectators.

- Ivan Lukinsky (1906–1986): *Ivan Broukin on the virgin land* (1959), 44.8 million viewers; *Soldier Ivan Broukin* (1955), 40.4 million viewers.
- Alexei Mishurin (1912–1982): *Young Years* (1959), 36.7 million viewers; *Queen of the gas station* (1962), 34.3 million viewers (co-director – N. Litus).
- Albert Mkrtchyan (1926–2007): *Sannikov's Land* (1974), 41.1 million viewers (co-director – L. Popov), *Guardian* (1970), 31.8 million viewers (co-director – E. Khojikyanyan).
- Georgy Natanson (1921–2017): *Ambassador of the Soviet Union* (1976), 38.9 million viewers; *Once again about love* (1968), 36.7 million viewers.
- Yuri Ozerov (1921–2001): *Liberation* (1970), 56.0 million viewers; *Soldiers of Freedom* (1977), 34.3 million viewers.
- Vladimir Petrov (1896–1966): *Peter I* (1937/38), 30.0 million spectators; *Guilty Without Guilt* (1945), 28.9 million spectators.
- Alexander Ptushko (1900–1973): *Ruslan and Lyudmila* (1972), 34.6 million spectators; *Viy* (1967), 32.6 million spectators (co-directors: K. Ershov, G. Kropachev).
- Stepan Puchinyan (1927–2018): *Story about Chekist* (1969), 30.5 million viewers (co-produced by B. Durov); *Secrets of Madame Wong* (1986), 30.1 million viewers.
- Grigory Roshal (1898–1983): *Sisters* (1957), 42.5 million spectators; *Eighteenth Year* (1958), 33.0 million viewers.
- Alexander Sery (1927–1987): *Gentlemen of Good Luck* (1972), 65.0 million viewers; *You for me, I for you* (1977), 41.6 million viewers.
- Vladimir Shamshurin (1940–1996): *Fatherlessness* (1977), 43.0 million spectators; *Dangerous Friends* (1980) 34.0 million spectators.
- Isaac Shmaruk (1910–1986): *The fate of Marina* (1954), 37.9 million spectators (co-director – V. Ivchenko); *Missing Persons* (1956), 35.7 million spectators.
- Alexey Shvachko (1901–1988): *Away from the Homeland* (1960), 42.0 million spectators; *Scouts* (1969), 35.0 million spectators.
- Alla Surikova (born in 1940): *The Man from Boulevard des Capucines* (1987), 39.8 million viewers; *Be my Husband* (1981), 32.0 million viewers.
- Sergey Tarasov (born 1933): *Black Arrow* (1985), 29.8 million spectators; *Robin Hood's Arrows* (1976), 28.9 million spectators.
- Andrei Tutyshkin (1910–1971): *Wedding in Malinovka* (1967), 74.6 million spectators; *You and I met somewhere* (1954), 31.5 million spectators (co-director – N. Dostal).
- Dmitry Vasilyev (1900–1984): *Above the Tissa* (1958), 45.7 million viewers; *Operation "Cobra"* (1961), 35.0 million viewers.
- Vladimir Vengerov (1920–1997): *Baltic Sky* (1961), 38.6 million spectators; *Two Captains* (1956), 32.0 million spectators.
- Vladimir Weinstock (1908–1978): *Headless Raider* (1973), 51.7 million spectators; *Armed and very dangerous* (1978), 39.2 million spectators.
- Ernest Yasan (1936–2018): *I'm sorry* (1987), 37.6 million viewers; *In my death, please blame Klava K.* (1980), 30.7 million viewers (co-director – N. Lebedev).
- Konstantin Yudin (1896–1957): *Outpost in the Mountains* (1953), 44.8 million spectators; *Brave People* (1950), 41.2 million spectators.
- Georgy Yungwald–Hilkevich (1934–2015): *Dangerous Tours* (1970), 36.9 million spectators; *Impudence* (1972), 35.2 million spectators. The third in this list could undoubtedly have been George Yungwald–Hilkevich's super-popular television musical *D'Artagnan and the Three Musketeers* (1978), if it had been filmed (in a compact version) for film distribution.

**Annex 3.** A list of popular Soviet television films that might have been among the leaders in distribution if they had been released (in compact form) on the big screen rather than on the small screen

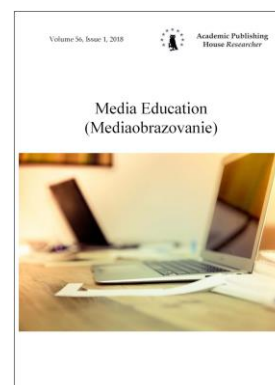
- 12 Chairs* (1976) by Mark Zakharov  
*Adjutant of His Excellency* (1969) by Evgeny Tashkov  
*Big Change* (1973) by Alexey Korenev.  
*Captain Nemo* (1975) by Vasily Levin  
*D'Artagnan and the Three Musketeers* (1978) by Georgy Yungwald–Hilkevich  
*Eternal Call* (1973–1983) by Vladimir Krasnopolsky, Valery Uskov

*Formula for Love* (1984) by Marc Zakharov  
*Irony of Fate, or With a Light Steam!* (1975) by Eldar Ryazanov  
*Major "Vortex"* (1967) by Evgeny Tashkov  
*Nameless Star* (1978) by Mikhail Kozakov  
*Ordinary Miracle* (1978) by Marc Zakharov  
*Pokrovsky Gate* (1982) by Mikhail Kozakov  
*Seventeen Moments of Spring* (1973) by Tatiana Lioznova  
*Shadows disappear at noon* (1971) by Vladimir Krasnopolsky, Valery Uskov  
*Sherlock Holmes and Dr. Watson* (1979–1986) by Igor Maslennikov  
*That very same Münchhausen* (1979) by Marc Zakharov  
*The meeting place can not be changed* (1979) by Stanislav Govorukhin  
*Walking in Flour* (1977) by Vasily Ordynsky



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## Dissertation Researches on Media Literacy Education in Commonwealth of Independent States (CIS)

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### Abstract

From 1960 to 2019, about six hundred Ph.D. theses on media literacy education were defended in the USSR and in the CIS countries, of which about five hundred theses were defended in the XXI century. Meanwhile, the dynamics of the research defense on media education is as follows: from 1960 to 1969 – 15; from 1970 to 1979 – 22; from 1980 to 1991 – 37; from 1992 to 1999 – 38; from 2000 to 2009 – 151, from 2010 to 2019 – 324. Therefore, with the exception of some stagnation (explainable by the general decline in the number of scientific research in the CIS countries in all sciences) in the 1990s, it is possible to trace a consistent increase in the number of dissertations of media education topics (moreover, in the second decade of the XXI there were twice as many as in the first).

The content analysis of the Ph.D. dissertations in the CIS countries shows that globalization trends in media culture and media literacy education have led to the fact that the traditional for the USSR priority of aesthetically-oriented media education in the CIS countries of the 21st century have been replaced by sociocultural and cultural studies. The analysis suggests that in the foreseeable future, the development of media education in the CIS countries will continue to be dominated by socio-, and cultural studies and practice-oriented models guided by corresponding theories and objectives (based on the synthesis of media material). Most likely, a small increase in the number of dissertations on the material of pre-school institutions and institutions of secondary special education is also possible. The trend of the synthesis of media education and journalism (including media criticism) is going to grow.

In general, the forecast regarding the development of research on media education in the CIS countries is optimistic: the content analysis of dissertation research in the CIS countries allows to anticipate a further increase in the volume of studies (mainly due to regional research teams) related to problems of media education, media literacy, and media competence.

**Keywords:** dissertations, media education, media competence, media literacy, media pedagogy, media, model, CIS, school, university.

### 1. Introduction

From 1960 to 2019, about six hundred theses on media literacy education were defended in the USSR and in the CIS countries, of which about five hundred theses were defended in the XXI century. Meanwhile, the dynamics of the research defense on media literacy education is as follows: from 1960 to 1969 – 15; from 1970 to 1979 – 22; from 1980 to 1991 – 37; from 1992 to

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1999 – 38; from 2000 to 2009 – 151, from 2010 to 2019 – 324. Therefore, with the exception of some stagnation (explainable by the general decline in the number of scientific research in the CIS countries in all sciences) in the 1990s, it is possible to trace a consistent increase in the number of dissertations of media education topics (moreover, in the second decade of the XXI there were twice as many as in the first).

The CIS countries are significantly lagging behind Russia in the number of dissertations on media literacy education, where 364 dissertations were defended in the post-Soviet era. In Ukraine, from 1992 to 2019, 128 dissertation researches were carried out. In the rest of the CIS countries (except the Russian Federation and Ukraine) together, their number is much lower: 21.

**Table 1.** The number of dissertations on media literacy education defended in the USSR and CIS in 1960–2019

Countries	Number of Ph.D. dissertations on media literacy education						
	1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	Total
The USSR	15	22	37	*	*	*	74
Russia	*	*	*	27	91	246	364
Ukraine	*	*	*	10	57	61	128
Other CIS countries	*	*	*	1	3	17	21
Total:	15	22	37	38	151	324	587

## 2. Materials and methods

The material for our study was Ph.D. dissertations on the subject of media literacy education, defended in the USSR and the CIS countries from 1960 to 2019. The main research methods are comparative analysis and content analysis of theses.

## 3. Discussion

In 2009, we examined the content of dissertation research on media literacy education topics carried out in Russia, and eventually we made a forecast for their further intensive growth (Fedorov, 2009: 56). The data in Table 1 irrefutably indicate the forecast's correctness: from 2010 to 2019, in the Russian Federation alone, there were defended 2.7 times more dissertations on the topic of media education than from 2000 to 2009. Our assumptions that, after 2009, social studies and cultural studies theories will prevail in the media literacy education research field (Fedorov, 2009: 55) have also been affirmed: there were forty theses in 2010–2019, while 2010–2019 – 127, that is, three times more (see data in Table 2).

However, T.B. Isakova argues that her “content analysis of dissertation abstracts shows that the hypothesis (put forward by us in an article in 2009 – A.F.) that the number of dissertation research on media education will grow steadily – has not been confirmed. The share of research in the scientific specialty 10.01.10. Journalism devoted to the problems of media education is less than 1 %. The hypothesis that dominant approaches to media education will be social and cultural studies theories and the corresponding tasks has not been confirmed either. Nor have we identified a convergence of research topics in the field of media education, media criticism and journalism, which had been suggested by A.V. Fedorov. Only one study is devoted to media criticism” (Isakova, 2019: 113–117).

As we see, the research approach implemented by T.B. Isakova contains a significant methodological mistake: in our 2009 article we explored the entire pool of Russian dissertation research on the subject of media education (the largest group traditionally belonging to dissertations on Education/Pedagogy), while T.B. Isakova is trying to refute our conclusions only on the basis of the content analysis of the theses on journalism, thus overlooking the fact that the dissertations of the media education defended in these years could be (and were) attributed to Pedagogy/Education and Philology, also Art Studies, Sociology, Philosophy and other sciences.

In addition, in the 2009 article, we did not predict a sharp increase in the number of dissertations synthesizing media pedagogy, media criticism and journalism. We only assumed that “the tendency of rapprochement of research topics in the field of media pedagogy, media criticism and journalism” will be continued (Fedorov, 2009: 55). Our content analysis of 246 Russian dissertations of media literacy education topics of 2010–2019 shows that this is exactly what



happened: the number of dissertations synthesizing media pedagogical, media critical and journalistic approaches accounted for 4.5 % of the total number of studies.

Unfortunately, a superficial approach to studying the development of media literacy education in the USSR and the CIS countries in recent years is not uncommon. For example, consistently proceeding from the priority of “media activity”, I.V. Zhilavskaya, in our opinion, precariously asserts that “the overwhelming majority of scientific articles and dissertations that somehow affect issues of media education are in the field of pedagogy and practically do not explore the productive function of media education in relation to the media phenomenon” (Zhilavskaya, 2009: 104–105). Most likely, this statement is connected with a clearly insufficient awareness of the history of media literacy education development both in the USSR, Russia, and worldwide. After all, it was the “productive function of media education” that provided the foundation for pedagogical models in both Soviet and post-Soviet times (see, for example: Bozhkov, 1983; Genkin, 1985; Khilko, 1999; Petrova, 1995; Shkolnik, 1999; Simakov, 2008; Zatuchny, 1993, etc.).

However, apparently lacking time to study this fruitful experience, I.V. Zhilavskaya (co-authored with D.A. Zubritskaya) writes that in the USSR “active practical work in schools, universities, and film clubs, was carried out by film educators 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: 50), thus turning Elvira Goryukhina (1932–2018), Inna Levshina (1932–2009), Zinaida Smelkova, Svetlana Ivanova and Evdokia Gorbulina into male researchers. The question arises if I.V. Zhilavskaya and D.A. Zubritskaya have actually studied their work.

The above awkward mistakes occur on the 85–pages–long teaching manual for university students “History of Media Education Development” (Zhilavskaya, Zubritskaya, 2017), which actually is the rendering of three monographs, published by our research team (Fedorov, Chelysheva, 2002; Fedorov, Novikova, 2005; Fedorov et al., 2014).

Sadly, publications on media literacy education that are being published in Russia in recent years, do contain cases of conscious plagiarism. Thus, the textbook for universities “Media Education and Informative–Communicative technologies in Higher Education” (Kulikova, Narzissova, 2018) was checked by a Plagiarism Detection Software and showed an upsetting result: 49.5 % of the text is “borrowed”. Most of this illegally borrowed half of the text is taken from our works, published long before this “textbook”. Meanwhile, plagiarizing our texts, S.V. Kulikova and S.Y. Narzissova carefully preserved all references to the works of foreign and Russian media educators that had been used in these texts. To its credit, Moscow Publishing House of International Independent Environmental and Political University promptly responded to our criticism of the book by S.V. Kulikova and S.Y. Narzissova, sent an official letter of apology declaring that the above mentioned authors will no longer be allowed to publish works in their publishing house.

On the other hand, it is gratifying that the Russian media educational research and practical experience has been in demand as the practical training aid for media literacy developed by IREX Europe project in Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan and Uzbekistan for media and information literacy (Shturkhetsky, 2018: 99-101; 133-135), which ethically correct refers to our research of previous years. This tutorial was included in the pool of publications recommended for use in the CIS countries and posted on the online media and information literacy platform in the CIS countries MediaSabak (Online ..., 2019), including, among other things, links to our team’s articles in the journal *Media Education*.

Our research group’s contribution to media education development also receives acclaim in the monograph “Conceptual Relationship of Information Literacy and Media Literacy in Knowledge Societies” (2013), published by UNESCO (Gendina, 2013: 102–128). But in general, it should be noted that there is very few research analyzing the development of media education in the CIS countries, is published in Western European countries.

#### 4. Results

##### *Theoretical models and theories of media literacy education*

In relation to research in the field of media literacy education, we proposed the following conventional classification system for theoretical models of media literacy education:

- socio-cultural, cultural models (social, cultural development of a creative person in terms of perception, imagination, visual memory, interpretation, analysis, critical thinking in relation to the media texts of any types and genres, etc.);
- practical-utilitarian models (practical study and use of media equipment as technical means of teaching and / or creating media texts of various types and genres);
- educational and ethical models (consideration of moral, ethical, psychological, ideological, religious, philosophical problems on the media material);
- aesthetic models (focused primarily on the development of artistic taste and analysis of the best examples of media culture).

Certainly, the proposed classification of media literacy education models (Tables 2, 3) is rather conditional, since the studies often observe diffusion processes of combining models of several types.

The content analysis of dissertations on the subject of media literacy education, defended in the USSR, Russia and the CIS countries from 1960 to 2019, shows that until the beginning of the XXI century there was a parity between practical-utilitarian and aesthetic models used in dissertation research on media literacy education. But in the 21st century, aesthetic models in accordance with worldwide trends (but with a delay of about twenty years) began to lose their positions, while social and cultural studies models began to dominate, marginalizing even such popular practices as hands-on/practical ones.

A surge of interest in social and cultural studies approaches to media literacy education (they account for about 44 % of the total number of studies on media education in 2000–2019), which happened in the CIS countries only in the 21st century, can be associated with intensive international exchange of scientific ideas, significant growth of the share of interdisciplinary research related to a broad social and cultural contexts.

An analysis of media education dissertations (1960–2019) from the point of view of media literacy education theories used in them shows that they generally fit into the previously identified (Fedorov, 2001, 2009) dominant theoretical media literacy education models (with dominating social, cultural, practical, and aesthetic theories). Reliance on the ideological and semiotic theories of media literacy education and the theory of the development of critical thinking has manifested itself in the dissertation research of the USSR and the CIS countries to a minimum degree, although these theories have been used in many dissertations as auxiliary.

We believe that a low percentage of dissertations of the theory of the development of critical thinking is due to the fact that the development of analytical thinking in relation to media culture in the Soviet period was not encouraged by the ruling regime, as well as the use of semiotic approaches.

In our opinion, a small number of dissertations on media literacy education, relying on ideological theory, can be explained by the fact that most of the Soviet media educators in 1960–1991 sought to distance their research from the ideological component, and based, primarily on practical and aesthetic theory of media education. Intensive disruption of socialist life format in the 1990s also diminished the role of the ideological theory in media literacy education research in the CIS countries.

The quite popular among practitioners, protective / innoculatory theory of media literacy education was used in only 37 works defended in post-Soviet Russia and in 19 of the rest of the CIS countries, thus reflecting the global trend: for over 50 years the researchers worldwide (Buckingham, 2013: 5–18; Fedorov, 2003; Hobbs, 2010, etc.) have asserted that it is useless to defend against media; on the contrary, media should be analyzed in a broad sociocultural context.

**Table 2.** Theoretical models and theories used in Soviet and Russian Ph.D. dissertation research on media literacy education topics 1960–2019

N	Dominant media literacy education theories and models	Number of Ph.D. dissertations on media literacy education						
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	Total
1	Social, cultural (based on social and cultural studies media education theory)	2	1	7	11	40	127	188

2	Practically utilitarian (based on practical theory of media education)	6	9	12	8	23	90	148
3	Ethical, protective (based on ethical and protectionist theories)	1	4	5	0	15	22	47
4	Aesthetic (based on aesthetic, art theories of media education)	6	8	13	8	13	7	55
Total		15	22	37	27	91	246	438

**Table 3.** Theoretical models and theories used in Ph.D. dissertation research on media literacy education topics defended in the CIS countries in 1992–2019

N	Dominant media education theories and models	Number of Ph.D. dissertations on media literacy education defended in CIS countries (1992–2019)									
		Russia			Ukraine			Others CIS countries			Total
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Social, cultural (based on social and cultural studies media education theory)	10	40	127	4	19	27	0	2	10	239
2	Practically utilitarian (based on practical theory of media education)	8	23	90	5	28	25	0	1	4	184
3	Ethical, protective (based on ethical and protectionist theories)	0	15	22	1	8	6	1	0	3	56
4	Aesthetic (based on aesthetic, art theories of media education)	9	13	7	0	2	3	0	0	0	34
Total:		27	91	246	10	57	61	1	3	17	513

*Media education objectives*

Analysis of Ph.D. dissertations on media literacy education, defended in the 1990s and the first two decades of the 21st century in the CIS countries, shows that they were aimed at developing the understanding and skills of analyzing the social, cultural, political, ethical, psychological, and economic implications of media and media culture products. This objective, which is extremely important for cultural, sociocultural, aesthetic, educational and ethical models of media education, dominated about half of the scientific works.

The second place (33 %) is occupied by the objective of teaching a person about the practical use of media (including the creation of media products / media texts), which fully correlates with the practical–utilitarian model of media education.

Such objectives as expanding the knowledge on the theory and history of media culture and media literacy education, that were in low demand in the 20th century, began to gain more substantial weight in the 21st century. This phenomenon can probably be explained by the fact that after a long period of understanding the empirical media educational experience, the time has come for researchers of a systematizing, generalizing, regional geographic, and scientific nature. It is no coincidence that it was in the 21st century that dissertations on the theory of media culture were successfully defended in the CIS countries (Arkhangelsky, 2009; Baranova, 2019; Bozhedarov, 2005; Butyrina, 2009; Chionova, 2012; Demchenko, 2011; Demchenko, 2011; Dzyaloshinsky, 2013; Grigorov, 2014; Grigorov, 2014; Kashkina, 2012; Kirillova, 2005; Korochensky, 2003; Orohovska, 2015; Polyakova, 2015; Rudnichenko, 2009; Tsybalenko, 2012; Urazova, 2012; Vaganova, 2003; Vozchikov, 2007; Zrazhevskaya, 2012 and others) and the history of media literacy education (Chelysheva, 2002; Gorbatkova, 2015; Khudoleeva, 2006; Kolesnichenko, 2007; Mikhaleva, 2012; Mosina, 2009; Novikova, 2000; Pechinkina, 2008; Roslyak, 2004; Yurova, 2015, etc.).

*Media materials*

The content analysis of dissertations on the subject of media literacy education, defended in the USSR, Russia and the CIS countries from 1960 to 2019, allows us to elaborate tables 4-5, the data of which show that up to the beginning of the 1990s the most popular media material used in dissertations research on media education was the cinema: in the USSR, on average, 62 % of studies from 1960 to 1991 were based on cinematographic material. Television, radio, sound recordings (25 %), the press (7 %), the synthesis of several types of media (7 %) and other media (4 %) reside on more moderate positions (Fedorov, 2009).

Apparently, the Soviet media educators, largely focused on the aesthetic model of media literacy education, sought during this time period to make the most of the artistic media texts. Therefore it was the cinema that was becoming the favourite media material. Moreover, media educators who used to actively employ practical model of media literacy education, in the 1960s – 1980s also preferred to rely on the traditional and familiar film material.

In the period between 1960s – 1980s, amateur (school, student, etc.) press was developing very actively, the number of students involved in the process of creating newspapers and magazines significantly exceeded the audiences involved in film literacy education. It would seem that, against this background, it was the amateur press that was supposed to be the main material for media literacy education research, but this did not happen, because media educators engaged in media literacy education on the press material were much less focused on research activities than their counterparts in film pedagogy. This was reflected in the imbalance of dissertations: from 1960 to 1991, 45 media educational Ph.D. dissertations were defended on the cinematic material in the USSR and only 5 on the material of the press. And although in post–Soviet Russia two dozen dissertations were defended on the material of the press, their number is still inferior to the number of dissertations on the material of cinema and television (about forty dissertations).

In addition, since the 1990s (at first rather timidly), computers and the Internet have also become the material for dissertations on the topic of media education. Personal computers and the Internet came to mass consumers in the CIS countries with a significant delay compared with the West, but in the 21st century the share of this material in media education dissertation research reached 17 %.

In the 1990s, another new trend emerged for the first time – the first place in terms of the number of dissertations was material based on the synthesis of various media. The 21st century convincingly consolidated this tendency: among the materials of dissertations on media education, media synthesis came out in the first place by a large margin, while the Internet and computers

were firmly established in second place. In the 21st century, the share of the press, cinema, television, radio combined as material for the dissertation research of media education in the CIS countries accounted for only 14 %, while the dissertations based on the synthesis of various types of media accounted for about 62 % protected from 2000 to 2019. There is undeniable logic in this: the 21st century has become the century of intensive development of multimedia technologies.

**Table 4.** Media material used in Soviet and Russian Ph.D. dissertation research on media on media literacy education topics 1960–2019

N	Media material used in research	Number of Ph.D. dissertations on media literacy education						
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	Total
1	Print press	2	1	2	2	5	13	25
2	Film	9	14	22	5	9	9	68
3	Television, radio, audio	2	6	7	3	6	10	34
4	Computer applications, Internet	0	0	0	6	8	47	61
5	Other media	0	1	2	3	1	6	13
6	Synthesis of various media	2	0	4	8	62	161	237
	Total	15	22	37	27	91	246	438

**Table 5.** Media material used in CIS countries Ph.D. dissertation research on media on media literacy education topics 1960–2019

N	Media material used in research	Number of Ph.D. dissertations on media literacy education (1992–2019) in CIS									
		Russia			Ukraine			Others CIS countries			Total
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Print press	2	5	13	2	4	2	0	1	0	29
2	Film	5	9	9	0	1	0	0	0	0	24
3	Television, radio, audio	3	6	10	0	5	4	0	1	1	30
4	Computer applications, Internet	6	8	47	2	8	10	0	0	7	88
5	Other media	3	1	6	0	0	0	0	0	0	10
6	Synthesis of various media	8	62	161	6	39	45	1	1	9	332
	Total	27	91	246	10	57	61	1	3	17	513

#### *Autonomy and/or integration*

An analysis of media literacy education theses from 1960–2019 (see data in [Tables 6-7](#)) shows that the number of studies on integrated media literacy education in research in the 21st century has significantly exceeded research papers based on autonomous media education. The trend of research in the 21st century has also shown a rapid increase in the number of dissertation research based on the synthesis of autonomous and integrated media literacy education types: from 1960 to 1999, only 22 of this type of dissertations were written, in the 21st century (in all CIS countries as a whole) – 197.

In the post-Soviet period, 19.9 % of researchers in the CIS countries preferred an autonomous type of media literacy education (basic courses, special courses, electives, clubs, etc.),

and 40.1 % – integrated with core / basic disciplines. 40.0 % of researchers relied on the synthesis of autonomous and integrated types of media education (with the dominant integration and synthesis characteristic of both Russia and the other CIS countries).

Back in 2003, we conducted a survey of 26 experts (from 10 countries of the world) in the field of media literacy education (Fedorov, 2003), in which the synthetic way of introducing media literacy education was distinguished as the most effective by 61.5 % of the surveyed experts. The integrated type of media education was supported by 30.7 % of international experts, and autonomous – by only 7.7 %. The differences in the approaches are obvious, but the data in Tables 6-7 demonstrate that the interest of media on media literacy education researchers in the CIS countries of the 21st century to the synthesis of autonomous and integrated types is clearly increasing. In any case, it is the years 2000–2019 that witness the peak of media on media literacy education focused on the synthetic path of its implementation.

Based on this, it can be assumed that in future years in the CIS countries all three of the above mentioned types will be preserved, since each of them has its own advantages and specifics. For example, the training of media professionals (or media competent teachers) is impossible without autonomous media on media literacy education training courses, and in a school environment, integrated media on media literacy education is more preferable.

**Table 6.** Autonomous or integrated type of media on media literacy education used in Soviet and Russian Ph.D. dissertation research 1960–2019

№	Type of media literacy teaching used in research	Number of Ph.D. dissertations on media education						Total
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	
1	Autonomous	3	5	14	16	27	57	122
2	Integrated with other subjects	7	11	20	10	34	105	187
3	Synthesis of autonomous and integrated types	5	6	3	1	30	84	129
	Total	15	22	37	27	91	246	438

**Table 7.** Autonomous or integrated type of media on media literacy education used in Soviet and Russian Ph.D. dissertation research in 1992–2019

№	Type of media literacy teaching used in research	Number of Ph.D. dissertations on media education (1992–2019)									Total
		Russia			Ukraine			Others CIS countries			
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Autonomous	16	27	57	0	1	1	0	0	0	102
2	Integrated with other subjects	10	34	105	4	13	31	0	2	7	206
3	Synthesis of autonomous and integrated types	1	30	84	6	43	29	1	1	10	205
	Total	27	91	246	10	57	61	1	3	17	513

### *Institutions*

The content analysis of theses (Tables 8-9) shows that from 1960 to 2009, the main type of institutions used for experimental work in the field of media literacy education were schools. However, in the period from 2010 to 2019, higher educational institutions (30.1 %) and a complex

of several institutions (12.7 %) start to dominate as experimental platforms for research in the CIS countries, marginalizing schools to the third place (9.2 %). The fourth place at this time were media agencies. A generally insignificant part of research experimental sites for media literacy education in the USSR and the CIS countries throughout the period from 1960 to 2019 were pre-school and secondary specialized educational institutions. In the XXI century, for example, five dissertations on the material of preschool institutions in the CIS countries were defended, and even less on the material of secondary specialized educational institutions – four. It may be here that there is a prospect for research due to the specificity of these institutions.

Detailed content analysis of the theses shows that a dramatic increase in the share of universities, as types of institutions used as an experimental base by scientists and media educators of the CIS countries in 2000–2019, can be explained, in particular, by the fact that in the 21st century researchers that the wide development of media education in schools is impossible without media-competent teachers. Consequently, the interest in research on the basis of universities and departments of education grew.

**Table 8.** Type of institutions used as an experimental site by Soviet and Russian Ph.D. dissertation research of media literacy education topics from 1960–2019

N	Institution type	Number of Ph.D. dissertations on media literacy education						Total
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	
1	Universities	0	2	4	4	24	125	159
2	Specialized secondary education establishments (colleges)	0	0	1	0	1	1	3
3	Secondary schools	9	9	17	6	30	41	112
4	Pre-school institutions	0	0	0	0	2	2	4
5	Supplementary education institutions (community centers, cultural centers, clubs)	0	2	6	8	5	13	34
6	Media agencies	4	4	7	3	4	24	46
7	Libraries, Media centers	0	0	0	1	1	2	4
8	Several institutions	2	5	2	5	24	38	76
	Total	15	22	37	27	91	246	438

**Table 9.** Type of institutions used as an experimental site by Soviet and Russian Ph.D. dissertation research of media literacy education topics from 1992–2019 in the CIS countries

N	Institution type	Number of Ph.D. dissertations on media education (1992–2019) in the CIS									Total
		Russia			Ukraine			Others CIS countries			
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Universities	4	24	125	4	29	28	0	1	5	220
2	Specialized secondary education establishments (colleges)	0	1	1	0	2	0	0	0	0	4
3	Secondary schools	6	30	41	0	3	3	0	1	3	87
4	Pre-school institutions	0	2	2	0	0	1	0	0	0	5
5	Supplementary education	8	5	13	0	1	5	0	0	1	33

	institutions (community centers, cultural centers, clubs)										
6	Media agencies	3	4	24	4	14	3	0	1	2	55
7	Libraries, Media centers	1	1	2	0	0	0	0	0	0	4
8	Several institutions	5	24	38	2	8	21	1	0	6	105
	Total	27	91	246	10	57	61	1	3	17	513

### Age groups

The content analysis of dissertations (Tables 10-11) demonstrate that up till the early XXI century the main age group of media audiences researched in Russian Ph.D. dissertations on media literacy education, were school pupils. However, then the situation changed in favour of university students. Meanwhile, the focus of media literacy education research conducted at schools is aimed at pupils of middle school and high school, while elementary school pupils and students of specialized secondary education institutions (colleges) remain the less “researched” audience for media competence development. Adult audiences also belong to somewhat neglected groups.

**Table 10.** Age groups of media audiences, participating in researches by Soviet and Russian Ph.D. dissertations on media literacy education in 1960–2019

№	Age groups of media audiences participating in research	Number of Ph.D. dissertation on media literacy education							Total
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019		
1	Pre-schoolers	0	0	0	0	2	2	4	
2	Elementary school pupils	0	0	1	1	2	5	9	
3	Middle school pupils	2	4	3	3	8	13	33	
4	High school pupils	2	5	9	2	7	15	40	
5	Secondary school pupils on the whole	8	8	9	4	13	24	66	
6	College students	0	0	1	0	1	1	3	
7	University students	0	2	7	6	24	125	164	
8	School and university students on the whole	1	3	6	7	12	14	43	
9	Adult audience	2	0	1	4	8	20	35	
10	Audiences of different age	0	0	0	0	14	27	41	
	Total	15	22	37	27	91	246	438	

**Table 11.** Age groups of media audiences, participating in Ph.D. researches on media literacy education in the CIS countries in 1992–2019

№	Age groups of media audiences participating in	Number of Ph.D. dissertations on media education in the CIS (1992–2019)									Total
		Russia			Ukraine			Others CIS countries			
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Pre-schoolers	0	2	2	0	0	1	0	0	0	5



2	Elementary school pupils	1	2	5	0	1	1	0	0	0	10
3	Middle school pupils	3	8	13	0	2	2	0	0	0	28
4	High school pupils	2	7	15	0	2	0	0	1	0	27
5	Secondary school pupils on the whole	4	13	24	0	1	1	1	0	3	47
6	College students	0	1	1	0	1	0	0	0	0	3
7	University students	4	24	125	4	29	28	0	1	5	220
8	School and university students on the whole	7	12	14	0	4	2	0	0	0	39
9	Adult audience	4	8	20	0	2	5	0	0	1	40
10	Audiences of different age	2	14	27	6	15	21	0	1	8	94
	Total	27	91	246	10	57	61	1	3	17	513

### *Geography of research*

Analysis of the data in [Tables 12-13](#) shows that in the 1960–1980s most of the research on media literacy education was carried out in Moscow (61.9 %). The share of research by scientists working in regions in this period was 22.5 %. However, as early as in the 1990s, the ratio changed significantly: in Russia, the number of regional studies (40.0 %) on the topic of media literacy education was almost equal to their quantity in the capital (46.6 %) ([Fedorov, 2009](#)).

The first two decades of the XXI century show that the emerging trend is quite natural. From 2000 to 2019 in Russia, the proportion of Ph.D. dissertations defended by Moscow authors on a topic related to media literacy education decreased to 28.8 %, while the share of regional studies rose sharply to 62.8 %.

In our opinion, such a significant decrease in the number of dissertation research on media literacy education by specialists working in Moscow is due to the following reasons:

- in 2000, two recognized leaders of the Moscow scientific schools of media literacy education (Y.N. Usov and L.S. Zaznobina), who were research advisors for a great number of Ph.D. students, passed away;

- in the post–Soviet time in Moscow (to a much greater extent than the provinces) young people began to quit their work at universities and research institutions, since employment opportunities in the capital city made it possible to leave a low–paying career to a more well–paid one;

- by the beginning of the 21st century, several weighty scientific schools and centers of media literacy education emerged in the Russian regions; on their basis new researches started.

In Ukraine, the situation during the post–Soviet period is somewhat different – there is an approximate parity between research defended in Kiev and in the provinces. In the rest of the CIS countries, dissertations are still defended mostly in capital cities.

**Table 12.** The ratio of Soviet and Russian Ph.D. dissertation research media literacy education topics, carried out in the years 1960–2019 in Moscow, Leningrad / St. Petersburg vs. the regions \*

N	Location of the media education research	Number of Ph.D. dissertations on media literacy education						Total
		1960–1969	1970–1979	1980–1991	1992–1999	2000–2009	2010–2019	
1	Moscow	12	15	20	11	29	69	156
2	Leningrad/St.Petersburg	–	2	9	4	8	20	43
3	Regional cities	3	5	8	12	54	157	239
	Total:	15	22	37	27	91	246	438

\* with the consideration of the fact that a number of dissertations that were defended in capital cities had been written and supervised in regional universities.

**Table 13.** The ratio of Ph.D. dissertation research media literacy education topics, carried out in the 1992–2019 годах in Moscow, St. Petersburg vs. the regions CIS capital cities and regional cities

N	Location of the media education research	Number of Ph.D. dissertations on media education in the CIS (1992–2019)									Total
		Russia			Ukraine			Others CIS countries			
		1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	1992–1999	2000–2009	2010–2019	
1	Moscow	11	29	69	*	*	*	*	*	*	109
2	St. Petersburg	4	8	20	*	*	*	*	*	*	32
3	Kiev	*	*	*	6	31	30	*	*	*	67
4	Other CIS capital cities	*	*	*	*	*	*	1	3	16	20
5	Regional/provincial cities in CIS countries	12	54	157	4	26	31	0	0	1	285
	Total	27	91	246	10	57	61	1	3	17	513

## 5. Conclusion

The economic crisis of the 1990s, inherent in the post-Soviet period, has undoubtedly affected research in the field of media literacy education: the number of Ph.D. dissertations in the CIS countries on this subject remained approximately at the level of the USSR in the 1980s, while in the Western countries this scientific direction was developing much more intensively. The entrance of new information technologies into the educational process led to the fact that the dissertations that were defended in the CIS countries in the 1990s, used the Internet and computer applications as media education material (Gura, 1994; Kulikova, 1999, Lepskaya, 1999; Moiseeva, 1997; Petrova, 1995; Stolyarevskaya, 1999, etc.).

The access gained by the post-Soviet scientists to Western studies in the 1990s encouraged the application of socio- and cultural models in media literacy education, along with traditional practical, utilitarian and aesthetic ones (see Tables 2-3). The post-Soviet media literacy education research of the 1990s and the 21st century began to rely to a greater extent on an integrated approach and the synthesis of autonomous and integrated approaches (see Tables 6- 7).

In post-Soviet Russia, new regional media literacy education research centers began to emerge (Taganrog, Chelyabinsk, and Yekaterinburg). Grant programs of the Ministry of Education and Science of the Russian Federation, key funds of scientific support (Russian Science Foundation, Russian Foundation for Basic Research, Russian Humanitarian Science Foundation, etc.) supported media education projects. The Russian experience has greatly influenced the development of media education in the CIS countries (Akhmetova, 2016; Gendina, 2013; Shturkhetsky, 2018, etc.).

In general, the number of Ph.D. dissertation research in the CIS countries on media literacy education from 2000 to 2019 increased 12 times compared to the period of the 1990s (although this growth is associated with Russia and Ukraine, as for the other CIS countries, the topic of media literacy education was rarely examined in Ph.D. research; media educators of these states focused on conducting seminars and practical training sessions aimed to increase the level of media literacy of citizens).

The research boom in the field of media education that occurs in the 21st century in Russia and Ukraine, in our opinion, is due to the following reasons:

- rapid expansion of media (primarily computer, audiovisual) throughout the world, including, of course, the CIS countries;
- common understanding that that media culture has a serious impact on the development of a person's personality and, therefore, must become an integral part of the educational process;
- researchers' aspiration to find new areas for scientific research, and such an area (among others) in the new millennium of media literacy education;
- drastic expansion of scientific contacts in the post-Soviet era (including via the Internet), which served in particular as the impetus for the exchange of media literacy education ideas between scientists from the CIS and Western countries.

While developing media literacy education models and technologies, researchers from the CIS countries, of course, note a number of significant challenges that the development of media literacy education in the 21st century is facing.

So E.I. Khudoleeva has developed a rather detailed classification of typical problems (socio-political, managerial, organizational, didactic, corporate, professional, social, personal) that the development of media literacy education is facing (Khudoleeva, 2006):

- personal (internal psychological problems, fear of new equipment and technologies; unwillingness to make efforts and spend additional energy to study the possibilities of using new technology in their professional activities);
- social (unsatisfactory level of information development of society; lack of access to electronic information tools for many social groups; technical impossibility of everyone to receive education remotely);
- professional (teachers' poor media competence; unwillingness and impossibility of experienced teachers to take professional training course in the field of media literacy education);
- corporate (poor development of electronic educational space of educational institutions; insufficient use of distance forms of education; lack of exchange of experience in the development of new technologies through a system of advanced training).

Further, the didactic-organizational problems are highlighted, among which there is an acute shortage of qualified media literacy educators and a lack of motivation of teachers and students.

And finally, the problems of state and social level:

- socio-political: the concept of "media literacy education" for the general public remains obscure; public opinion about the need for media literacy education as a component of general education has not yet been formed;
- managerial: there is no official government demand for the development of mass media literacy education, for the preparation of media educators, therefore, they are trained at universities (with rare exceptions); media literacy education is still not officially integrated into the schooling process (Khudoleeva, 2006: 19).

It seems that these problems are identified reasonably (to some extent they are reflected in the theses defended in the CIS countries from 1992 to 2019), and they are inherent not only to Russia and the CIS countries, but also in many other states of the world where media literacy education has still not (unlike, for example, Canada or Hungary) become an integral component of education in schools and universities.

What are the most promising trends (including theoretical models, concepts) in research in the field of media literacy education can be identified for the CIS countries?

The content analysis of the theses we conducted shows that globalization trends in media culture and media education have led to the fact that the traditional for the USSR priority of aesthetically-oriented media education in the CIS countries of the 21st century have been replaced by sociocultural and cultural studies.

Our analysis suggests that in the foreseeable future, the development of media literacy education in the CIS countries will continue to be dominated by socio-, and cultural studies and practice-oriented models guided by corresponding theories and objectives (based on the synthesis of media material).

Most likely, a small increase in the number of Ph.D. dissertations on the material of pre-school institutions and institutions of secondary special education is also possible. The trend of the synthesis of media literacy education and journalism (including media criticism) is going to grow.

In Ukraine, most likely, the tendency to ideologize media literacy education, started in 2014, attempts to make media literacy education a propaganda and counter-propaganda tool, will grow.

In general, our forecast regarding the development of research on media literacy education in the CIS countries is optimistic: the content analysis of dissertation research in the CIS countries that we have conducted allows us to anticipate a further increase in the volume of studies (mainly due to regional research teams) related to problems of media education, media literacy, and media competence.

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### **Annex 1.** List of dissertations on media education topic in the USSR and the CIS countries

#### *USSR*

##### *1950-1959*

Chirkova, K.V. (1955). Screen aids as one of the means of visualization in history classes in V-VIII grades of secondary school. Ph.D. Dis. Leningrad.

Gromov, A.P. (1958). Application of diaphragms and movies in mathematics classes of high school. Ph.D. Dis. Moscow.

Kashchenko, B.P. (1951). Educational Cinema in the Seven-year School. Ph.D. Dis. Moscow.

Koldunov, Y.I. (1955). School newspapers as a means of communistic education of secondary school students. Ph.D. Dis. Moscow.

Menshikh, E.A. (1952). The use of cinema in the teaching of physics. Ph.D. Dis. Moscow.

Sycheva, E.M. (1955). Educational cinema as a means of education at secondary school. Ph.D. Dis. Moscow.

##### *1960-1969*

Alexeeva, M.I. (1968). Children's journals of Soviet Russia in the 1920s as a type of publication. Ph.D. Dis. Moscow.

Arkhangelsky, S.I. (1963). Elements of theory, technologies and methods of application of educational cinema in secondary schools and universities. Ph.D. Dis. Moscow.

Baranov, O.A. (1968). School film clubs and their role in the cinematographic education of high school students. Ph.D. Dis. Moscow.

Cherepinsky, S.I. (1968). Didactic problems of the film application in the educational process of the secondary school (1917-1967). Ph.D. Dis. Voronezh.

Karasik, A.S. (1966). Artistic-pedagogical analysis of films with students of 5-6 classes. Ph.D. Dis. Moscow.

Kolesova, L.N. (1966). Pioneer journals in the history of contemporary children's literature of the 1920s. Ph.D. Dis. Petrozavodsk.

Kraav, V.H. (1969). Educational film as a source of knowledge. Ph.D. Dis. Moscow.

Penzin, S.N. (1967). Some problems of the theory and practice of the television propaganda of the cinema art. Ph.D. Dis. Moscow.

Porotskaya, T.I. (1968). Features of using the educational films in the process of teaching the students of the auxiliary schools. Ph.D. Dis. Moscow.

Pressman, L.P. (1963). The use of the cinema and television for the purpose of speech development of the pupils at the lessons of the Russian language and literature. Ph.D. Dis. Moscow.

Rabinovich, R.G. (1966). Cinema art in art education of high school students. Ph.D. Dis. Moscow.

Rabinovich, Y.M. (1966). Interaction of literature and cinema in aesthetic education of senior students. Ph.D. Dis. Moscow.

Saperov, V.I. (1969). Use of radio broadcasting in the communication education of students. Ph.D. Dis. Moscow.

Shakhmayev, N.M. (1967). Didactic problems of the technical means application in the educational process of the secondary education school. Ph.D. Dis. Moscow.

Vahemetsa, A. (1966). On the aesthetically-educational impact of cinema art. Ph.D. Dis. Moscow.

*1970-1979*

Bogatyreva, Y.N. (1972). From the history of creation of the printed pioneer newspaper (1922-1928). Ph.D. Dis. Leningrad.

Feiginov, S.R. (1977). Pedagogical basics of interaction between television and school in the communistic education of teenagers. Ph.D. Dis. Moscow.

Goncharova, N.V. (1970). Formation of the evaluative attitude to the feature films of pupils of the 5th-6th grades. Ph.D. Dis. Irkutsk.

Goryunova, N.L. (1978). Educational film: function, content and form. Ph.D. Dis. Moscow.

Ivanova, S.M. (1978). Education of full perception of cinema art by young teenagers. Ph.D. Dis. Moscow.

Ivanova-Tsiganova, V.I. (1971). Features of educational films in foreign language as sources of information and their use for teaching oral speech in a university. Ph.D. Moscow.

Ksenofontov, V.V. (1976). Television as a factor of schoolchildren's education. Ph.D. Dis. Moscow.

Labkovskaya, G.S. (1976). Formation of a moral ideal at high school pupils by means of cinema art. Ph.D. Dis. Moscow.

Levshina, I.S. (1975). Education of schoolchildren by means of feature films. Ph.D. Dis. Moscow.

Malobitskaya, Z.S. (1979). Film art as a means of moral and aesthetic education of high school students. Ph.D. Dis. Irkutsk.

Medvedev, N.I. (1978). Use of the technical (screen) means in the educational process in schools for the deaf. Ph.D. Moscow.

Monastyrsky, V.A. (1979). Artistic education of the senior schoolchildren by means of the television in the extracurricular work. Ph.D. Dis. Moscow.

Omarov, M.I. (1972). Didactic basis for the use of educational films at the initial stage of teaching the second language. Ph.D. Dis. Moscow.

Paramonova, K.K. (1973). Problems of children's cinema. Ph.D. Dis. Moscow.

Polevoy, V.L. (1975). Investigation of the efficiency of the methods of construction and application of the educational films for the cognitive activity activation. Ph.D. Dis. Moscow.

Shavtsov, M.V. (1971). Polytechnic orientation of the content of the educational films and methods of its realization at studying the basics of the sciences of the natural cycle. Ph.D. Dis. Moscow.

Sokolova, S.V. (1971). About the formation of the elements of the aesthetic perception (on the material of the cinema art). Ph.D. Dis. Moscow.

Stepanov, A.A. (1973). Psychological bases of the TV application in training. Ph.D. Dis. Leningrad.

Tikhomirova, K.M. (1970). Conditions of effective use of the diaphragms and diapositives in the educational process of the secondary school (on the example of the subjects of the humanitarian cycle). Ph.D. Dis. Moscow.

Troitskaya, L.D. (1979). Aesthetic education of high school students in the conditions of the rural school (on the material of the complex use of literature and television). Ph.D. Dis. Moscow, 1979.

Usov, Y.N. (1974). Film analysis in the aesthetic education of the high school students. Ph.D. Dis. Moscow.

Zvolinskaya, N.N. (1970). Conditions for the effective use of radio and sound recording in the teaching of literature. Ph.D. Dis. Moscow.

*1980-1991*

Andreeva, I.V. (1982). Cinematographic solution as a means of increasing the pedagogical effectiveness of the educational film. Ph.D. Dis. Moscow.

Barmasheva, T.M. (1981). Pedagogical interpretation of the mass information as a condition for the improvement of the young teacher's professional activity. Ph.D. Dis. Leningrad.

Bozhkov, Y.I. (1983). Amateur film-making as a pedagogical problem. Ph.D. Dis. Moscow.

Bulavko, V.I. (1982). Screen teaching aids at the lessons of fine arts in the secondary school. Ph.D. Dis. Moscow.

Cherkashin, E.A. (1989). Popular science film about art as a means of forming the artistic interests of senior pupils. Ph.D. Dis. Moscow.

- Evtushenko, G.M. (1991). Film education at school in modern conditions as a film study problem. Ph.D. Dis. Moscow.
- Fedorov, A.V. (1986). Critical analysis of a foreign film in the work with high school students. Ph.D. Dis. Moscow.
- Genkin, P.D. (1985). Development of interest to amateur cinema in the process of educational activity of the amateur film studio. Ph.D. Dis. Leningrad.
- Gutova, N.V. (1987). The use of cinema as a complex means of education of the younger schoolchildren. Ph.D. Dis. Moscow.
- Iordanova, L.V. (1980). Methodological methods of using the educational films at chemistry lessons. Ph.D. Dis. Moscow.
- Janelyauskas, E.A. (1983). Education of the social and artistic activity of a person in the process of the amateur film-making. Ph.D. Dis. Leningrad.
- Kholmov, M.I. (1985). Formation of contemporary journalism for children. Ph.D. Dis. Leningrad.
- Kirillova, N.B. (1983). Social and aesthetic efficiency of cinema as a factor of communistic education of young people. Ph.D. Dis. Moscow.
- Kozlov, F.M. (1987). Implementation of the educational potential of cinema by means of the cultural and educational work with the students. Ph.D. Dis. Leningrad.
- Kudina, I.Y. (1989). Diaphragm as a means of forming communicative skills in high school literature classes. Ph.D. Dis. Moscow.
- Kuznetsov, V.M. (1982). Didactic bases of the university educational television. Ph.D. Dis. Moscow.
- Labunskaya, N.A. (1982). Screening means in the system of problem study. Ph.D. Dis. Leningrad.
- Odintsova, S.M. (1981). Film analysis as one of the factors of improvement of professional training of students-philologists of pedagogical universities. Ph.D. Dis. Moscow.
- Ogorodnikov, Y.A. (1981). Nature and Aesthetic Functions in the educational film. Ph.D. Dis. Moscow.
- Polichko, G.A. (1987). Interdisciplinary relations of the literary course and optional course on the basics of cinema art as a means of aesthetic development of high school students. Ph.D. Dis. Moscow.
- Poltorak, L.D. (1980). Literary work study taking into account the high school students' film experience. Ph.D. Dis. Leningrad.
- Pressman, L.P. (1981). Pedagogical bases of creation and use of screen and sound means in secondary school. Ph.D. Dis. Moscow.
- Privalova, N.K. (1981). Investigation of the influence of compositional features of the educational film on its pedagogical effectiveness (on the example of films on humanitarian subjects for 5 - 10 classes of secondary school. Ph.D. Dis. Moscow.
- Rudenko, I.A. (1986). Radio broadcasting for children and youth (formation, development, functioning problems). Ph.D. Dis. Moscow.
- Saydashev, A.Z. (1985). Activation of the cognitive activity of the students at the problem learning by means of the cinema and demonstration experiment. Ph.D. Dis. Kazan.
- Serezhenkova, L.N. (1982). Training of foreign students in speech communication on the basis of the feature films (at the advanced stage of training). Ph.D. Dis. Moscow.
- Shakeeva, Ch.A. (1983). Social-psychological aspects of the influence of modern cinema on the value orientations of young people. Ph.D. Dis. Leningrad.
- Sharikov, A.V. (1989). Age peculiarities of the schoolchildren's television orientations. Ph.D. Dis. Moscow.
- Shein, S.A. (1982). Psychological peculiarities of the high school pupils' attitude to the characters of the movies. Ph.D. Dis. Moscow.
- Svistelnikova, T.Y. (1990). Upbringing of musical interests of students of pedagogical universities by means of television. Ph.D. Dis. Moscow.
- Trofimova, L.N. (1985). The use of video recording in extra-curricular educational work (in the conditions of the school technical center). Ph.D. Dis. Moscow.
- Tumaleva, E.A. (1982). Popular science films and TV programs as a means of complex solution of problems of physics teaching. Ph.D. Dis. Leningrad.

Usov, Y.N. (1989). Film education as a means of aesthetic education and artistic development of schoolchildren. Ph.D. Dis. Moscow.

Usova, G.A. (1981). Radio broadcasting and television as the factors of the teenagers' value orientations formation. Ph.D. Dis. Moscow.

Vlaskina, G.Y. (1985). Aesthetic education of high school students by means of TV and radio. Ph.D. Dis. Moscow.

Yakovleva, N.N. (1989). Formation of the aesthetic assessments of teenagers by means of cinema art. Ph.D. Dis. Minsk.

Zaznobina, L.S. (1990). Scientific and pedagogical bases of creation and use of the screen and sound means of education on subjects of a natural cycle for polytechnic education of schoolchildren. Ph.D. Dis. Moscow.

### *Russia*

#### *1992-1999*

Bondarenko, E.A. (1997). System of the audiovisual education in the 5th-9th grades of the high school. Ph.D. Dis. Moscow.

Breitman, A.S. (1997). Fundamentals of cinema art in the course of the world art culture. Ph.D. Dis. St. Petersburg.

Bukharkina, M.Y. (1994). Computer telecommunications in the teaching of foreign languages. Ph.D. Dis. Moscow.

Fedorov, A.V. (1993). System of the pedagogical university students' training for the aesthetic education of the schoolchildren on the material of the screen arts (cinema, television, video). Ph.D. Dis. Moscow.

Gavrichenkov, A.N. (1997). Creation and use of the educational video recording for teachers' professional development. Ph.D. Dis. Moscow.

Gura, V.V. (1994). Cultural approach as theoretical and methodological basis for humanization of information technologies of education. Ph.D. Dis. Rostov.

Hilko, N.F. (1999). Development of the ability to create photographs of teenagers and young people in the process of artistic amateur activity. Ph.D. Dis. Moscow.

Ivanova, L.A. (1999). Formation of the media-communication literacy of the teenage schoolchildren by means of video (on the basis of the French language lessons). Ph.D. Dis. Moscow.

Karpova, N.K. (1996). Theoretical bases of synthesis of arts as a method of cognition and modeling of personality in the conditions of information technologies. Ph.D. Dis. Rostov.

Klemeshova, N.V. (1999). Multimedia as a didactic means of higher education. Ph.D. Dis. Kaliningrad.

Kulikova, E.A. (1999). Development of schoolchildren's abilities by means of the interactive technology (computer games). Ph.D. Dis. St. Petersburg.

Lepskaya, N.A. (1999). Computer technologies in the development of artistic abilities of students of secondary school. Ph.D. Dis. Moscow.

Moiseeva, M.V. (1997). Computer telecommunications in the system of the secondary school teachers' advanced training. Ph.D. Dis. Moscow.

Monastyrsky, D.V. (1999). Interaction of the cultural institutions and film distribution in the organization of the youth leisure time. Ph.D. Dis. Moscow.

Ozerov, K.G. (1996). Information-educational activity of the library media-centers in schools of the USA. Ph.D. Dis. Moscow.

Petrova, N.P. (1995). Development of the educational technology "Computer animation as a means of media education". Ph.D. Dis. Moscow.

Platunova, L.K. (1995). Development of the cinematographic culture of a teacher in the process of his advanced training. Ph.D. Dis. St. Petersburg.

Pustosmekhova, L.N. (1999). Features of the role-play organization with the support of the TV programs at different stages of training. Ph.D. Dis. Moscow.

Samartsev, O.R. (1995). Television in the education system. Ph.D. Dis. Moscow.

Samoilov, V.A. (1999). Computer graphics and animation as a means of developing the creative abilities of young students. Ph.D. Dis. St. Petersburg.

Schkolnik, A.Y. (1999). Children's amateur press as a factor of social upbringing of teenagers. Ph.D. Dis. Kostroma.



Shiyan, L.K. (1992). Aesthetic education of young people in club institutions by means of TV and video programs. Ph.D. Dis. Moscow.

Shiyan, L.K. (1995). Acmeological bases of mastering by the organizers of the film and video propaganda of the pedagogical technologies of the aesthetic education of the youth by means of the TV and video programs. Ph.D. Dis. Moscow.

Sikoruk, L.L. (1998). Telefilm for children as a means of upbringing their creative abilities. Ph.D. Dis. Novosibirsk.

Svenitskaya, V.A. (1995). Social-psychological aspects of the influence of the cinema art on the youth audience. Ph.D. Dis. St. Petersburg.

Vozchikov, V.A. (1999). Development of the students' communication skills by means of journalism. Ph.D. Dis. Biysk.

Zatuchny, M.S. (1993). Amateur cinema and video in the structure of the aesthetic education. Ph.D. Dis. Ekaterinburg.

#### *2000-2009*

Arkhangelskaya, I.B. (2009). Herbert Marshall McLuhan: from literature research to media theory. Ph.D. Dis. Moscow.

Artemenko, O.A. (2009). Formation of translation competence in the field of professional communication among students of non-language specialties with the use of information and communication technologies. Ph.D. Dis. Kaluga.

Bozhedarov, D.A. (2005). Mass communication means in modern educational system. Ph.D. Dis. Moscow.

Burnashev, A.E. (2007). Pedagogical conditions for the formation of information literacy among students of humanities by audio-visual means. Ph.D. Dis. Yakutsk.

Bykova, J.B. (2009). Formation of the psychological and pedagogical competence of the university students with the use of the means of information and communication technologies. Ph.D. Dis. N. Novgorod.

Chelysheva, I.V. (2002). Main stages of media education development in Russia. Ph.D. Dis. Voronezh, 2002.

Chernyanovskaya, T.V. (2003). Psychological peculiarities of the interest of the youth to the horror films and mystics. Ph.D. Dis. Tambov.

Chicherina, N.V. (2008). Concept of formation of media literacy among students language faculties based on foreign language media texts. Ph.D. Dis. St. Petersburg.

Chikiris, A.G. (2007). Television broadcasting: formation of the viewer's perception. Ph.D. Dis. Moscow.

Deikina, A.Y. (2000). Development of cognitive interests of preschool children in the process of media education. Ph.D. Dis. Barnaul.

Dorofeeva, M.G. (2000). Influence of experience of the film viewer on literary development of the student. Ph.D. Dis. St. Petersburg.

Dorzheva, L.B. (2006). Formation of civil responsibility of schoolchildren in the process of children's press activity. Ph.D. Dis. Ulan-Ude.

Dzutseva, Z.B. (2006). Moral and aesthetic education of youth by means of television. Ph.D. Dis. Vladikavkaz.

Egorova, Y.N. (2000). Multimedia as a means of education in the secondary school. Ph.D. Dis. Cheboksary.

Fateeva, I.A. (2008). Journalism education in Russia: theory, history, modern practice. Ph.D. Dis. Ekaterinburg.

Fedorova, S.V. (2008). Formation of ethical values of schoolchildren by means of information and communication technologies in the establishment of additional education (on the basis of the English language material). Ph.D. Dis. Yakutsk.

Fedortsova, S.S. (2007). Pedagogical heritage of Y.N. Usov in the context of media education development in Russia. Ph.D. Dis. Rostov.

Fominova, M.N. (2001). Media education in the context of mastering the course of the world art culture in secondary school. Ph.D. Dis. Moscow.

Fortunatov, A.N. (2009). Interaction of social communication subjects in media reality. Ph.D. Dis. N. Novgorod.

- Freifeld, E.B. (2006). Fiction film as a means of the students' professional and personal development while studying the foreign language in the higher school. Ph.D. Dis. N. Novgorod.
- Goncharuk, A.Y. (2000). Pedagogical conditions for the development of the aesthetic attitude of a schoolchild to reality by means of spectacular arts. Ph.D. Dis. Moscow.
- Gorelova, E.V. (2008). Information culture and its role in personality formation. Ph.D. Dis. Nizhnevartovsk, 2008.
- Grigorova, D.E. (2008). Peculiarities of the influence of media texts of youth TV programs on the development of critical thinking in high school students. Ph.D. Dis. Rostov.
- Gura, V.V. (2007). Theoretical bases of pedagogical design of personally oriented electronic educational resources and environments. Ph.D. Dis. Rostov, 2007.
- Hilko, N.F. (2007). Pedagogy of audiovisual creativity in the social and cultural sphere. Ph.D. Dis. Moscow.
- Ignatovskaya, L.A. (2000). Audiovisual technologies in intensification of the individual learning (on the English language material). Ph.D. Dis. Moscow.
- Ivanova, N.A. (2004). Innovative technology of teaching professionally oriented foreign-language communication in the context of media education. Ph.D. Dis. Voronezh.
- Kalmykov, A.A. (2009). Internet-journalism in the mass media system: formation, development, professionalization. Ph.D. Dis. Moscow.
- Kharlampieva, T.V. (2009). Formation of critical thinking of university students as a means of their protection from negative information impacts in professional activities. Ph.D. Dis. Chelyabinsk.
- Khizhnyak, I.M. (2008). Professional training of future foreign language teachers on the basis of media education technology. Ph.D. Dis. Penza.
- Khudoleeva, E.I. (2006). Pedagogical problems of media education in Germany and in Russia at the present stage (end of XX - beginning of XXI centuries). Ph.D. Dis. Vladivostok.
- Kirillova, N.B. (2005). Media culture as an integrator of the social modernization environment. Ph.D. Dis. Moscow.
- Kolesnichenko, V.L. (2007). Formation and development of media education in Canada. Ph.D. Dis. Rostov.
- Korochensky, A.P. (2003). Media criticism in the theory and practice of journalism. Ph.D. Dis. St. Petersburg.
- Kortieva, D.V. (2009). Formation of the value orientations of teenagers in the process of media education. Ph.D. Dis. Pyatigorsk.
- Kovsharova, T.V. (2006). Formation of media education of high school students in the environmental and informational pedagogical space of the lesson. Ph.D. Dis. Chita.
- Kutkina, O.P. (2006). Pedagogical conditions of formation of media competence of future library-information specialists. Ph.D. Dis. Barnaul.
- Kuznetsova, T.S. (2005). Additional educational information as a means of organizing the educational environment by a teacher. Ph.D. Dis. St. Petersburg.
- Legotina, N.A. (2004). Pedagogical conditions for preparing university students for the implementation of media education in secondary schools. Ph.D. Dis. Kurgan.
- Makhova, N.V. (2004). Formation of moral culture of students by mass media. Ph.D. Dis. Moscow.
- Malykh, T.A. (2008). Pedagogical conditions for the development of information security for primary school students. Ph.D. Dis. Irkutsk.
- Mantulenko, V.V. (2007). Features of the use of electronic media in the educational process of secondary school. Ph.D. Dis. Samara.
- Matskevich, J.V. (2009). Development of fine arts in drawing at children of the senior preschool age under the influence of cartoon films. Ph.D. Dis. Moscow.
- Matveeva, N.A. (2009). Influence of television on formation of value orientations of teenagers and ways of overcoming its negative consequences. Ph.D. Dis. Kursk.
- Maximova, G.P. (2007). Modernization of education in higher school on the basis of integration of pedagogy and art in the media environment. Ph.D. Dis. Rostov.
- Mosina, S.V. (2009). Formation of the system of "film work" in Simbirsk province (1905-1934). Ph.D. Dis. Ulyanovsk.
- Muryukina, E.V. (2005). Formation of high school students' media culture (on the material of the film press). Ph.D. Dis. Belgorod.

- Nedbai, V.V. (2006). Formation of media culture of the younger teenager. Ph.D. Dis. Krasnoyarsk.
- Novikova, A.A. (2000). Theory and history of media education development in the USA (1960-2000). Ph.D. Dis. Taganrog.
- Ogoltsova, N.N. (2007). Multimedia projects as a means of professional development of teachers. Ph.D. Dis. Novokuznetsk.
- Palamarchuk, L.N. (2009). Formation of information-technological competence of students of 5-7th grades. Ph.D. Dis. Chelyabinsk.
- Panarina, T.V. (2006). Civic socialization of students in the conditions of media cultural and educational space of the Maritime Academy. Ph.D. Dis. Rostov.
- Pavlycheva, E.D. (2006). Influence of electronic mass media on social identification of teenagers. Ph.D. Dis. Moscow.
- Pechinkina, O.V. (2008). School media education in the Nordic countries. Ph.D. Dis. Arkhangelsk.
- Poluehtova, I.A. (2008). Socio-cultural dynamics of the Russian television audience. Ph.D. Dis. Moscow.
- Poznin, V.F. (2009). Expressive means of screen arts: aesthetic and technological aspects. Ph.D. Dis. St. Petersburg.
- Puzikova, I.G. (2005). Creation and use of the school media library on the basis of a distributed information resource. Ph.D. Dis. Moscow.
- Ryzhikh, N.P. (2006). Media education of students of pedagogical university on the material of English-speaking screen arts. Ph.D. Dis. Rostov.
- Saglam, F.A. (2009). Pedagogical conditions of correction of Internet addiction of teenagers. Ph.D. Dis. Kazan.
- Sakhnovskaya, E.G. (2008). Personality in the information society: discourse and education. Ph.D. Dis. Ekaterinburg.
- Selevko, A.G. (2002). Social and pedagogical conditions for optimizing the influence of mass communication on the socialization of rural schoolchildren. Ph.D. Dis. Moscow.
- Selivanov, N.L. (2008). Pedagogical conditions of integration of computer technologies in art education of teenagers. Ph.D. Dis. Moscow.
- Shcherbakova, M.A. (2008). Formation of the creative abilities of the students of the high school age at realization of the media education. Ph.D. Dis. Kemerovo.
- Shestakova, L.A. (2005). Pedagogical potential of mass media and scientific-methodical bases of its realization. Ph.D. Dis. N. Novgorod.
- Shipnyagova, E.Y. (2003). Formation of readiness of future teachers to integrate media education into the educational process of the school. Ph.D. Dis. Orenburg.
- Shpanko, V.S. (2009). Pedagogical aspects of interaction of mass media and cultural institutions in the education of civil position among young people. Ph.D. Dis. Moscow.
- Simakov, V.D. (2008). Pedagogical potential of children's video creativity. Ph.D. Dis. Moscow.
- Skorochkina, N.M. (2009). State information policy in formation of political culture of Russian society. Ph.D. Dis. Moscow.
- Smirnova, S.Y. (2008). Formation and development of the professional training of the journalists in the Republic of Mary El: history and modernity. Ph.D. Dis. Yoshkar-Ola.
- Smolyaninova, O.G. (2002). Development of methodical system of formation of information and communicative competence of the future teacher on the basis of multimedia technologies. Ph.D. Dis. St. Petersburg.
- Sokolova, N.Y. (2004). Use of media education components in the study of quantum physics. Ph.D. Dis. Moscow.
- Solovyova, Y.I. (2006). Formation of the readership activity of junior schoolchildren in the conditions of active influence of mass communication. Ph.D. Dis. Moscow.
- Stepanenko, P.V. (2009). Information-communication technologies in vocational guidance work with senior pupils. Ph.D. Dis. Moscow.
- Stolbnikova, E.A. (2005). Development of the critical thinking of the students of the pedagogical university in the process of media education (on the basis of the advertising material). Ph.D. Dis. Rostov, 2005.

- Strekalova, N.B. (2009). Average approach as a factor in the formation of information and communication competence of students of humanitarian specialties. Ph.D. Dis. Samara.
- Strelnikov, V.N. (2002). Media faculty as a form of introduction of the computer technologies in the process of training the library-information specialists. Ph.D. Dis. Samara.
- Subbotin, D.I. (2004). Methods of studying the prose of A.P. Chekhov with the use of the cinematic interpretations in the conditions of the basic and profile education in the 10th grade of the secondary school. Ph.D. Dis. Moscow.
- Tarasov, K.A. (2000). Effect of violence in feature films on the younger generation. Ph.D. Dis. Moscow.
- Tarasov, K.A. (2006). Violence in the audiovisual culture: reflection, influence, social regulation (on the material of the cinema art). Ph.D. Dis. Moscow.
- Urazova, S.L. (2008). Reality show in the context of modern television. Ph.D. Dis. Moscow.
- Vojnia, I.A. (2008). Formation of skills of creation of artistic media product at schoolchildren in the conditions of teenage club. Ph.D. Dis. Ekaterinburg.
- Vorontsov, G.D. (2006). Informological approach to the development of professional competence of a teacher in the process of postgraduate education. Ph.D. Dis. St. Petersburg.
- Vozchikov, V.A. (2007). Education philosophy and media culture of the information society. Ph.D. Dis. St. Petersburg.
- Yakushina, E.V. (2002). Methodology of teaching the schoolchildren to work with the information resources on the basis of the current model of the Internet. Ph.D. Dis. Moscow.
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#### *2010-2019*

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- Serykh, L.A. (2011). Development of pupils' skills to use documentary and information resources of the Internet in educational and practical activities. Ph.D. Dis. Moscow.
- Shablin, M.S. (2012). Pedagogical technology of formation of media competence of students of pedagogical university by means of animation composition. Ph.D. Dis. Krasnodar.
- Sharifzyanova, K.Sh. (2014). Design of individual educational trajectory of teachers' professional development in the conditions of information educational environment. Ph.D. Dis. Kazan.

- Shcheviev, A.A. (2010). Pedagogical conditions for the development of information and communication technologies in rural schools. Ph.D. Dis. Ryazan.
- Shergova, O.B. (2010). Media education and journalism (communication and linguistic components). Ph.D. Dis. Moscow.
- Shesterkina, L.P. (2011). Formation of an innovative model of journalism training in the context of the formation of converged media: humanitarian and technological aspects. Ph.D. Dis. Moscow.
- Shevarshinova, E.I. (2016). Formation of intercultural competence among students of language faculties by means of English-language video media texts. Ph.D. Dis. Moscow.
- Shevchenko, V.G. (2016). Cloud technologies as a means of forming ICT competence of future informatics teachers. Ph.D. Dis. Moscow.
- Shishkovskaya, Y.V. (2013). Organization of independent work of students on the basis of the Internet 2.0 in the conditions of information-teaching environment: foreign language, technical university. Ph.D. Dis. Pyatigorsk.
- Shor, O.L. (2011). Telecommunication technologies in the system of professional development as a means of developing the media culture of teachers. Ph.D. Dis. St. Petersburg.
- Shorina, T.V. (2017). Pedagogical technology of visualization of educational information in higher school. Ph.D. Dis. Kazan.
- Shtakina, O.V. (2015). Development of creative abilities of teenage students by means of information technologies. Ph.D. Dis. Elets.
- Sidorova, T.I. (2011). University television as a tool for forming the corporate culture of the university. Ph.D. Dis. Ekaterinburg.
- Sidorova, T.V. (2014). Education of social vision among students in the school press center. Ph.D. Dis. St. Petersburg.
- Sineva, L.S. (2018). Formation of key educational competences of senior pupils by Internet resources. Ph.D. Dis. Tver.
- Sotnikov, I.S. (2016). Formation of the culture of professional pedagogical thinking of Master students on the basis of information technologies. Ph.D. Dis. Moscow.
- Stavtseva, I.V. (2014). Formation of student's reading competence as a basic component of personal information culture. Ph.D. Dis. Kazan.
- Stepanyan, I.T. (2017). Linguistically-methodological fundamentals of training students-journalists in text modeling: on the example of news blocks in the structure of political discourse. Ph.D. Dis. Maikop.
- Strekalova, N.B. (2017). Management of the quality of independent work of students in the open information and education environment. Ph.D. Dis. Samara.
- Strelnikov, A.V. (2016). Formation of information and communication culture of future bachelors of documents science and archival science. Ph.D. Dis. Chelyabinsk.
- Sukhotin, S.O. (2014). Organizational and legal basis for the use of information technologies in the educational sphere. Ph.D. Dis. Moscow.
- Suvorova, T.N. (2016). Development of methodical system of teachers' training for designing and application of electronic educational resources on the basis of system-activity approach. Ph.D. Dis. Moscow.
- Teplaya, N.A. (2017). Multilevel system of information culture formation for engineering students in the conditions of continuous education. Ph.D. Dis. Orel.
- Timkina, Y.Y. (2012). Information technologies in independent work as a means of formation of foreign-language communication competence of university students. Ph.D. Dis. N. Novgorod.
- Tonkhoyeva, A.A. (2015). Formation of information competence on the basis of continuity in education at school and university. Ph.D. Dis. Ulan-Ude.
- Tsymbalenko, S.B. (2012). Acmeological basis for the development of the younger generation in the system of information and communication interactions. Ph.D. Dis. Moscow.
- Tubeeva, F.K. (2016). Formation of information competence of students - future bachelors in the educational environment of a pedagogical university. Ph.D. Dis. Vladikavkaz.
- Tyazhlov, Y.I. (2017). Media educational potential of film critics in modern Russian mass media. Ph.D. Dis. Voronezh.
- Urazova, S.L. (2012). Television as an institutional system of reflection of social and cultural needs. Ph.D. Dis. Moscow.

- Vachkova, S.N. (2014). Formation of the school structure in the information and communication environment. Ph.D. Dis. Moscow.
- Vasina O.S. (2016). Formation of readiness of methodologists of the education system for professional activity in the conditions of information-educational environment. Ph.D. Dis. Ryazan.
- Veselovskaya, Y.A. (2014). Formation of the Internet culture of high school students. Ph.D. Dis. Ulyanovsk.
- Vladimirova, T.N. (2015). Didactic concept of professional training of journalists in the higher school of Russia. Ph.D. Dis. Moscow.
- Vlasenko, I.S. (2011). Media education technologies in the system of studying the course "Russian language and speech culture" in the university. Ph.D. Dis. Yaroslavl.
- Vlasenko, V.A. (2013). Methods of organizing project activities of primary school students in the teaching of computer science in the information and communication education environment. Ph.D. Dis. Moscow.
- Vorokhob, Y.A. (2014). Formation of perceptual culture of university students by means of visual art. Ph.D. Dis. Moscow.
- Voronina, M.A. (2018). Formation of professional culture of the future teacher by means of information technologies. Ph.D. Dis. Samara.
- Vorontsova, E.M. (2014). Formation of information and communication competence of future teachers in the conditions of transition to a two-level training system. Ph.D. Dis. Yoshkar-Ola.
- Yandukova, T.A. (2018). Social and pedagogical approach to the formation of communicative culture of junior schoolchildren. Ph.D. Dis. Samara.
- Yarmolinskaya, M.V. (2016). Internet project as a tool for forming the responsibility of a senior teenager. Ph.D. Dis. St. Petersburg.
- Yemelyanova, E.Y. (2013). Formation of readiness to design an individual educational trajectory for future journalists: on the example of the study of information technologies. Ph.D. Dis. Orel.
- Yumasheva, N.V. (2016). Humanization of pedagogical communications in educational activities of amateur children's and youth mass media. Ph.D. Dis. Barnaul.
- Yunusova, G.R. (2018). Formation of readiness of future teachers for development of information-computer culture of junior schoolchildren. Ph.D. Dis. Kazan.
- Yurova, Y.Y. (2015). Kurgan scientific and pedagogical school of mass media education. Ph.D. Dis. Elets.
- Yuzhaninova, E.R. (2015). Value self-determination of a university student in the Internet axiosphere. Ph.D. Dis. Orenburg.
- Zabrodina, I.K. (2012). Methodology for the development of students' socio-cultural skills through modern Internet technologies: German language, specialty "Translation Studies". Ph.D. Dis. Moscow.
- Zaitseva, O.M. (2013). Mass media as an institute of political socialization of Russian youth. Ph.D. Dis. Moscow.
- Zakharova, L.G. (2012). Management of the information developing environment of the innovation school. Ph.D. Dis. Rostov.
- Zavalishina, O.V. (2012). Pedagogical support for teenagers prone to Internet addiction. Ph.D. Dis. Kursk.
- Zharkova, G.A. (2013). Situational and prognostic approach to the development of personal information culture in the system of continuous education. Ph.D. Dis. Ulyanovsk.
- Zhdanko, A.P. (2014). Didactic peculiarities of using video content in the study of a foreign language in the conditions of additional education. Ph.D. Dis. Rostov.
- Zhuravleva, S.V. (2018). Formation of communication skills of a senior pupil in the information-educational environment. Ph.D. Dis. Orenburg.
- Ziaudinova, O.M. (2013). Information and methodological training of future teachers of professional education in the context of competence based approach. Ph.D. Dis. Makhachkala.
- Zimin, D.A. (2016). Professional training of web designers by means of interactive technologies in a modern university. Ph.D. Dis. Moscow.

*Ukraine**1992-1999*

Dzhincharadze, N.G. (1997). Information culture of a person: formation and trends of development (socio-philosophical analysis). Ph.D. Dis. Kiev.

Finkler, Y.E. (1998). Features of the functioning of print mass media in modern Ukrainian society. Ph.D. Dis. Kiev.

Finkov, A.V. (1995). Formation of the basics of the informational culture of students-philologists with the use of expert systems. Ph.D. Dis. Kiev, 1995.

Gunko, S.O. (1998). Formation of knowledge system about information technologies for future primary school teachers. Ph.D. Dis. Lutsk.

Ivanov, V.F. (1996). Methodology and methods for studying the content of mass communication. Ph.D. Dis. Kiev.

Naumova, M.U. (1999). Social knowledge in the structure of communication. Ph.D. Dis. Kiev.

Onkovych, G.V. (1995). Theoretical basis of the use of mass media in the teaching of the Ukrainian language of non-philology students. Ph.D. Dis. Kiev.

Potiatnik, B.V. (1996). Pathogenic text in mass communication: identification, typology, neutralization. Ph.D. Dis. Lviv.

Soroka, Y.G. (1999). Scheme of perception of social space in the texts of mass communication. Ph.D. Dis. Kharkiv.

Stolyarevskaya, A.L. (1999). Formation of informational culture of students of pedagogical universities in the course of computer science. Ph.D. Dis. Kharkiv.

*2000-2009*

Alexeenko, N.D. (2001). Formation of foreign policy orientations of transition societies by means of mass communication (on the example of Ukraine, Russia and Poland). Ph.D. Dis. Kiev.

Babenko, T.V. (2008). Formation of informational culture of future teachers of history in the process of professional training. Ph.D. Dis. Kirovograd.

Bliznyuk, M.M. (2000). Formation of the basics of informational culture among students of higher educational institutions of applied and decorative art. Ph.D. Dis. Ivano-Frankivsk.

Bogdanova, T.L. (2007). Formation of information culture of students of technical specialties in higher educational institutions. Ph.D. Dis. Kharkiv.

Bugera, O.I. (2006). Problems of using the mass media to prevent juvenile delinquency. Ph.D. Dis. Kiev.

Butyrina, M.V. (2009). Mass media as an environment for the formation and functioning of stereotypes of mass consciousness. Ph.D. Dis. Kiev.

Buzhikov, R.P. (2006). Pedagogical conditions of application of innovative communication technologies in the process of teaching foreign languages students of higher economic educational institutions. Ph.D. Dis. Kiev.

Chemeris, I.M. (2008). Formation of professional competence of future journalists by means of foreign-language periodicals. Ph.D. Dis. Kiev.

Dukhanina, N.M. (2007). Pedagogical conditions of application of media education technologies in preparation of masters of computer sciences. Ph.D. Dis. Kiev.

Germanov, V.G. (2003). Influence of the media on the subconscious. Ph.D. Dis. Kiev.

Gorodenko, L.M. (2003). Mass media in the context of public opinion: the formation, functioning, genre techniques. Ph.D. Dis. Kiev.

Gritsenko, O.M. (2003). Mass media in the processes of democratic transformations of Ukrainian society (political and cultural aspect). Ph.D. Dis. Kiev.

Ilkov, O.S. (2003). Formation of information culture of students of agrarian educational institutions of I-II levels of accreditation. Ph.D. Dis. Kiev.

Kabachna, O.V. (2000). Sociological analysis of conflicts in the field of mass communication. Ph.D. Dis. Kharkiv.

Kazakov, Y.M. (2007). Pedagogical conditions of the use of media education in the process of training future teachers. Ph.D. Dis. Lugansk.

Khachumyan, T.I. (2005). Formation of critical thinking of students of higher educational institutions by means of information technologies. Ph.D. Dis. Kharkiv.

- Kolomiets, A.M. (2008). Theoretical and methodological foundations of formation of the informational culture of the future teacher of elementary school. Ph.D. Dis. Kiev.
- Kolyada, M.G. (2004). Formation of informational culture of future economists in the process of professional training. Ph.D. Dis. Lugansk.
- Konevshchina, O.E. (2009). Formation of media culture of future music teachers. Ph.D. Dis. Kiev.
- Koshak, K.O. (2007). Ukrainian TV programs for children and youth: conceptual foundations. Ph.D. Dis. Kiev.
- Kosyuk, O.M. (2005). Entertainment function of electronic mass media: world context and national peculiarities. Ph.D. Dis. Lviv.
- Kurlishchuk, I.I. (2008). Pedagogical bases of socialization of student youth by means of mass communication. Ph.D. Dis. Lugansk.
- Kvashuk, O.V. (2008). Psychological factors of the influence of television on the development of moral consciousness of junior schoolchildren. Ph.D. Dis. Ivano-Frankivsk.
- Lukyanchenko, I.O. (2009). Formation of informational culture of future teachers of English language. Ph.D. Dis. Odessa.
- Lyashenko, A.V. (2009). Advertising as a socio-cultural phenomenon in the system of mass communications. Ph.D. Dis. Kiev.
- Matushina, A.V. (2009). Socio-cultural role of mass media in the formation of civil society in Ukraine: communicative discourse. Ph.D. Dis. Kiev.
- Melnyk, I.V. (2006). Integrated branding as a media activity strategy. Ph.D. Dis. Kiev.
- Mironenko, G.V. (2007). Influence of mass communication on adolescent's time. Ph.D. Dis. Kiev.
- Morskaya, L.I. (2008). Theoretical and methodical aspects of the preparation of future teachers of foreign languages to the use of information technology in professional activities. Ph.D. Dis. Ternopil.
- Mukoz, O.P. (2008). Formation of skills of independent cognitive activity at students of pedagogical faculties by means of information technologies. Ph.D. Dis. Kiev.
- Nagornyyuk, L.E. (2009). Formation of foreign-language professional communicative competence of future journalists in the process of professional training. Ph.D. Dis. Ternopil.
- Nevmerzhitskaya, O.V. (2006). Entertaining programs of central channels of television of Ukraine as a factor of moral education of teenagers. Ph.D. Dis. Kherson.
- Novitska, N.B. (2007). Organizational-legal aspects of informational culture in management activity. Ph.D. Dis. Irpen.
- Oliynyk, N.U. (2005). Formation of ecological competence of students of hydrometeorological college in the process of teaching information technologies. Ph.D. Dis. Kharkiv.
- Onkovich, A.D. (2004). Formation of pedagogical competence of teachers of the Ukrainian diaspora of USA by means of pedagogical periodicals. Ph.D. Dis. Kiev.
- Pavlyuk, R.O. (2009). Formation of the skills of future teachers of foreign languages to create virtual pedagogical interaction. Ph.D. Dis. Poltava.
- Penchuk, I.L. (2003). Regional television and radio broadcasting in the context of formation of national youth consciousness. Ph.D. Dis. Kiev.
- Pereheida, V.V. (2009). The weekly "Education" as a factor in the Christian upbringing of youth: the social and communication aspect (1992-2005). Ph.D. Dis. Kiev.
- Popova, D.A. (2002). Formation of universal values in senior pupils by mass media in modern conditions. Ph.D. Dis. Rivne.
- Povidaichik, O.S. (2007). Formation of informational culture of the future social worker in the process of professional training. Ph.D. Dis. Ternopil.
- Pugach, A.V. (2008). Problems of teacher training for professional activities in Ukrainian pedagogical periodicals (20th - early 30th years of the XXth century). Ph.D. Dis. Kiev.
- Romanishina, O.Y. (2007). Formation of information culture of college students of technical profile. Ph.D. Dis. Ternopil.
- Roslyak, R.V. (2004). The formation of cinema education in Ukraine (the second half of the 1910's - early 1930's). Ph.D. Dis. Kiev.
- Rudnichenko, N.M. (2009). Discourse of electronic media in the information society. Ph.D. Dis. Kiev.

- Shandruk, S.I. (2001). Upbringing of value orientations of senior pupils by means of mass media. Ph.D. Dis. Kirovograd.
- Shiman, O.I. (2005). Formation of the bases of informational culture of the future primary school teachers. Ph.D. Dis. Kiev.
- Shmirova, O.V. (2004). Pedagogical conditions of use of audiovisual means of teaching a foreign language in the professional training of agricultural managers. Ph.D. Dis. Kiev.
- Sinorub, G.P. (2000). Concept of the conflict of mass media activity in the theory of social communications (context of formation of behavior of the audience). Ph.D. Dis. Kiev.
- Smirnova, I.M. (2004). Formation of informational culture of future teachers of elementary school. Ph.D. Dis. Kirovograd.
- Temekh, N.D. (2005). Ukrainian television and problems of youth spirituality. Ph.D. Dis. Lviv.
- Trofimov, O.E. (2001). Preparation of future teachers for the use of audiovisual and computer technology training. Ph.D. Dis. Kharkiv.
- Vaganova, O.V. (2003). The role of mass communication in the process of globalization. Ph.D. Dis. Kiev.
- Vishinskaya, G.V. (2002). Formation of informational culture of the personality of the future officer. Ph.D. Dis. Khmelnytsky.
- Volkova, N.V. (2009). Formation of informational culture of students of industrial and pedagogical faculties in the process of professional training. Ph.D. Dis. Yalta.
- Voloshinova, L.V. (2004). Audiovisual art in the system of professional language training of the future specialist in the field of international relations. Ph.D. Dis. Kiev.
- Yavoryk, Y.V. (2008). Formation of skills of independent cognitive activity at students of pedagogical faculties by means of information technologies. Ph.D. Dis. Kiev.
- Zhnachenko, O.P. (2005). Formation of informational culture of future teachers of humanitarian disciplines. Ph.D. Dis. Kiev.

#### *2010-2019*

- Anufrieva, O.V. (2010). Psychological peculiarities of influence of mass media on the structure of value orientations of student youth. Ph.D. Dis. Kiev.
- Arkadiyeva, O.O. (2015). Formation of reading skills in pupils of grades 2-4 with infantile cerebral palsy using information technologies. Ph.D. Dis. Kiev.
- Beshok, T.V. (2014). Pedagogical conditions of the use of media education technologies in the training of future teachers. Ph.D. Dis. Kiev.
- Bilorus, A.M. (2010). Pedagogical conditions of formation of informational culture at future officers-border guards. Ph.D. Dis. Kiev.
- Bobal, N.R. (2013). Formation of sociocultural competence of future journalists in the process of professional training. Ph.D. Dis. Vinnytsya.
- Chernyakova, O.I. (2017). Formation of the readiness of future primary school teachers to apply multimedia technologies in their professional activities. Ph.D. Dis. Pereyaslav-Khmelnytsky.
- Chutova, N.P. (2010). Influence of mass media on formation of value orientations of modern Ukrainian youth (on the example of Dnipropetrovsk region). Ph.D. Dis. Zaporozhye.
- Demchenko, S.V. (2011). Mass communication in the process of building civil society: history, theory, Ukrainian realities. Ph.D. Dis. Kiev.
- Dosenko, A.K. (2011). Media and psycholinguistic characteristics of the blogging model of people living with AIDS. Ph.D. Dis. Zaporozhye.
- Dukhanina, N.M. (2011). Pedagogical conditions of application of media education technologies in preparation of masters of computer sciences. Ph.D. Dis. Kiev.
- Gavrilets, Y.D. (2013). Short-term media effects in youth student groups (based on TV-news material). Ph.D. Dis. Kiev.
- Gladchenko, O.V. (2013). Formation of information culture of future specialists of the state tax service in the process of professional training. Ph.D. Dis. Kiev.
- Glushak, O.M. (2014). Formation of the informational culture of future bachelors in philology in the process of studying the disciplines of information and computer cycle. Ph.D. Dis. Kiev.
- Grigorov, G.A. (2014). Educational measurement of media space: philosophical analysis. Ph.D. Dis. Kharkiv.



- Gumenchuk, A.V. (2011). Information culture as a factor in the transformation of modern education. Ph.D. Dis. Kiev.
- Gumenny, O.D. (2014). Development of the information culture of the heads of vocational schools in the intercultural period. Ph.D. Dis. Kiev.
- Gurinenko, I.Y. (2012). Pedagogical conditions for the use of mass media in the training of future state fire safety inspectors. Ph.D. Dis. Uman.
- Illiuk, N.O. (2015). Media education of young journalists of Ukraine in the system of social communications (on the example of the Kiev information and creative agency "UN-PRES"). Ph.D. Dis. Kiev.
- Ischuk, S.M. (2012). Internet communication in the context of the culture of the information society. Ph.D. Dis. Kiev.
- Ishchenko, G.I. (2011). Transformation of mass media in conditions of ideological confrontation. Ph.D. Dis. Kiev.
- Its, S.V. (2014). Pedagogical conditions for the formation of professional competence of the future teacher of a foreign language by means of media education. Ph.D. Dis. Zhytomyr.
- Kalachova, L.V. (2015). Training of teachers of institutes of postgraduate pedagogical education to the use of audiovisual means of training. Ph.D. Dis. Kiev.
- Kirilenko, V.V. (2013). Formation of informational culture of future teachers-philologists in the process of professional training. Ph.D. Dis. Vinnytsya.
- Klimenko, A.O. (2010). Formation of informational culture of future teachers in educational activity. Ph.D. Dis. Ternopil.
- Kolesnikova, I.V. (2018). Development of media culture of teachers in institutions of postgraduate pedagogical education. Ph.D. Dis. Zhytomyr.
- Kolotvin, P.O. (2014). Electronic mass media in the formation of democratic discourse: European experience and Ukrainian realities. Ph.D. Dis. Odessa.
- Kovalchuk, M.O. (2017). Formation of readiness of future teachers for application of multimedia educational systems in elementary school. Ph.D. Dis. Zhytomyr.
- Krainikova, T.S. (2015). The culture of media consumption in Ukraine: the current state and mechanisms of formation. Ph.D. Dis. Kiev.
- Kravchenko, T.O. (2015). Television as a factor in shaping public opinion. Ph.D. Dis. Kiev.
- Kravchyshina, O.O. (2018). Formation of readiness of future educators to use media education in educational process of preschool educational institutions. Ph.D. Dis. Starobilsk.
- Kubrak, S.V. (2012). Pedagogical conditions of professional self-development of the future teacher of the philological profile by means of information technologies. Ph.D. Dis. Zhytomyr.
- Litvin, V.A. (2016). Formation of informational culture of future architects in the professional training of higher educational institutions. Ph.D. Dis. Lviv.
- Lukashiv, V.B. (2014). Formation of informational culture of future communication specialists. Ph.D. Dis. Kirovograd.
- Makarenko, L.L. (2013). Theoretical and methodical principles of formation of informational culture of future technology teachers. Author's abstract. Kiev.
- Matviichuk, M.M. (2014). Formation of media literacy of future social pedagogues in the process of professional training. Ph.D. Dis. Kiev.
- Miroshnik, O.L. (2012). Socio-pedagogical conditions for the formation of political tolerance in student youth by regional mass media. Ph.D. Dis. Lugansk.
- Mitchuk, O.A. (2015). The phenomenon of liberal content in social communications. Ph.D. Dis. Zaporozhye.
- Morozova, O.O. (2014). Formation of the methodological support of the research of mass communication impact in the sciences on social communications. Ph.D. Dis. Kiev.
- Nabokova, G.V. (2018). Entertainment programs of Ukrainian television in the context of modern spectacle culture. Ph.D. Dis. Kiev.
- Naumuk, I.M. (2016). Formation of media competence of future informatics teachers in pedagogical universities. Ph.D. Dis. Melitopol.
- Nesterova, O.Y. (2014). Development of informational culture of future translators in the conditions of a higher technical educational institution. Ph.D. Dis. Yalta.
- Nesteryak, Y.M. (2013). Transformation of communication environment in the context of modern media policy of Ukraine. Ph.D. Dis. Kiev.

- Orokhovskaya, L.A. (2015). Media culture in the context of civilization development. Ph.D. Dis. Kiev.
- Osyukhina, M.O. (2018). Media and information literacy as a component of modern information and communication exchanges (national concept in the context of world experience). Ph.D. Dis. Dnepr.
- Pilipenko, D.Y. (2013). The model of institutional management and the method of assessing the culture of information security. Ph.D. Dis. Kharkiv.
- Reutov, V.V. (2013). Development of informational culture of teachers of the fundamentals of economics in the system of postgraduate education. Ph.D. Dis. Zaporozhye.
- Sakhnevich, I.A. (2012). Pedagogical conditions of the use of media education technologies in the training of future specialists in the oil and gas industry. Ph.D. Dis. Kiev.
- Semchuk, S.I. (2010). Features of media influence on the socialization of children of preschool age. Ph.D. Dis. Odessa.
- Shubenko, N.O. (2010). Formation of media culture of the future teacher of music by means of audiovisual arts. Ph.D. Dis. Kiev.
- Shugailo, Y.V. (2018). Socio-pedagogical conditions for overcoming the negative influence of mass media on the socialization of adolescents. Ph.D. Dis. Kiev.
- Shvidka, O.B. (2012). Communication environment: formation and development in the period of the information society. Ph.D. Dis. Kharkiv.
- Skoryk, A.Y. (2015). The art of telecommunications in the global media cluster space. Ukrainian discourse. Ph.D. Dis. Kiev.
- Skrynyk, N.V. (2017). Methodology of teaching Ukrainian literature for 5-6 grade pupils using cloud technologies. Ph.D. Dis. Kiev.
- Stetsura, K.O. (2016). Education in media cultural transformations: philosophical comprehension. Ph.D. Dis. Kharkiv.
- Sulim, A.A. (2015). Media criticism in Ukraine: functions, topics, issues. Ph.D. Dis. Dnipropetrovsk.
- Suruga, S.O. (2010). Aesthetic education of student youth by mass media. Ph.D. Dis. Lugansk, 2010.
- Tokareva, A.V. (2013). Formation of intercultural competence among future managers of foreign economic activity through interactive technologies. Ph.D. Dis. Dnipropetrovsk.
- Yakovenko, M.L. (2013). A paradigm of aesthetic in the information space of culture. Ph.D. Dis. Lugansk.
- Yanishin, O.K. (2012). Formation of communicative skills of future documentologists by means of media education technologies. Ph.D. Dis. Kiev.
- Zinchina, O.B. (2016). Media conduct of youth audience: dynamics in a contemporary society. Ph.D. Dis. Kharkiv.
- Zrazhevskaya, N.I. (2012). The phenomenon of media culture in the field of social communications. Ph.D. Dis. Kiev.

#### *Others CIS countries*

##### *1992-2019*

- Beknazarova, S.S. (2013). Theory and applied methods of development of models and program complex of media education system. Ph.D. Dis. Tashkent.
- Fablinova, O.N. (2017). Internet leisure of Belarusian students: state and development trends. Ph.D. Dis. Minsk.
- Goibnazarova, T.S. (2014). Mass media and the art of Tajikistan in the context of globalization: an example of print media. Ph.D. Dis. Dushanbe.
- Iskakov, B.A. (2013). Development of media competence of teachers in the conditions of a resource center. Ph.D. Dis. Barnaul (dissertation is carried out in the East Kazakhstan State University).
- Kasperovich-Rynkevich, O.N. (2017). Mass media potential of innovative development of the Republic of Belarus. Ph.D. Dis. Minsk.
- Khadod, Z. (2014). Pedagogical conditions for the implementation of media education in educational institutions in Iran. Ph.D. Dis. Dushanbe.

Khlopunova, O.V. (2009). Methods of teaching students of 10-11 grades to understand the expressive means of expression of the author's thoughts in the texts of the periodical press: English, school with in-depth study of the subject. Ph.D. Dis. Yerevan.

Khomidov, D.B. (2012). Media in the context of information policy and information security of the Republic of Tajikistan. Ph.D. Dis. Dushanbe.

Kosik, Y.A. (2018). Online culture of personality in the global Internet community. Ph.D. Dis. Minsk.

Malcoch, L.S. (1992). Problems of forming social activity of rural youth in cooperation with mass media (based on the materials of the Republic of Moldova). Ph.D. Dis. Minsk.

Mogilevtsev, S.A. (2002). Formation of socio-cultural competence on the basis of English-language information materials of satellite television (non-language university). Ph.D. Dis. Minsk.

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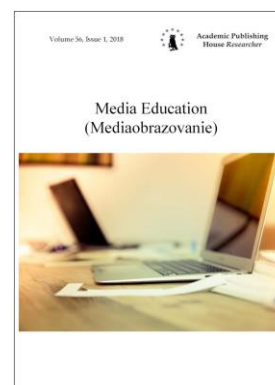
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## Philosophical Reflection of the Influence of Digital Media on Current Education

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### Abstract

Over the last 2-3 decades, we have witnessed unprecedented changes in culture that also influence current education. The main carriers of these changes are digital media that change human cognitive abilities. Traditional media such as the spoken word, written word and printed word supported the ability to concentrate, improve memory and verbal skills, which was a prerequisite for educating the intellectual elite. We can say that the 2.5 thousand-year-old European education, or Western education, grew up on rhetoric and book culture. New digital media, on the one hand, weaken these abilities, but on the other hand they develop some other abilities and possibilities, such as rapid availability of information and ability to share it collectively. Nowadays we are in a state of transition between two cognitive-educational systems, sophistry should currently be challenged to find the optimal solution. Philosophy could build on the ancient wisdom of “nothing too much” because no extreme is good. Neither total shift towards the new forms of media and elimination of the traditional education, nor denial of the new forms of media and education is desirable. It seems that the ability to employ a cross-media attitude and thus take advantage of various regimes of perception and thinking will gradually become a desirable virtue. In this context the Welsch’s philosophical concept of transversal rationality still seems to be valid.

**Keywords:** media, cognitive abilities, concentration, memory, verbal abilities, education, philosophy, transversal rationality.

### 1. Introduction

Over the last two or three decades we have experienced great cultural and social changes that came with the Internet, or broadly speaking, the digital media. T.H. Eriksen ([Eriksen, 2009: 17](#)) even claims that the 21st century started with the beginning of the Internet in 1991. Media act as the principal generators of socio-cultural changes. According to J. Lohisse ([Lohisse, 2003: 167](#)), “media shape the way of thinking, steer our imagination, determine understanding of the world” and thus they consequently change collective mentality (culture) and social organisation (society). Similarly, M. McLuhan ([McLuhan, 2011: 32](#)) states that “technology does not influence only our opinions or ideas, but steadily and without any resistance it alters the proportion of individual aspects and models of perception.” It takes just a small step and changes in perception trigger changes in thinking ([Bystřický et al., 2008: 19](#)) and behaviour.

However, changes in media do not bring changes only in thinking and learning, but also education. We can now come across various contradictory opinions, both pessimistic and optimistic, on how digital media change education. For example N. Negroponte and P. Lévy

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represent optimistic approaches. Negroponte (Negroponte, 1995: 230) states that humans become “digital entities,” which is something that also the educational process should respect, and children should be taught through digital media. Lévy (Lévy, 2000: 155) then argues that education should be based on cooperation in cyberspace and contribute to the growth of collective intelligence. On the other side, there is a group of pessimists, for example M. Spitzer, M. Bauerlein, N. Carr and S. Greenfield. Spitzer (Spitzer, 2014: 88) states that modern information technology does not improve school education, in reality it degrades the process, “leads to superficial thinking and distracts attention.” Basing on a research study conducted by students in the USA, M. Bauerlein (Bauerlein, 2010:19) came to the conclusion that “thinking of young people stagnates on the level of an 18-year-old individual in areas such as history, civic education or mathematics.” N. Carr (Carr, 2011: 131) then describes the Internet as a “a machine geared for dividing attention” because real concentration is *conditio sine qua non* for any education. S. Greenfield (Greenfield, 2016: 106) claims that digital media bring the state of emptiness (they emphasize impressions, feeling of here and now, little significance, high levels of dopamine...), which is in direct conflict with what education requires.

What is the influence of digital media on cognitive abilities and education then? What role should philosophy have here? The aim of this text is to search the answers to these questions by using philosophical approaches and methods, specifically the phenomenological and hermeneutical method. Using a phenomenological method, we would like to observe the basic structure of media and reveal which cognitive abilities are promoted and which are suppressed. A hermeneutical method will then be used to highlight differences between various forms of media. However, both of these methods are complementary, as they are interconnected and mutually supportive.

## 2. Materials and methods

J. Lohisse, but also S. Harnad (Harnad, 1991: 40) regard three traditional forms of media – the spoken word, written word and printed word – to be the fundamental, or even revolutionary forms of media. They are revolutionary because each one of them has brought considerable changes into collective mentality and organisation of society. Media, collective mentality and social organisation are, according to Lohisse, three apexes of a triangle, where relations are reciprocal. However, in this triangle, it is media that trigger changes. This is the reason why it is important to learn the basic structure of media.

We can study the basic structure of each kind of media from the phenomenological aspect (Gálik, Gáliková Tolnaiová, 2015: 6). This means we can refine the principal structure (eidos) of any media form. The primary form of media is simply human speech, as the “mother” of all forms of media. Human speech is characteristic for articulated interpersonal communication. Within this comes auditory surrounding that invites participants to share this mutual dimension. This form of communication overlaps time frames of the present and past because memories of the past are presented now. If there is no other form of media in a given society, this structure of speech and interpersonal communication will constitute a similar model of collective mentality and social structure. This model then typically manifests features such as cyclic time and social unity. Individual members see each other primarily as something that makes a collective (Lohisse, 2003: 14-30).

With the entry of the written word, especially its phonetic version, comes also change in collective mentality and organisation of society. The basic structure of phonetic writing is characterised by external and visual sequence of symbols from left to right, for example Greek or Latin texts. In contrast to the spoken word, writing and reading demand stricter discipline, deeper concentration and logical thinking. In collective mentality, such a structure supports the idea of linear time, while in organisation of society it favours a hierarchy-based social system because the written word introduces alienation in communication and consequently growing power and authority (Lohisse, 2003: 49-55).

The printed word, which came to life in the middle of 15<sup>th</sup> century, introduced some tendencies and changed the others. Unlike the written word, the printed word is standardised, spreads fast and anonymously over a large space. The subject-object dualism deepens as the authors are more separated from their machine-printed work. Similar to the situation with the written word, the printed word develops discursive and abstract thinking. In the context of collective mentality, the printed word supports abstraction and unification of time-flow as people across a big area read the same content. According to T. Dvořák (Dvořák, 2016: 25) the printed

word, and later on also radio and television, represented the most common forms of social synchronisation and unification of individual regimes. This led to homogenisation of thinking throughout the society and formation of the so-called public opinion and mass society in the Early modern Europe. On the one hand the printed word supported individualism (one can read independently from the others) but on the other hand it also supported nation states based upon a common language.

Domination of the traditional media, especially the printed word, ceased with the end of the last decade of 20<sup>th</sup> century. From the formation of the first Greek alphabet in the 6<sup>th</sup> century BC until the end of the 20<sup>th</sup> century cognitive abilities were shaped by the spoken word, written word and printed word. There were two important features that were being systematically developed in education. The first one related to verbal abilities – rhetoric. We can see rhetoric trainings for example in the early modern European universities. Robert S. Rait ([Rait, 1912: 145–146](#)) points out that the students had to learn the morning speech of their teacher in one day. Thus they were both deepening their knowledge and learning to formulate a sequence of ideas and arguments, which exercised their memory and verbal abilities. The second feature – the book culture – complemented the first feature and supported perception, thinking and argumentation. This trend continued in the Early modern Europe, therefore we can say that the 2.5 thousand-year-old European education, or Western education, grew up on rhetoric and book culture.

### 3. Discussion

With development of technology in the 20<sup>th</sup> century and especially in its second half, came also television and radio. Especially television had a great influence on cognitive changes and education. M. McLuhan was optimistic regarding education with the help of television: “Our educational system is based on reaction, orienting towards past values and technologies. ... a child influenced by television desires deep engagement and not linear isolation and uniformly arranged, sequential schemes.” Yet, also some negative influences were observed, so introduction of a school subject called media education in the 60s was not coincidental. For example N. Postman ([Postman, 2010: 95–96](#)) criticised television for being a form of media that aims towards entertainment: world shown through a kaleidoscope, with images appearing for a short time and then disappearing. It is a world almost without any coherence and meaning, world that does not expect us to interfere and in fact does not even allow it. A world that is, just like a kaleidoscope toy, a single-purpose one. And just like our kaleidoscope, it is very entertaining.” Similarly, also G. Sartori ([Sartori, 1997](#)) criticises television because it forms new cognitive abilities in people, new anthropogenesis with turn from *homo sapiens* to *homo videns*, which naturally influences also education. Despite these changes J. Lohisse ([Lohisse, 2003:167](#)) states that the Internet is paradigmatically a new form of media, because unlike television, it is interactive. In his opinion, traditional television and radio belong to the era of mass consumption, in which the main position was occupied by the printed word.

The Internet, or speaking more broadly – digital media, which have been being developed since the beginning of 1990s, have changed our culture and society considerably ([Fedorov, 2019a](#)). This is the reason why it is very important to learn about its basic structure and consequently also about its influence on cognitive abilities and education. Digital media are advanced as they are made of hardware, software, the Internet and so on..., but in order to identify their influence, we only need to use a phenomenological approach that will help us study the basic structure of what will make its way through the so-called interface into the world of human symbols. The thing is that human is not influenced by something that is hidden, for example software that consists of zeros and ones, but by something that people come in contact with in their daily life. Using the phenomenological approach, we can identify the basic structure of digital media, structure that consists of several aspects, such as network structure, multimedia nature, interactivity, communication speed and dominance of images.

1. *Network structure.* The Internet communication is, unlike communication in the linear era of the written and printed word, based on network. Symbols found on the Internet are arranged in a hypertext and manifold manner and communication is established through a non-linear combination of symbols and images. G. Deleuze and F. Guattari ([Deleuze, Guattari, 2010: 30](#)) identified developing non-linear communication systems as early as in the 1970s and came with the term of “rhizome.” This term describes a variety in combinations of symbols. In this context, U. Eco

(Eco, 2012: 58) speaks about a maze, or labyrinth-like thinking that opposes the arborescent thinking.

2. *Multimedia nature.* M. Charvát (Charvát, 2017: 42) characterises the new digital media as multimedia because one form of media may include various applications. These applications are linked to each other through software, so it is possible to move within this system. Choosing discontinuous types of media, such as text, mail or video, promotes multitasking..

3. *Interactivity.* According to van Dijk, as Charvát (Charvát, 2017: 41) notes, interactivity is one of the three principal characteristics of the new forms of media: “These media are integrated, interactive and use digital code ... For example, we can definitely mention traditional television, as it integrates image, sound and text, even though it is not interactive.” Interactivity gives the users of digital media a possibility to actively influence the content on the Internet and share it with other people that use the Internet or social networks. Interactivity thus supports formation of collective thinking or, as says P. Lévy (Lévy, 2000: 26), collective intelligence.

4. *Communication speed.* The speed of digital communication on the Internet is close to the speed of light, so communication appears to be instant for a typical media user. This speedy communication also speeds up life of a modern man. T.H. Eriksen (Eriksen, 2009: 56) talks in this aspect about speeding up the time and widening the gap between the fast time (work) and slow time (family, holiday), or extending the fast time at the expense of the slow time.

5. *Dominance of images.* In communication on the Internet (especially on social networks) there is a dominance of images (photographs, videos and so on). In connection with this, A. Martinengo (Martinengo, 2013: 309) speaks about a pictorial turn, while in the context of traditional television, G. Sartori comments the beginning of digital era as a new anthropogenesis of man towards homo videns. The attractiveness of image content deepens the degree of immersion in cyberspace, which both disintegrates the linear time and supports the simultaneous time.

From the user’s view, which is identical with phenomenological approach, we can characterise digital media as network media, multimedia, with fast and interactive communication, dominance of images and considerable amount of immersion. However, each and every new aspect of communication in the cyberspace fosters some cognitive abilities and suppresses others, which has a great influence on modern education.

#### 4. Results

As early as in the 1960s M. McLuhan (McLuhan, 2011: 60) noticed that media were becoming a new extension of man, because one had to adapt to them or even “serve” them. “By accepting new technology, we become its servomotor. In order to be able to use these extensions at all, we have to serve them and take them as our religion or God.” When we adapt to the new technology, we also change the way we perceive and think. The same happens when we use the modern digital media. The user needs to adapt to the speedy network and multimedia-based communication that is interactive and features dominance of images. Each aspect of such communication brings both positive and negative changes in cognitive abilities and consequent influence on education (Gálik, 2017: 35).

We can speak about these positive aspects:

1. Fast communication and access to information. This is undisputedly an advantage of communication in the cyberspace of digital media since it removes time and location limitation. Regarding education, fast access to information is a benefit that simply was not here in the pre-electronic era. People looked for information in libraries, had it sent by a postal service or people had to look for it in universities and so on.

2. Increase of collective intelligence. Communication across time and space can increase collective intelligence, and hence creativity and invention. Modern education emphasises team cooperation (*team building, team training*), which can ensure better results than in the case when people study or work independently. For example, M. Marcelli (Marcelli, 2018: 86) believes that collective intelligence has a potential to solve also global problems, while individual people do not.

3. Visual creative thinking. Taking advantage of digital technologies (technologies can be active and for example start actions or offer solutions) can be creative and innovative for our thinking. Creativity in the cyberspace of digital media usually comes combined with innovative combining of images, which increases associative thinking.

Regarding negative changes, we can speak of these aspects:

1. Weakening of discursive thinking. Network, or rhizomatic communication in the cyberspace of social media weakens logical thinking (deduction) and discursive thinking. Eco (Eco, 2012: 61) even states that “to think in rhizome means to proceed randomly, i.e. be guided by assumptions.”

2. Weakening of concentration and memory. According to N. Carr (Carr, 2011: 131) “the Net is, by design, an interruption system, a machine geared for dividing attention.” Interactive digital media and multimedia can continuously stimulate our brain and make us addicted, which deprives our brain of the ability to concentrate deeply on one thing. The impaired ability to concentrate comes hand in hand with impaired ability to remember. Beside this, our memory is also weakened when we rely on supplemental sources of information, for example a USB memory stick or a website.

3. Disintegration of linear time. The high level of immersion into the cyberspace of digital media favours the present (simultaneous) time and disintegrated the linear time. This means information and knowledge is not passed from one person to another one, but spread horizontally across cyberspace and time transmission is unimportant. Consequently we see disintegration of the traditional view of historical events and cultural tradition.

The traditional European system of education, based on rhetoric and written word, cultivated concentration, memory and verbal abilities – rhetoric. Modern media weaken these traditional cognitive abilities. A number of research projects published by M. Spitzer and S. Greenfield reveal that present-day students indeed concentrate less and remember less than in the past. Average students would now probably not be able to compete with average scholastics from medieval universities, as students at that time excelled in concentration and had exceptional memory, which showed for example in rhetoric, back then an important artistic subject. On the other hand however, nowadays students employ associative thinking, fast communication and cooperation, which are skills influenced by the modern media and communication in cyberspace. This is something that the students of medieval universities could not train. The ability to communicate fast and effectively in cyberspace means a new collective influence that exceeds everything that is individual, whether we speak about communication and organisation or information and education structure. We can mention arecent pursuit in the so-called “cleaning up our planet” that is not organised by anybody and yet it is spreading across the Earth (see *World Cleanup Day*: <https://www.worldcleanupday.org/>). Then we also speak about information and knowledge that is instantly accessible and which, when selected and processed properly, may constitute an enormous source of information. This is made accessible for example through the Google search engine or alternatively Web of Science or Scopus, which index scientific facts.

E. Betti (Sousedík, Betti, 2008: 164), in the context of hermeneutics of history knowledge, realised this potential and noted: “Thought the wealth of ideas collected using exceptional effort of all human race does originate in humans, it is extremely important... this, according to Goethe’s claim, leads to something that exceeds humans.” We may add that Betti is even more right regarding the modern tendency to use knowledge stored in the cyberspace of digital media effectively and without any delay.

## 5. Conclusion

Digital media on the one hand weaken our cognitive abilities that would be the foundation of the traditional European education, but on the other hand they encourage abilities that may introduce new forms of education (Fedorov, Levitskaya, 2018: 18). However, the exceptional speed of this process seems to cause problems as the culture and society has experienced unprecedented changes in the span of mere 2 or 3 decades not only in Europe, but all across the globe. Thought it is obvious that the traditional forms of education that are based on media such as the spoken word, written word or printed word and that formed our rhetoric and verbal skills and also concentration and memory are being weakened, the new ones are not fully developed yet. We could describe this stage as the stage of transition and transformation in all branches of culture, including education. Therefore philosophy should reflect on this reality, analyze it and assess it. Philosophy has considerable cultural heritage at its disposal, this can be used and certain decisions can be made. Obviously, in this case, philosophy could build on the ancient wisdom of “nothing too much” because no extreme is good. Neither total shift towardsthe new forms of media and elimination the traditional education, nor denial of the new forms of media and education is desirable. At the present time we quite clearly see dominance of digital media, therefore we need to learn how to



mistrust them to certain degree or, in other words, stay sober and learn about information hygiene in order to keep balance (Fedorov, 2019b: 247, Gáliková Tolnaiová, 2019: 17). Still, we will also need to support the original forms of media (the spoken, written and printed word) that would help us develop our verbal ability, concentration and memory, as these are very important for traditional education. It seems that the ability to employ a cross-media attitude and thus take advantage of various regimes of perception and thinking will gradually become a desirable virtue. In this context the Welsch's (Welsch, 1995: 9) philosophical concept of transversal rationality still seems to be valid: "We become to understand it perfectly normal to switch between various forms of reality. Our cultural formation grows more and more transcultural." This is something that the future social and intellectual elite will probably have to accept because, apart from being skilled at using communication technology, we will quite possibly need good memory, master focused thinking and verbal skills.

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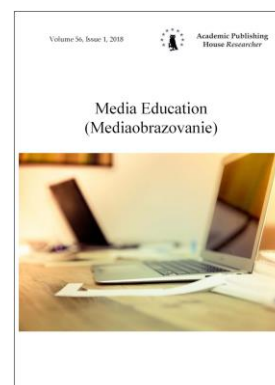
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## Basic Principles and Methods of Using Media Education for Forming Students' Analytical Thinking

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### Abstract

This article deals with the basic principles and techniques of media education to form analytical thinking of students. It also examines film analysis, creative and imitation media education exercises. The development of students' skills to communicate and discuss, to prove their point of view with reason is always a relevant task in the educational landscape of modern higher school. One of the optimal ways to develop analytical interdisciplinary competence is media education, which allows the students to carry out the process of analysis and synthesis of information on the example of works of media culture of various types and genres.

The authors consider the possibilities of using media educational methods and technologies in the process of civil and patriotic education, give examples of creative tasks of various types (literary-imitation, theatrical-situational, visual-imitation, etc.) for the formation of analytical thinking of the younger generation. In this way the student body gets an opportunity to evaluate works of media culture independently, develop their creative potential, learn to perceive media projects thoroughly, get new knowledge, develop communicative competences. The data provided by the authors of the paper can confirm the need of use of the educational, educational and developing media education potential for the Russian educational organizations, relevance of the questions connected with strengthening of interaction of various educational structures and scientific education centers in the field of media pedagogy for further development of methodical tools in the solution of the problems of development of media competence of the younger generation.

**Keywords:** media, media culture, media education, media competency, analytical thinking, students.

### 1. Introduction

Media has firmly entrenched in the life of the modern young generation. The issues of introducing techniques and technologies that allow using the potential of media culture for educational purposes provide an extensive field for carrying out relevant scientific research. Many modern educational and cultural organizations, as well as scientific and educational centers actively use media educational techniques and technologies now, including various types of

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audiovisual creativity: animation, photo and video shooting, creation of websites, blogs, interactive pages, etc.

One of the promising vectors of improvement of modern educational programs in terms of development of analytical thinking of modern students using the content of media culture can be the inclusion of media education techniques and technologies in the educational process.

## 2. Materials and methods

The main material of this study is methodological principles and approaches to the problem of enhancing the analytical thinking of students in the media educational context. The procedural framework of the research is the program of media education developed by A.V. Fedorov (Fedorov, 2007), by N.F. Hilko (Hilko, 2003), I.V. Chelysheva (Chelysheva, 2019), etc.

The methods of research: theoretical analysis and synthesis of information on the problem of research, generalization and classification, content analysis.

## 3. Discussion

Various aspects of the problem of media development, media culture and media education of young people have been reflected in the works of many researchers (Akgunduz, Akinoglu, 2016; Arévalo, 2018; Chelysheva, 2019; Diedong, Tuurosang, 2018; Fedorov, 2007; 2019; Franklin, 2013; Gálík, Gálíková Tolnaiová, 2015; Hurtado, Ponjuan, 2005; Kivisto, Ng, 2005; Marfil-Carmona, Chacon, 2017; Sánchez-Moya, 2015; Sharikov, 2012; Solík, Mináriková, 2014; Thompson, 2014; Yus, 2017) and others.

The perspective of interaction of the young generation with media culture is considered in works of Akgunduz, Akinoglu, (Akgunduz, Akinoglu, 2016) and A. Anders, A. (Anders, 2018). Problems of the national and racial relations in a media educational context are investigated by P. Kivisto and W. Ng (Kivisto, Ng, 2005), Franklin (Franklin, 2013); Thompson (Thompson, 2014), etc.

The works of domestic researchers present theoretical and methodological aspects of the media educational process in the university. In particular, A.V. Fedorov presents a fundamental analysis of the problem of development of media competence and critical thinking of students of the pedagogical university (Fedorov, 2007). Methodical problems of media education of youth in the context of promoting international tolerance are presented in works as I.V. Chelysheva (Chelysheva, 2019), etc.

The relevance of the introduction of media literacy into the educational space of the modern university is caused by several factors: the achievement of a qualitative level of general culture, the accordance of graduate training with the realities of the modern information society, etc.

One of the central concepts in the process of creative development of media culture is analytical analysis and interpretation of media projects of various types and genres, solving the problems of the formation of students' active position regarding media culture.

The creative product of this process can be not only the discussion of a certain topic in the class but also preparation of mini-projects, design of creative media projects, for example, video series for future videos of various types and genres: social advertising, documentary, game or animated film,

Most modern media literacy education programs for students have a modular structure allowing audiences to get acquainted with historical, theoretical, methodological aspects of media culture. Complex mastering of these modules is aimed at the development of media competency of the individual, including the skills "to use, critically analyze, evaluate and transmit media texts in various types, forms, and genres, to analyze complex processes of media functioning in society" (Fedorov, 2007).

## 4. Results

The process of formation of students' analytical thinking by the instrumentality of media education includes the development of overall psychological perception of the works belonging to audiovisual media culture. Following this objective, the teacher has the following tasks: to acquire new knowledge in the field of media culture; to develop the skills of analysis and interpretation of media texts, etc. For example, in studying the module "Audio-visual media art," special attention should be attached to the issues of history and development of cinema, video, the study of their expressive and visual means, creativity of domestic and foreign professionals of cinematography, concepts of "frame", "stage", "filming", etc.

At the session dedicated to the birth and development of audiovisual media, students get to know about the creation of the first feature films, the emergence of professions of directors, operators, screenwriters, artists, actors, etc. The special attention should be paid to each participant in the filming process. For example, the artist – a frame designer – creates various types of decorations allowing to convey the mood, emotions, feelings, and costume designer is the creator of the scenic image on which the impression of the audience of the film also depends. For the wider reach of the studied problems on this topic, it is possible to suggest students prepare reports about the first scenarios of domestic films, which were shot by famous Russian Masters.

In the next part of the class, students begin to perform practical tasks. The example of such a task is the viewing and discussion of film excerpts of different years. Along with the extracts from modern movies, many students can get acquainted with extracts from old movies.

After viewing the excerpts, they are discussed. Since discussion is often somewhat difficult for audiences, they may be asked several background questions, such as: "Is there a difference in filming between modern and old films? ", "How has acting changed over the years? ", "Do artistic images created in old films differ from modern images? ", "Is there a difference in perception of black and white and color audiovisual media? ", "What interesting moments in the artistic design of film frames did you manage to see? ", "What thoughts and feelings arise when watching old films? " and others.

During discussion based on the questions, students can pay attention to the fact that black and white films without computer graphics, animation, special effects, etc., seem rather unusual to the modern viewer. Besides, the audience begins to pay attention to different interpretations of the reflection of the time in media texts of different eras. Thus, in old films, all events are described in more detail, whereas films of modern times are characterized by a rapid change of events, dynamism.

After the discussion, the audience can take part in a simulation game "Screenwriters" during which the students can present themselves as the creators of a piece of media culture created in different periods. At the same time, the theme of the film can be arbitrary, for example, "Journey", "At the exam", etc. It should be said that the first experience of writing scripts for students is quite difficult. At first, many works represent ordinary stories on a particular chosen theme. Therefore, it is not necessary to focus the attention of students on the fact that the specificity of the scenario design lies not only in the description of the chain of events but also in the transmission of thought, feelings of heroes, their mood, etc.

The second module of media education may be devoted to the diversity of audiovisual media kinds. The subject matter of this module may include familiarization of the audience with the main groups of dramatic genres of cinema: drama, melodrama, comedy, adventure, epic genre, musical, etc. This material can be considered in the process of getting acquainted with the creativity of directors and film actors.

For example, the study of acting and directing works may include a game auction about the work of N. Mikhalkov. To conduct it, two teams of students take part in brainstorming. Each team should present as many films as possible, in the creation of which N. Mikhalkov participated as an actor and director.

It is also possible to organize a game "Improvised meeting of film critics" during the classes. Students usually take an active part in such meetings with a lively discussion and viewing the extracts from films. It is in such creative forms of free communication that the audience has the opportunity to defend its point of view, to present the analysis of the media text under discussion, which in turn is an important component of the development of analytical competencies.

These tasks are facilitated by the inclusion of such forms of work as a discussion and review of films, holding discussions, etc. Thus, at the lesson devoted to the creative works of N. Mikhalkov, it is possible to organize viewing and discussion of experts and then write short reviews.

In the process of studying the creativity of N. Mikhalkov, the students are supposed to perform an interesting creative task "Storyboard", which is the creation of an image consisting of separate frames, revealing the content of the film. For this purpose, students can be offered illustrative-imitation tasks of sequencing the events. When executing the task, the storyboard of the audience should use large, medium and general plans whenever possible. The text to the storyboard may be small, but it must necessarily reflect or comment on a certain event. After completion of the task, a competition for the best storyboard can be held with discussion of advantages and shortcomings.

Independent creative search plays an important role in shaping the analytical thinking of student body. For example, it is possible to instruct students to find little-known facts about the work of famous directors and actors, to propose to analyze film critical articles about their film works.

In the modern information era, media texts – films, websites, videos, photos, etc., are an important channel of intensive knowledge of life, accumulation of social experience by the modern younger generation. Therefore, in the course of classes for viewing and discussion, a special role should be given to the analysis of media sectors that tell about the problems of modern youth, which can contribute to solving important tasks for high school students in the field of interpersonal communication, problems of life self-determination, etc.

One of the important social topics can be the problem of citizenship, patriotism, social activity.

The most lively interest of the student body, as a rule, causes discussion of characters of heroes, their values, motives of behavior, actions in various life situations.

For example, during the discussion of the fragments of the film of patriotic issues, students are invited to build an associative series to the basic concepts related to civil-patriotic education, which would most fully correspond to the character of the hero of the film, who makes the viewer empathetic.

Based on the examples of the film viewed, it is easier to analyze such serious life topics as problems of citizenship, patriotism, the search for a place in life. During the discussion, lively discussions often take place in the auditorium. In this way the students get convinced that in any life situation every person can express his point of view.

As a rule, many students consider the following qualities closest to the concept of citizenship: love for the Motherland and patriotism. Next, students in groups can discuss basic human qualities, which they think are most valuable, as well as define the basic idea of film production or express his opinion in the form of a well-known quote. The main characteristics of a real citizen by the audience include masculinity, protection, reverence of the Motherland, dedication, loyalty, courage, etc. The idea of the film can be expressed by the words of famous Russian classics, for example A. Blok: "What is the Russian people, such as the true Rus"; N. Nekrasov "You may not be a poet, but a citizen is obliged to be a citizen," etc.

The interest and activity of students in the classes are caused by practical and creative tasks, the purpose of which is to develop a full perception of audiovisual media. For example, when studying the topic "Popular science and educational film," the students may be invited to write a mini-book of an educational film on a selected subject of the curriculum. The script can be based on any interesting scientific fact from a certain scientific field: physics, chemistry, biology, psychology, pedagogy, etc. In writing such a script, students may be guided by the following basic assumptions:

- The scenario should reflect the scientific facts presented in an accessible language;
- The scenario should include not only a description of a fact or phenomenon but also be accompanied by a clear confirmation;
- The film made according to the script should be turned into figurative, interesting and engaging.

As we have already noted, in order to develop analytical thinking in the media education process, another interesting creative task can be carried out with students to form an idea of the author's message of a media text of a certain kind and genre, the development of associative thinking. For example, students can be invited to create a collage using illustrations cut from magazines and fragments of printed texts. This work is done in micro-groups. Each micro-group can be given the task of making a collage on the theme of famous films, TV programs, sites, etc. The task of the micro-group is to create from various illustrations and printed fragments a single composition that would correspond to the theme and reveal the essence of the media text presented. After the completion of the work on the collage, the discussion of the works is organized, the best collages are noted, in which the groups managed to express the main idea of the author most accurately, to convey the mood and their own perception of a particular work of media culture.

Another creative game task "Scenario Development," the purpose of which is to develop a full perception of audiovisual media by means of a kind of "immersion" in the creative process of their creation. In the class "Genres of Audiovisual Media," students are divided into two teams to

participate in the game mission, in each of which a screenwriter, director, and actors are selected. The task of the screenwriter is to create a mini-script, which can be a small scene or fragment consisting of a set of sequential and detailed actions. The tasks of the director include the shooting process: he is engaged in the selection of actors, directs their actions. As a result of group work, each team must dramatize the written script under the direction of its director.

As a rule, students in the process of performing creative media education classes, not only learn to analyze and evaluate works of media culture but also receive a powerful creative charge, allowing them to reveal their potential. The awakening of students' interest in analytical development of media culture products contributes not only to the development of full-fledged media perception but also to the acquisition of new knowledge, the expansion of outlook, the development of communicative competences. Forms of media education work that are used during classes can significantly expand the range of educational and developmental means in working with student body.

## 5. Conclusion

Works of media culture have a significant influence on the expansion of the boundaries of knowledge of the world of human relations, on the formation of the ability of the students to orientate themselves in the surrounding world, on the education of the best moral qualities, on the creation of a holistic picture of the world.

The most productive process of development of analytical thinking is carried out not only by application of such forms of work as talks and discussions but also creative, intellectual tasks, free communication on the topic of studied media projects. At the same time, it is mandatory to take into account the preferences, interests, age and individual characteristics of students.

As the main promising directions of development of analytical thinking of students in media education it is possible to highlight:

- Using the educational, educational and developing media education potential to its fullest capacity in the Russian educational organizations;
- Strengthening of interaction between educational structures and scientific and educational centers in the field of media pedagogy;
- Consolidation of efforts of media professionals, researchers, the general public to solve problems of development of media competence of the younger generation.

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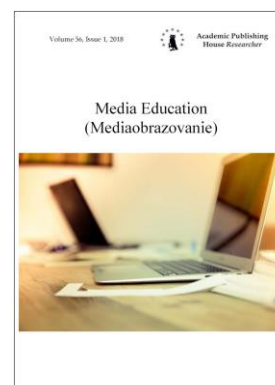
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## Borrowings as Conflict Triggers in Russian Media Texts

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### Abstract

The article looks at the specific features of the usage of borrowed Anglicisms in Russian texts and their perception by native speakers of Russian. Analysis of relevant linguistic studies in the sphere of media linguistics and borrowings, media texts, as well as lexicographic resources capturing the expansion of the thesaurus of the Russian language due to borrowings, shows that one of the stylistic features of the modern media is a growing number of only partly assimilated borrowings from the English language, including lexemes that form the value system guiding native speakers of the recipient language. The purpose of introducing borrowings into media texts is the attraction of the audience's attention. However, it appears that the effect produced by borrowings on an average recipient is controversial. In order to test the suggested hypothesis, the authors examine the specific features of the usage of partly assimilated borrowings in media texts that refer to the issues of tolerance and their derivatives (bullying, cyberbullying, abuse, ageism, etc.). In the course of the research, the authors analyzed dictionary definitions of these lexemes, their representation in the Russian National Corpus, texts published by large Russian publishing houses and posted online, which helped to make conclusions regarding the degree of assimilation, frequency and specific features of the usage of these lexemes in media texts. The problem of perception of Anglicisms by various gender and age groups is examined on the basis of the analysis of comments to media texts containing borrowings, the statistics of corresponding search engine requests and survey results. The research has shown that the attitude to borrowings depends on the age, gender and education of the recipient and their usage in the media is not always reasonable.

**Keywords:** mediatization, media texts, headlines, borrowed words, loanwords, anglicisms, americanisms, tolerance, sociolinguistics.

### 1. Introduction

Politicization, juridification and mediatization of public communication have caused differentiation of linguistics; as a result, media linguistics has acquired the status of an independent discipline (Dobrosklonskaya 2008; Shmeleva 2016). The tradition of studying foreign lexis (Aristova 1978; Krysin 1996, 2002; Zemskaya 1996; Vinogradova 1998, etc.) is taking on new significance in the light of the transformation of the media space. Simultaneous transformation and differentiation of genres of media texts, as well as extension of regulatory boundaries of the used linguistic devices, especially their democratization and "Americanization" (Volodina 2008: 22), increase the relevance of studies of borrowings used in media texts. Lexical borrowing is a natural process. Ontogenesis of languages is connected with the history of their interaction, which

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transforms all levels of a language. Shifts in the lexical system are the most accessible for observation.

The spread of Anglicisms (or, to be more precise, Anglo-Americanisms) in national languages (in particular, in the Russian language) is caused by social, political and economic reasons. Performing the function of a lingua franca (International English, Global English, World English) in science, business and other spheres, the English language can be called the 21st-century Latin (Crystal 2003; Phillipson, 2009); English is also the leader in terms of Internet users relying on it as a language of communication (English in the World, 2012). As a global language, English influences a lot of other languages. Anglicization of the lexical system of the Russian language intensified in the 1980s, the main source of borrowings being the American variant of the English language (Krysin, 2002: 32). Nowadays, the process of borrowing Anglicisms has acquired a universal character.

The fact that a great number of English borrowings have penetrated various spheres is proved by the content of dictionaries of loanwords and borrowings of different formats that have been actively published and reprinted in the last two decades: V.V. Adamchik (2007), L. Baranova (2009), L.M. Bash, A.V. Bobrova, G.L. Vecheslova, E.M. Sendrovits, R.S. Kimyagarova (2009), A.N. Bulyko (2007), T. Volkova (2000), Kh. Valter (2004), E.A. Grishina (2015), E. Guber (2005), T. Gureva (2004), E.V. Davydova (2004), A.I. Dyakov (2016), T.V. Egorova (2014), M.Yu. Zhenilo, E.S. Zenovich (2006), I.E. Zemlyanskaya, L.N. Cherkasova, M.N. Cherkasova (2009), M.V. Kondrashova, E.E. Tribis, O.A. Shapovalova (Universal Dictionary, vol. 4, 2009), L.P. Krysin (2018), N.G. Komlev (2000), A. Mikhailova (2003), A.A. Medvedeva (2009), A.G. Moskvina (2007), V.I. Novikov (2018), V.V. Odintsov (2001), E.A. Okuntseva (2014), M.V. Petrova (2011), L.A. Subbotina (2014), M. Sitnikova (2014), I.G. Salnikova (2014), M.Yu. Semenova (2003); N.M. Semenova, V.V. Burtseva (2009), T.Yu. Usha (2019), T. Fedorova (2013), B.D. Khodzhageldyev, L.S. Shurupova (2018), E. Shagalova (2019), Yu.G. Khatskevich (2007), S. Yurchenko (2001), G. Manfred (2005), etc. Dictionaries that cover the problem of borrowings in the Russian language demonstrate various degrees of scientific elaboration, but they all contain a significant amount of Anglicisms. Compilation of a dictionary of loanwords, like any other lexicographic work, is a time-consuming process, even taking into consideration the development of modern systems of data collection and processing and the current state of the publishing industry. First, the criteria for selection of vocabulary for the creation of a lexicographic work are a subject of debate. Second, the latest borrowings have not stood the test of time. Third, lexicographic description hampers the acceleration of social development and the process of linguistic transformation.

Having analyzed lexicographic sources and research into borrowed Anglicisms (Boiko 2014; Dedyukhina 2011; Dyakov 2015; Huttle-Worth 1963; Larionova 1993; Maksimova 1998; Romanov 2000; Seshan 1996 and many others) and having summarized empirical observations of the usage of borrowings by native speakers of Russian, we agree that Anglicisms (Anglo-Americanisms) in the Russian language, like in other languages, first and foremost reflect the general trend towards development of a global industrial civilization. At the same time, there is a growing number of borrowings reflecting value orientations (Boiko, 2014). We have focused on borrowings denoting violations of social norms in the course of personal and virtual communication, e.g. lexemes denoting bullying at school or at work, abuse, problems of gender relations (*троллинг [trolling]*, *моббинг [mobbing]*, *буллинг [bullying]*, etc.), i.e. intolerant and non-politically correct behavior. The concepts “tolerance” and “political correctness” have been studied by linguists from different angles (Abolin 2009; Isaeva, 2011; Mikhailova, 2004; Shamsutdinova, 2006; Sternin, Shilikhina 2001 and many others). We understand tolerance as “readiness to accept otherness and coexist with it; flexibility and restraint in any situations, and a worldview without stable negative emotions or assessments” (Sternin, Shilikhina 2001: 31), while as far as political correctness is concerned, we tend to consider it a more narrow concept: “undifferentiated attitude to other people regardless of their race, nationality, ethnic group, gender, age, culture, education, incurable diseases, disabilities or sexual identity” (Vashurina, 2012).

Like many other borrowings, the group of lexemes denoting intolerant and non-politically correct behavior spreads through media texts. As early as in the second half of the 20th century, P.L. Kapitsa metaphorically compared the effect produced by such texts with weapons of mass destruction in terms of their scale and force. This comparison is still relevant in the 21st century. It would be an oversimplification to say that borrowings are spread only through media texts;

however, this way of integration of borrowings into the speech of native speakers of the recipient language should not be underestimated either (Dobrosklonskaya, 2005: 225). More often than not borrowings are used in media texts for “ornamental” purposes. The media are trying to attract the attention of the audience by exploiting the pragmatics of novelty. A logical question arises as to the response of potential readers to this device.

Therefore, the objective of this research is to describe the specific features of functioning of borrowed lexemes denoting intolerant/non-politically correct behavior in Russian media texts and their perception by native speakers of the Russian language.

## 2. Materials and methods

We have selected lexemes denoting various kinds of intolerant and non-politically correct behavior and determined their derivatives. The next stage was to analyze the definitions of these lexemes in various English and Russian lexicographic sources, in the Russian National Corpus and media texts. For analysis, we selected new texts (generally, published not earlier than in 2015) posted on websites of famous news agencies, newspapers and magazines (*Izvestia*, *Kommersant*, *Rossiyskaya Gazeta*, *Vedomosti*, *Komsomolskaya Pravda*, *Novaya Gazeta*, *Argumenty i Fakty*, etc.). The second stage of the research was the analysis of comments to media texts and conducting a survey designed so that native speakers of the Russian language could assess the reasonability of using borrowings denoting intolerant/non-politically correct behavior.

## 3. Discussion

A new theory of globalization as a new environment, in which languages exist, is developed in modern sociolinguistics. The processes of borrowing are particularly relevant within this paradigm, and we agree that media plays a significant role in extending globalization (Melnichenko, 2014; Onysko, 2014). The number and spreading speed of borrowings are increasing and the stages of assimilation into a recipient language are very swift. When we record the latest borrowings, we cannot even imagine, which of them will remain in the language and which ones will disappear. We tend to believe that most of the above-mentioned lexemes remain in the group of foreign language inclusions, i.e. their usage depends on the degree of familiarity of the speaker with the foreign language, is marked stylistically and in terms of genre. Perception of such inclusions by native speakers of a recipient language is controversial. This tendency has been identified by other researchers as well. In 2001, reflecting on the perception of the word “tolerance” as such, I.A. Sternin and K.M. Shilikhina used quotations from op-ed articles that vividly described the attitude of native speakers of the Russian language to borrowings (especially connected with values): “the word ‘tolerance’ is not well known among common native speakers of Russian yet”, for many speakers of Russian “tolerance is patience and liberality with a Western flavor, something more cool, more pragmatic and legally adjusted than just patience” (Sternin, Shilikhina 2001: 12). Surveys conducted in Voronezh have proved that the author of the article cited by the researchers was right. The above-mentioned authors think that rejection of the word “tolerance” is rooted in the Russian mentality and the tendency towards uncompromising attitudes. The very idea of tolerance and political correctness is perceived in a controversial way since in real life it turns into hyper-correctness (Lobanova, 2004; Shlyakhtina, 2009). At the same time, it should be pointed out that women and young people are generally more likely to use borrowings, which is proved by surveys. Other researchers have come to similar conclusions (Dyakov, 2015, Zabotkina, 1991). Talking about social groups that treat borrowings positively, A.I. Dyakov mentions young people, media professionals and urban population in general (Dyakov, 2015: 297). Some research shows that “different social, gender, age groups, use different Anglicisms, although the percentage of loan words is nearly the same for all groups” (Fenogenova et al, 2017). We partly agree with the aforementioned statement because the question if adopted lexical items can be described as loanwords at present stage of language development. But still the authors of the research confirm that to younger audience is a more active user of borrowed words.

“Knowing the reasons for borrowing is necessary for successful analysis of functional characteristics of Anglicisms in the Russian speech” (Dyakov, 2015) and other languages because despite the similarities that are solid differences in the process of borrowing words from other languages in every language (Bukina, 2016). We tend to think that some of the reasons for assimilation of borrowings denoting intolerant behavior are the following: the necessity to attract attention to a well-known existing problem, make it more relevant; increase the traffic of the

resource where the information is published; make the text sound more competent due to usage of a specialized lexeme briefly describing a complex concept (compare with the analysis of mediatexts categories, for instance (Aleksandrova, Slavkin, 2017)). The concepts denoted by this group of lexemes are often discussed at the level of the government and a number of political organizations. In the context of juridification, politicization and mediatization of society discussed above, the desire to highlight the connection of social problems with the law is quite natural. As we see it, the same reason to a certain degree can explain the unwillingness of society to accept these borrowings. Most members of Russian society believe that such old familiar problems as fights or arguments between teenagers do not require juridification, so their discussion using lexemes claiming to be “scientific” or “special” is frowned upon, since it is perceived as an attempt to impose a certain type of thinking as right (Lobanova, 2004). It must be underlined linguistic purism in terms of language policy is a frequently discussed topic (Romanov, 2000, Ryazanova-Clarke, 2009). There are some interesting metaphoric descriptions of anglicisms are determined in papers (Argent, 2014).

The scientific community demonstrates the opposite points of view at the problem of borrowings in general. Many researchers show an alarmist approach to the issue of borrowings, talk of “deterioration of language” and use the lexeme “Runlish” with negative connotations (although this word is used to describe the communication of Russians in English as a non-evaluative term (Proshina, 2014)). In our turn, we tend to support the viewpoint, according to which, the current changes should not be labeled as degradation of language (Shmelev, 2005). Only the borrowings necessary for the language will remain (Verbitskaya, 2013). The answer to the question is still under discussion (Avetisyan, 2016) among Russian studies specialists as well as German scholars, French studies specialists and others. The discussion concerning loanwords is heated among specialists but we tend to agree with the idea that loanwords should not be presented as a reason for language degradation.

At the same time while concentrating on the issue of perception of anglicisms by average native speakers we have to agree that the growth of loanwords connected with concept tolerance can potentially change its perception as we agree with the statements that loanwords blur ethnosocial boundaries (Boiko 2014; Kurbakova 2015; Kurbakova et al., 2015; Verenich, Kruglikova, 2012). It is obvious that language is value-realizing activity (Hodges, 2009).

The results of the conducted analysis of the specific features characterizing the functioning of some of the latest borrowings in the Russian language are of practical value for specialists working with media texts. In the course of preparation of a media text, it is necessary to remember that the mass recipient is not yet well-acquainted with these lexemes and the concepts they denote and have controversial attitudes towards them, which should be taken into account when using these lexemes in media texts. At the same time, a borrowing used in the media attracts the attention of the audience, thus reaching its pragmatic goal (increasing the number of views, etc.) (compare with the analysis of the usage anglicisms connected with discussed topic in French media (Divita, Curtis, 2019)). In general, we agree with the point of view that the mass media should help to overcome constant discontent with the language (Brusenskaya, Kulikova, 2018) instead of triggering linguistic conflicts. We tend to think that special criteria for evaluating the specific if using loanwords in media should be created. The research should be conducted on sociolinguistic and cognitive methods (Zenner et al., 2012).

#### 4. Results

We suppose that the group of lexemes (and their derivatives) denoting different types of intolerant/non-politically correct behavior or negative discrimination that are characterized by relatively high usage frequency includes the following words: *абуз* [*abuse*], *абузер* [*an abuser*], *абузерша* [*a female abuser*], *абузивный* [*abusive*], *абузить* [*to abuse*] (frequently spelt with a “Ъ”) referring to psychological violence; *эйджизм* [*agesim*] (sometimes spelt incorrectly as “эйджеизм”), *эйджистский* [*ageist*] referring to discrimination based on age; *эйблизм* [*ableism*] – discrimination of people with chronic diseases and disabilities; *буллинг* [*bullying*], *кибербуллинг* [*cyberbullying*], also *анти/буллинговый* [*anti/bullying (adj.)*], *буллинговать* [*to bully*], *буллингающий*, *буллинговый* (both are forms of the adj. “bullying”) and *булли* [*a bully*] – (often used in Russian resources) both an initiator and a victim of bullying, *буллер* [*a bully*] (occasionally *буллерша* [*a female bully*]) – an initiator of bullying; *троллинг* [*trolling*], *троль* [*a troll*], *троллить* [*to troll*] (and its numerous derivatives, e.g. *потроллить/потроллить*, *вытроллить/вытроллить*, *перетроллить/перетроллить*, *затроллить/затроллить*,

*подтролливать/подтроллить, etc.*) (all of the aforementioned verbs are prefix derivatives from "to troll")– provocation and abuse in online communication, actively studied by linguists (Sinelnikova 2016); *моббинг [mobbing]* (and *кибермоббинг [cybermobbing]*) – bullying people in inferior positions by those in superior positions in the workplace; *хейзинг [hazing]* – coercive practices of unofficial rituals strengthening a shady hierarchy in a team; *мизогиния [misogyny]* – hatred of women based on gender (*мизогин, мизогинист [both mean “a misogynist”]*, also *мизогинистка [a female misogynist]*); *газлайтинг [gaslighting]* (derivatives: *газлайтер [gaslighter]*, *газлайтинговый [gaslighting (adj.)]*) – depreciation of someone’s personality; *виктимблейминг [victim blaming]* (also *виктимность [victimity]*, *виктимный [victim (adj.)]*) – holding the victim of illegal actions at fault for the harm that befell them; *боди/слат/скинни/фэтшейминг [body/slut/skinny/fat shaming]* – criticizing people in public in order to make them feel ashamed of their looks, physiological peculiarities, the desire to look well, being thin or overweight; *менсплейнинг [mansplaining]* (sometimes spelt as *мэнсплейнинг*) – discrimination of women by men, saying that women lack intellectual abilities; *мэнспрединг [manspreading]* (sometimes spelt as *мэнспрединг*) – men’s way of behaving in an intentionally relaxed manner demonstrating their superiority, etc.

We do not focus as much on such lexemes as *расизм [racism]*, *ксенофобия [xenophobia]*, *сексизм [sexism]* and *гомофобия [homophobia]*, since they can be considered well-assimilated by the Russian language. At the same time, some of their synonyms started to be used recently (for example, *колоризм [colorism]* meaning “discrimination based on skin color”). Some lexemes, such as *мачизм [machism]*, that semantically adjoin the examined group of lexemes, are also of interest, but the history of assimilation of this lexeme by the Russian language is vague.

Some lexemes, such as *мизогиния, мизогин* and *мизогинист* have become relevant again in the recent years in spite of the fact that they were used a long time ago (see dictionaries of borrowings published at the end of the 19th – the beginning of the 20th century (Chudinov 1910; Mikhelson, 1865; Попов, 1907)). The examined group of lexemes is a non-exhaustive list; we do not claim that the selection of material is absolutely objective. At the same time, it is this group of lexemes that comes under notice in Russian media texts of the first quarter of the 21st century in the light of detabooing of many communication topics. Analysis of Russian lexicographic sources has shown the representation of the above-mentioned lexemes is scarce (for example, *троллинг* and *буллинг* – see *Big Dictionary of the Russian Language* ed. by S.A. Kuznetsov, *эйджизм, моббинг* – see *Dictionary* by T.F. Efremova, *мизогинист, моббинг, буллинг, троллинг* in dictionaries of loanwords). It should be noted that a large number of borrowings that recently appeared in the Russian language do not refer directly to intolerant/non-politically correct behavior, but are thematically connected with this group of lexemes.

For example, inappropriate behavior involving psychological abuse in respect of people with peculiarities of appearance (*бодишейминг [body shaming]*) is connected with the idea of accepting one’s own body with all its drawbacks (*бодипозитив [body positivity]*). The lexeme *бодипозитив* is now actively used in media texts and has a lot of derivatives: *бодипозитивщик [a body-positive person]*, *бодипозитивщица [a body-positive woman]*, *бодипозитивный [body-positive]*, etc. Similar processes are taking place regarding the topic of sex: borrowings denoting people with nonstandard sexual orientation or certain sexual preferences have appeared (or activated in new contexts) in the Russian language (*гомосексуалы (гомосексуалисты) [homosexuals]*, *лесбиянки [lesbians]*, *асексуалы [asexuals]*, *пансексуалы [pansexuals]*, *гетеросексуалы [heterosexuals]*, *транссексуалы [transsexuals]*, *цисгендеры [cisgenders]*, etc.). The words *троллинг [trolling]* and *кибербуллинг [cyberbullying]* were borrowed by the Russian language together with the lexeme *hater* and its derivatives (*хейтить, хейтерить [both mean “to hate”]*, *хейтерский [hater’s]*, *хейты [hates]*, etc.). Correlation can be noticed between the usage frequency of lexemes denoting issues of tolerance and problems discussed in society. In our opinion, discussions of bullying at school conducted at multiple levels and the pension reform of 2018 have caused an increase in the usage frequency of such lexemes as *эйджизм [ageism]* and *буллинг [bullying]*, while there are very few examples of usage of other associated words, for instance, *эйблизм [ableism]*.

On the Internet, the analyzed group of lexemes is featured in texts, the purpose of which is to interpret these lexemes. As a rule, the headline sounds like a question syntactically resembling a search engine request: “What is X?”, where X is a lexeme denoting intolerant behavior. Such texts constitute the main content of pseudo-educational websites, but in fact, these are the same texts rewritten in different ways. Structurally and stylistically these texts resemble encyclopedia entries;

however, their content is fairly superficial. In this case, supply meets demand, since search requests that sound like “*what is X*”, “*X meaning*”, “*X in simple terms*” are quite frequent (although these are not the most frequent requests), where X is a lexeme denoting intolerant or non-politically correct behavior. Texts representing concise dictionaries of “trendy” lexemes are also frequent (*Trendy words: 20 new expressions used by young people; A dictionary of tolerance; Abuse, victim-blaming, harassment – terms you need to know*, etc.). Such vocabulary is widely used on social networking sites, arousing heated discussions in comments and provoking users into verbal abuse, which is actually a manifestation of ageism, bullying, trolling, etc. Usage and deliberate provocation of topics sparking conflicts can also be labeled with another borrowed word – *флейминг [flaming]* (Krongauz 2016: 152). It should be noted that this lexeme is also used to denote other concepts.

In Russian media texts, the examined lexemes are especially common in headlines. They are used according to a certain pattern. Since a headline performs decorative and informative functions, a borrowing is usually accompanied by a Russian equivalent, a descriptive phrase, which is used within an explanatory context (Kitanina, Trukhanova 2019): *Office wars. What is mobbing and who becomes a victim of workplace bullying (Argumenty I Fakty); Only bossing is worse than mobbing. What can you do if you are bullied at work (Komsomolskaya Pravda)*.

Texts of periodicals we have researched contain fewer borrowings. They are also used according to the above-mentioned principle. Totally we analyzed usage of over 400 lexemes belonging to the group under consideration. Some of them (for example, *эйблизм [ableism]*) were used only a few times, while others were very frequent (*абьюз [abuse], буллинг [bullying]*). *Abuse at work is a much less common topic in the media than family violence. Probably, the reason is that abuse in the workplace happens in the presence of witnesses and is regulated by the law. However, are witnesses really effective and what can the law do if the victim of abuse is an emigrant who badly needs money and, therefore, often has to work in the place he/she was able to find, in the atmosphere of constant shouting and intimidation? (Moskovskij Komsomolets); It's no secret that in Russia, just as in all other countries, an antisocial phenomenon of ageism exists in the labor market. Translated into Russian, age is means discrimination based on age (Izvestia); On 13<sup>th</sup> June at 1 p.m. a discussion about school bullying will take place. If you have never heard this word, you should know it and be afraid of it: bullying means teasing, collective abuse. The main roles in bullying and behavior strategies in such situations are going to be discussed (Vedomosti); Violence has many faces. Thanks to the changes taking place in 21<sup>st</sup> century, now it is discussed: economic violence, gaslighting and other forms of psychological abuse are no more taboo subjects, which is important (Gazeta.ru); “Victim blaming definitely exists in our society, – says Nazaralieva. – So the fear of being accused by others, the fear that people will think that everything happened of the victim’s own will, that the child provoked the abuser, seduced him, is quite often well-grounded (Meduza); According to expert estimates, the financial losses borne by the German economy as a result of resignations of employees caused by problems at work amount to 50 million euros per year. Trying to understand the essence of the problem, lawyers even created a new term – mobbing (RBC)*.

The analysis shows that such texts are structured in a way that encourages the recipient to focus on the opportunity to describe a familiar phenomenon with a special term. Thus, the status of the considered problem is upgraded (Krysin, 1962).

In order to analyze the perception of borrowed lexemes, we reviewed users’ comments to texts containing poorly assimilated Anglicisms denoting intolerant behavior. Many people perceive borrowings with anxiety and actively suggest that borrowings should be removed from media texts. For example, this is a comment to the article about bullying in *Komsomolskaya Pravda: Why can't bullying be denoted by a Russian word? For example, "задирание", "травля"? Is our native language so poor?* In general, it should be noted that the audience of websites belonging to newspapers and magazines, as well as data portals, is not so active; as a rule, such discussions take place on social networking sites and forums. Links to published materials are posted on official websites of periodicals and personal webpages. Numerous comments become a kind of continuation of a media text, but we only looked at comments published on the official websites of periodicals.

In order to specify the acquired data, in June 2019, we conducted an online survey. 128 respondents took part in the survey (76 % – male, 24 % – female; over 80 % of the respondents have a college degree, 70 % of them are not linguists). In the course of the survey, we wanted to

find out how well native speakers of Russian know the meaning of borrowed words denoting intolerant and non-politically correct behavior, how often they use these words and what is their attitude to the usage of such lexemes. The respondents were asked about both frequently and rarely used lexemes (*ab'yuz, eidzhizm, eiblizm, bulling, trolling, mobbing, mizoginiya, viktimbleiming, bodipozitiv, menspreding*). The lexemes were presented out of context. The results of the survey are presented in the table below.

**Table 1.** Perception of borrowings denoting intolerant and non-politically correct behavior. Survey results.

<i>Do you know the meaning of these words?</i>	
1. I know the meaning of all of these words.	9 %
2. I don't know the meaning of any of these words.	20 %
3. I have heard these words, but I cannot give their exact definitions.	11 %
4. I know some of these words (indicate which ones).	60 %
<i>How often do you use them?</i>	
1. Never.	42.3 %
2. Hardly ever.	28.1 %
3. Sometimes.	21.9 %
4. Often.	7.8 %
<i>Do you think that the usage of these words has become the norm?</i>	
1. Yes	17.2 %
2. Why not?	23.4 %
3. Hardly.	12.5 %
4. It's better to use Russian words.	46.9 %

Although the conducted survey was not a large-scale one, it clearly shows that native speakers of Russian are not very familiar with this group of borrowings and generally have a controversial attitude to them. Detailed analysis of responses (including the age and gender of respondents) demonstrates that over 80 % of the survey participants over 45 years old tend to treat usage of borrowed lexemes negatively. Among the respondents who treat usage of borrowings positively over 60 % are female.

## 5. Conclusion

Globalization is connected with the spread of the English language (predominantly its American variant) and, consequently, expansion of borrowed cultural and behavioral patterns. One example is the group of borrowings discussed above that are filling the existing cognitive and semantic lacunae. This process is being actively reflected and to a large extent initiated by the modern media. At the same time, analysis shows that the attitude of native speakers to such borrowings is controversial. The spread lexemes are connected with ideas that contradict many traditional beliefs about tolerance and political correctness.

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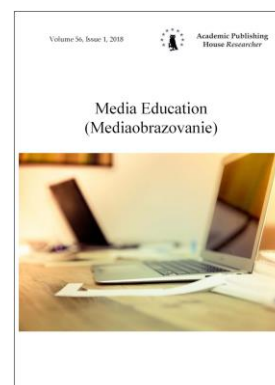
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## Linguistic Manipulation in Print Tabloid Editions: Some Methodological Implications for Media Classes

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### Abstract

The manipulative potential of the media is one of the broadly discussed topics nowadays. Print editions, in particular tabloids, often employ manipulative linguistic devices, whose aim is to attract the readers' attention and to create sensational news. The use of materials in media classes, whose aim is to present to the students the manipulation in these editions, is a way of preventing the spread of the stipulated devices. The discrepancy between the headline of the article and the main text is one of the most often observed ways of manipulation, which is used in the tabloid press. Since many of the readers read only the headlines of the articles, the analyzed device is highly productive and it can often be found only after the reading of the whole text.

The paper deals with the discrepancy between the headline and the main text in the articles about famous people in the British tabloids *The Sun* and *The Daily Mirror*, as one of the main ways of achieving linguistic manipulation. The discrepancy is associated with the manipulative use of possessive constructions and wordplay. The use of word play is based on a well-known song or a metaphor. The sought effect is the creation of a "pseudo-event" and artificial closeness with the reader. The analysed articles can be used in media classes in order to develop students' critical thinking abilities.

**Keywords:** manipulative devices, possessive constructions, word play, metaphor.

### 1. Introduction

The manipulative potential of the media is one of the broadly discussed topics nowadays. Print editions, in particular tabloids, often employ manipulative linguistic devices, whose aim is to attract the readers' attention and to create sensational news. The use of materials in media classes, whose aim is to present to the students the manipulation in these editions, is a way of preventing the spread of the stipulated devices.

The discrepancy between the headline of the article and the main text is one of the most often observed ways of manipulation, which is used in the tabloid press. Since many of the readers read only the headlines of the articles, the analyzed device is highly productive and it can often be found only after the reading of the whole text.

### 2. Materials and methods

The main method of analysis, which is obtained in the paper, is discourse analysis, based on Teun van Dijk's theory for the structuring of news. Teun van Dijk in *Discourse and*

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*Communication: New Approaches to the Analysis of Mass Media Discourse and Communication* (Dijk, 1985: 84–88) presents categories that are typical of news discourse. Summary and news story are the first main categories. The summary consists of the headline and the lead.

One of the ways of forming the headline is through the presenting of a summary of the main event. The headline, which is a mini-version of the whole text, should give precise information about the content of the text. In some headlines of the British tabloids, however, the headline-summary does not correspond to the content of the main text. The linguistic devices through which a discrepancy between the headline and the main text is achieved, are the use of possessive constructions and word play in the headlines of the articles.

Articles from the tabloid editions *The Sun* and *The Daily Mirror* can be distributed for analysis in media classes. The proposed articles were published in the period October – November 2012. The texts are about celebrities, since the information about celebrities is one of the criteria for newsworthiness.

### 3. Discussion

In recent years, research in the field of media studies concerns topics, related to news values. Authors who have done research on conflict and negativity focus on discourse in journalism textbooks with regard to “bad news” (Parks, 2018), media representations of domestic violence (Cullen et al, 2019), digital diplomacies during conflict (Manor, Crilley, 2018). A number of publications refer to the development of regional press and local newspapers (Matthews, 2017), (Clark, 2017; Longden, 2017). Media psychology topics are also within the realm of investigation of researchers (Grizzard et al, 2017). In the case of linguistic manipulation in print tabloid editions, the topic of investigation is the parasocial relation between the addresser and the addressee.

While making a review of the recent tendencies in media education studies, it is of utmost importance to focus on research, directed to media criticism and the development of analytical thinking (Fedorov, Levitskaya, 2017). The development of analytical thinking helps the audience in gaining knowledge and understanding media communication.

Of particular interest are the studies related to language use in media context. Since language is never neutral, a careful observation of certain linguistic patterns is necessary for the critical understanding of hidden meanings. Media discourse analysis includes exploration of the language of the French quality daily, *Le Monde* (Le, 2017), online abuse of journalists through comments in Twitter (Binns, 2017) and social media discourse (Duffy, Wissinger, 2017). The present paper proposes a media studies frame, based on identifying the manipulative potential of British tabloid dailies, which can be successfully implemented in writing media classes of advanced level.

In the very beginning, a distinction between manipulation and persuasion should be made:

Manipulation is not exactly coercion, not precisely persuasion, and not merely deception. Nevertheless, in order for any motivating action to be effective it must, at least to some extent, be persuasive, compelling, or both. A basic understanding of manipulation is that it involves a combination of persuasion and coercion made possible by trickery. In other words, manipulation dissected looks like a weird mixture of persuasion, coercion, and deception. Therefore, trying to distinguish between the different motivating actions might help us understand the very essence of manipulation and give us a better vision of its territory (Handelman, 2009: 21).

A distinction between text and discourse should also be made:

'Discourse' is sometimes used in contrast with 'text,' where 'text' refers to actual written or spoken data, and 'discourse' refers to the whole act of communication involving production and comprehension, not necessarily entirely verbal. ... The study of discourse, then, can involve matters like context, background information or knowledge shared between a speaker and hearer (Bloor, Bloor, 2013: 7).

After having been introduced to the peculiarities of media discourse in general, students may proceed to the characteristics of linguistic manipulation.

The use of possessive constructions in the headlines of the articles about celebrities is one of the most often used ways of manipulating the readers. The use of the constructions is based on insufficient information, presented in the headline, most often in texts about famous singers.

The headline “Jessie’s devotion to Ocean” (*The Daily Mirror*, 02.11.12) presupposes a text in which the reader will learn interesting information about a famous person, who likes the ocean. According to D. Boorstin, a successful reporter is the one, who can find an interesting story. If he/she cannot find such a story, they have to invent it (Boorstin, 1992: 8). In the concrete

example, the tabloid employs the above-mentioned strategy. What students read in the main text is not a story about the hobby of a famous singer but information about the professional success and aspirations of a famous person – a topic, which is not as provocative as the headline itself. In the story, the singer Jessie Ware speaks about the success of her debut album and confesses to the reporter that she is eager to work with the famous American singer Frank Ocean. At the end of the text, there is a commentary that after the success of her album *Devotion*, there is a great chance that the singer will agree to work with her. By using only the first name of Jessie Ware and the discrepancy between the headline and the text, the edition aims to create sensational news.

Headlines with possessive constructions, especially in texts about famous sports people are difficult to be interpreted because in some sports, there is specific lexis that can hardly be understood outside the context. Thus the headline loses its informative value and turns into an attractive graphic wordplay.

“Man U’s Ryan on drive rap”, a headline from *The Sun* (14.10.12) presupposes a text about a man, named Ryan. After the reading of the main text, the students recover the meaning relations, which are not present in the headline. The text is about *Manchester United* footballer – Ryan Tunnicliffe, who has been arrested after driving drunk and causing a car accident. In this case, there is surprising information, based on incongruity – a loved person makes something bad: “loved negative /–/ Is it possible?” (Kapferer, 1992: 116).

According to Kapferer, the information has one positive and one negative element. These elements have surprising information, which is interesting for the reader. Since the readers prefer balanced claims, this kind of information leads to derogation of the image of the person in question, and it becomes negative (Kapferer, 1992: 117).

Discrepancy between headline and main text is also achieved through word play. The word play is based on the use of a famous song or a metaphor.

An example of word play is to be found in the headline “Adele rolls in the sleep” (*The Daily Mirror*, 05.10.12). The headline presupposes a text about sleeplessness problems of the singer. After reading the text, it becomes clear that Adele is the singer, who most people like to listen to, before going to sleep. The discrepancy between the headline and the main text is used with the aim of creating sensational news – information about a famous person, which would attract readers’ attention. According to Ch. Rojek, sensationalism is the way through which the massmedia respond to the monotony and predictability of the everyday life (Rojek, 2001: 18). The use of the analysed device is also aimed at the creation of a “pseudo-event” in which celebrities take part. Thus, one of the criteria for the turning of an event into news, namely the presence of a celebrity, is being realized.

By creating articles in which the meaning of the headline and the main text do not correspond, the editions adhere to the main postulate that the reader has to decide himself/herself which part is true and real and which not. The interpretation of the text is made difficult, since “untrue or distorted content is being presented in media space like truthful information in order to manipulate the public” (Hristova, 2018: 32).

Examples of “planned sensationalism” (Rojek, 2001: 23) are found in headlines based on metaphors. Since “the metaphor is considered as a universal means for verbal communication” (Genova, 1997: 138), its use, related to the creation of sensation in headlines, has a high manipulative potential.

“The metaphor is both truth and untruth, truth in one respect and untruth in another... and the very fact that the metaphor has in itself this play of the truth with the untruth, is one more source of its attractiveness” (Passi, 2001: 43). Students may analyse the article entitled “Steve runs fight club” (*The Sun*, 10.11.12), whose headline presupposes that the manager Steve Clarke owns a fight club. After reading the text, it becomes clear that the players of Steve Clarke may now have a rest, after having won a victory over Southampton.

Learners may be further given the task to analyse the following headline with wordplay, based on polysemy “Rylan ready for chop” (*The Daily Mirror*, 24.11.12). The discrepancy is due to the use of the word *chop* and its meanings – *cut* and *dismiss*.

#### 4. Results

After the analysis of the headlines in the tabloid editions, it becomes clear that the lexical way of achieving manipulation prevails over the grammatical one. Apart from the headlines that were

given as examples for linguistic manipulation, the following set of tasks may also be implemented in media classes.

A good way of acquiring the skill of finding the manipulation will be an exercise in which learners will try to write themselves ambiguous sentences and the other students will have to tell what the story will be about. Comparing headlines with and without manipulative devices, concerning one and the same event, can also foster critical thinking abilities. Context-related tasks may include finding the word that does not belong to the same category or choosing the best words among words with similar meaning.

Students may also be given a text with jumbled sentences and they have to decide which sentence does not belong to the original article. A modified type of the same exercise may include a text with jumbled sentences or paragraphs and students will have to unscramble them or sentences have been removed from paragraphs and learners have to put them in the correct order. Distinguishing between fact and opinion sentences, taken from newspaper articles can foster students' critical ability skills. Since there is an intense public interest in sports and articles about sport events often use linguistic manipulative techniques, a selection of that kind of articles may be a good choice for analyzing metaphor use and ambiguity, for example. In tabloids most often, sport is presented as a symbol of national identity, as a world of stars and personalities and as a war, through uses of war metaphor. In sports immediacy, action and drama are built into the event (Kellner, 2003: 67) and this makes the stories about sports people news worthy.

The images of sport in the media are often about moments of emotional climax, about success, about implicit domination of an 'other', of the achievement of cultural status. They are of course also about competitiveness, about winning – and about others losing. They are, to a fair extent, about individualism within ideology – even team sports frequently report on the goal scorers, the victorious strikers, the man of the match. These images are about moments of victory, of celebration, of humiliation (Burton, 2005: 313).

In the analysis of the articles from the tabloid editions, students may answer questions, regarding the way the doers of the action are named and the way the attitude towards the doers of the action is expressed. Learners may also find examples of word play in the headlines, the leads or the main texts of the articles, emotional argumentation or adverb intensifiers creating ambiguity. Exercises, based on rewriting parts of sentences, using collocations or correcting collocations are also useful for fostering critical ability skills.

Tasks, related to cohesion and coherence in writing can also be implemented in media classes. Achieving these features is a prerequisite for the correct interpretation of a text. The emphasis may be on exercises about the natural flow of language.

Students should be aware that the manipulative potential of tabloid editions is possible because of the existence of "parasocial interaction" with the readers. "Parasocial interaction (PSI) occurs when we respond to a media figure as though he/she/it were a real person" (Giles, 2003: 188). The topics, related to the lives of the famous people arise the interest of the readers, who are curious to learn as many things as possible about their favourite celebrities.

Learners also become aware that manipulation is possible because of the process of tabloidization. "Tabloidization results in a greater number of infotainment and 'soft news' stories found in the serious press" (Mooney, 2008: 9). This is a process, which is gaining speed and is influencing the production of news.

The existence of "limiting manipulation" (Handelman, 2009: 45–46), can also explain the manipulative potential of tabloid editions. "These manipulations are intended to limit a target by maneuvering the target toward one specific option or reducing the number of options that he considers while making a decision" (Handelman, 2009: 45–46). In tabloid editions, one and the same story is often repeated in successive editions. Even if the information is based on a rumour, the rumour itself can be perceived by the audience as truth. Kapferer (Kapferer, 1992: 77) claims that when in different editions we read wrong information about a given person, then this information leads to unanimity, and the unanimity weakens even the deepest inner convictions. The addressee is given only one point of view – that of the tabloid edition and since the verification cannot be done at the moment of reading the text, the manipulative effect is very strong.

The manipulative effect is also possible because of the flouting of Sperber and Wilson's Relevance Theory. "The central claim of relevance theory is that the expectations of relevance raised by an utterance are precise and predictable enough to guide the hearer toward the speaker's meaning" (Sperber, Wilson, 2006: 607). When headlines, for example, are positioned outside of

the context, they can be interpreted in the way the author wants them to be interpreted. Thus the presented picture of the world is more colourful compared to reality (Zambova, 2000: 38). But this colourfulness namely, is what the reader is looking for – satisfying the need for escape from reality, relieving of the tension and emotional recovery (Petev, 2004).

## 5. Conclusion

In conclusion, texts in which the headline does not correspond to the main text are often found in tabloid editions. The events about the lives of celebrities are introduced through headlines, based on insufficient or untrue information, which makes difficult the interpretation of the headlines and the sought effect is the creation of an artificial closeness with the reader. When students are aware of the existence of the stipulated devices, they will be able to find them and critically evaluate the presented information.

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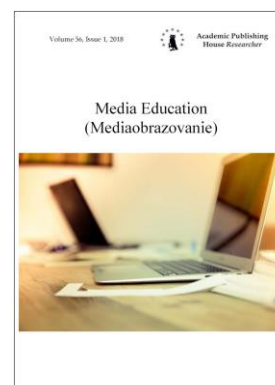
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## Gender Stereotyping in Fashion Advertising: A Perceptual Analysis of Male Consumers from Pakistan

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### Abstract

This study is aimed at answering the male perception about gender related stereotypes that make up major part of printed fashion advertisements. Carried out on Pakistani men, this paper attempts to fill the research gap related to how gender stereotypes are perceived by men as consumers of printed fashion advertising. In-depth, semi-structured interviews were carried out with Pakistani men who shop for their own clothing. The empirical data was coded manually.

The findings revealed a positive attitude of men towards traditional masculine displays in advertisements. Any deviances from the traditional masculine displays were met with negative criticism. The interviewed men also asserted that they did not feel constrained when put into categories of certain social persona or groups.

The conclusion implied that classical stereotypical gender roles were deeply embedded in the minds of the interviewees and unless the advertising reproduction of such images is not revised, such mindsets will continue to exist, grow and create difficulties in the transition of the society towards fairness and equality.

**Keywords:** masculinity, gender roles, gender stereotypes, traditional displays, non-conforming depictions, advertising, male perception.

### 1. Introduction

The discussion encompassing the topic of gender issues is rooted back to '1960s' (Eisend, 2010). Since then, the topic has pulled the greater interest of academic scholars, and various studies have been carried out to examine the portrayals of genders in print advertisements (Bolliger, 2008; Elliott, 2005; Robertson, Jessica, 2013; Zotos, Eirini, 2014), radio advertisements (Eisend, 2010; Furnham, Schofield, 1986; Furnham, Thomson, 1999) along with television commercials (Gilly, 1988; Knoll, Eisend, 2011; McArthur, Resko, 1975). The results of researches revealed that even though the gender roles have changed in the past decades but advertisers continue to heavily depend on stereotypical portrayals of men and women in advertisements.

The cultural interpretations and gender centric roles' classifications are the reasons shaping gender stereotypes. It is essential to understand that sex and gender are two different concepts. Bolliger regards sex as a biological concept that distinguish humans as male and female, and according to them gender has been "defined by society and its cultural norms" (Bolliger, 2008).

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He further attributes masculine gender roles with success, power, strength, and aggressiveness while feminine characters are ascribed as supportive, submissive and warm.

As defined by (Knoll, Eisend, 2011), the gender stereotyping is “a set of concepts related to a social category” and connects it to those who classify these labels as “beliefs that certain attributed differentiate women and men”. However, (Yuet al., 2014) argued stereotypes as the ways to enable people to steer through difficult daily life. The authors argue that stereotypes are source of information that helps people distinguish each other in the absence of their personal information. The belief that stereotypes do not essentially have to be negative and can be helpful in daily life in the absence of a person’s orientation. However, it is essential to realize that stereotypes are over simplified notions and their usage can result in misjudgments, misunderstandings, and hurtful interpretations. Stereotypes take a challenging form when life choices and prospects for people from particular social clusters are influenced by them (Knoll, Eisend, 2011).

The aim of advertisers continuing to be dependent on conventional demonstrations of both genders is due to the willingness with which consumers identify for whom the product is aimed for (Lafky et al., 1996; Wolin, 2003) supports the view that gender acts as a subdivision scheme for two reasons. One that it is easily understandable for the customers. Second, that they allow large profitable areas for marketers whose impacts of responsiveness and change are easy to measure. Majority of the products in market are based on gender stereotypes and the consumerist adoptions that characters make, symbolizes and reinforces their place in a specific crowd. Various authors (e.g. Schroeder, Zwick, 2004; Wolin, 2003) believe that due to the above mentioned explanations, vendors are reluctant to distribute usage of typecasts as it allows them to communicate a multitude of ideas and things without having to actually say it.

This study aims to investigate how males perceive about these kind of depictions, opinions and in-depth feelings that they stimulate and their awareness of gender specific role portrayals in advertisements. The importance of this research is argued for two reasons: a) That majority of the research studies conducted in this scope is centered around women, b) To question and investigate the general perception that images in advertisements have the tendency to negatively impact people’s lives because of their portrayal of idealistic body images, culturally defined gender based roles and responsibilities or dominance of particular social communities groups. The plenty of studies have been limited to examine the advertising content and have foregone investigation regarding consumers perception and interpretation of such images in their own corresponding environments.

Therefore, the scope of this research is defined to study men’s perception of male portrayal in printed fashion advertisements to make the research around gender stereotyping more inclusive. The target of this research is to evaluate the role of stereotypical portrayals and if they really are perceived as significantly as vouched by individuals and researchers.

## 2. Materials and methods

As per the objective of the research, a research question was formed “*How do men identify gender stereotypes in printed fashion advertisements?*” to inquire about male perception regarding stereotypical depictions in advertisements, the most appropriate method was one that would allow insight into the opinions, beliefs and attitudes of the respondents. Thus, it was decided to involve respondents in a conversation that would give the interviewer, literal, words. This led to selection of qualitative data collection as it is concerned with words than numbers while semi-structured in-depth interviews was chosen as data collection technique “to allow opening up of new insights and dimensions (Easterby-Smith, 2012). This method highlights the social constructionism paradigm which asserts “reality’ is socially constructed and the meaning is given by people” (Easterby-Smith, 2012). This study is, however, restricted to a sample size of seven respondents of Pakistani origin and the selected advertisements are from printed fashion magazines. Subsequent sections carry the reason for selection for methodological choices and process for data collection.

*Research Design.* This research paper was aimed at collecting data through semi structured in-depth interviews to study male consumer perception about gender stereotypes as depicted in print advertisements of clothing brands. Consequently, the aim was to find out the impact of contemporary print advertisements from the fashion industry and whether they have an impact on its consumers or not.

*Data collection.* Qualitative research method was adopted in an attempt to convincingly answer the research question and so seven in-depth semi structured interviews were conducted along with photo elicitation technique which is further explained.

#### *Semi- structured in-depth interviews*

Seven male consumers who shop for their clothing were interviewed through semi-structured, in-depth interviews to add to the reviewed literature as “in-depth interviews allow birth of views, perceptions and opinions of people through the language they use” (Easterby-Smith, 2012). The focus was to get the respondents to open up about their true opinions and perceptions regarding gender stereotypes in advertising. The semi-structured approach allowed the researcher to skip or add questions when individually interviewing respondents according to how the interview flowed. Individual questioning also allowed the respondents to feel at ease and without any pressure.

The researcher’s focus was on investigating the male perceptions and attitudes in Pakistan among those who personally purchase their own clothing brands, the interview guide was created in Urdu. The interviews were conducted in the native language to make respondent comfortable and more expressive. The interview guide consisted of 25 questions, subdivided into five topics and which varied according to the interviewee and the topics discussed with him. The interview guide is explained in detail in lateral parts of the paper. Due to the semi-structured plan of interviews, it was possible for the researcher to bring up additional topics not included in the interview guide and strike follow-up questions whenever deem fit.

#### *Photo Elicitation*

For this research, the participants were exposed to six printed clothing brands’ fashion ads depicting male models in various settings and situations. Each advertisement is described in detail in lateral part. According to (Easterby-Smith, 2012), pictures in the research process enable new perspectives and connections to come to the forefront that would otherwise, go unnoticed. A. Bryman and E. Bell (Bryman, Bell, 2011) has called this method as photo elicitation which gives an insight to the participants about the setting at hand. Thus, the questions asked during the interviews were aimed at prompting respondents on their true feelings of relativity to the advertisements, if they can identify and what alterations would they like to make to it. The focus was to discover deeper insights to help in the formulation of a theory and to answer the research question.

Keeping in view, the vast majority of the printed advertisements in the fashion industry and the difficulty of analyzing the data on the whole, six printed fashion advertisements were selected that portrayed men in various states, based on six masculinity types as primarily identified by (Yuan, Shaw, 2011). These ads were then shown to respondents for them, to be able to provide a more concrete and relatable response. The objective of exposing respondents with these ads is to put forward the broader and clearer investigation about the male perception of gender stereotypes in printed fashion advertisements. The print ads were utilized to motivate discussion and to ensure concrete statements from respondents about what they saw and felt toward the depictions.

#### *The Interview Guide*

Y. McGivern (McGivern, 2009) considers interview design as a crucial component of building the research structure thus, an interview guide was formulated that comprised three components: perceptions, identification with model and situation depicted and possible changes that the respondent suggested. It was then further divided into five sections of Introduction, Main body; perception of fashion advertisements and buying behavior, perception towards shown advertisements, stereotypical displays in ads and self-recognition, and closing questions.

The interviews started with introduction as it is important from an ethical perspective and to make the participants at ease (McGivern, 2009). Participants were made to sign a consent form which assured them of confidentiality, revealed the topic, purpose, procedure, length of the study, took their permission to record the audio and informed them of their right to end the interview at any time and of the non-existence of right or wrong answers.

The participants were provided with pen and paper to jot down their thoughts. They were shown the selected ads and were asked to write about what they saw, liked, disliked, felt in the ads and if they could relate with the portrayals in ads. They also filled thought bubbles, written down important views about the models depicted in the advertisements. The participants were provided with enough time to finish their notes and thought bubbles as required by them. The process was recorded throughout the interview.

In the introduction, the participants were asked to talk about their preferences in shopping, whether they follow fashion trends, look up fashion magazines or buy clothes worn by dummies. The questions were aimed at analyzing whether advertising influenced the participants, whether they looked at printed ads in detail or skimmed right away. The insights allowed a detailed background information about the preferences of the participants, their general interests and awareness of men's clothing, advertising and magazines.

The second part involved inquiring about the participant's perception about the six advertisements. They began by describing the ad in their own words, then shared their thoughts about the advert; what they liked/disliked, alterations they would make in it, if it was appealing to them and if they could identify with the models. This allowed the researcher insights into how the respondents feel, think, and perceive the selected ads and what emotions does the ads evoke.

The third part dealt with the participants' awareness of stereotypes in advertisement and their experiences of such depictions. They were also asked to come up with a 'perfect ad' for men's apparel that they would find more appealing.

The closing questions asked for respondents' feedback about advertising in fashion industry and were asked to add additional information if they had any. If they had nothing to add, then the recording stopped. Respondents were told that they would receive a script of their interviews with which they could verify their answers and contact for further details. In the end, all the participants were acknowledged for their precious time and the insightful information they shared with us.

The interviews were conducted in person and recorded with the consent of participants and later transcribed to reduce the chances of data loss and misinterpretation. Once the transcript was completed, it was coded manually to analyze the data.

#### *Sampling and Participant Selection*

The criteria required to answer the research question of how males perceive a gender stereotype in printed fashion advertisements included men of Pakistani origin, male, 20 to 35 years old and had to be buyers of their own clothes. This sample size is targeted by marketers and fashion agencies. The fact that the participants regularly followed men's fashion magazines was not of much significance however, the participants' willingness to share and express their perceptions and opinions mattered.

M.T. Easterby-Smith ([Easterby-Smith, 2012](#)) states that purposive sampling method is selected when it is very clear which sampling units are needed in a research method. Thus, due to clear distinction about which sampling method to use and with a limited time period of four months, purposive sampling method was selected as it allows strategic sampling of participants which ensure only those sampled are relevant to the ([Bryman, Bell, 2011](#)).

Thus, participants were scheduled to be interviewed from 1<sup>st</sup> to 20<sup>th</sup> April 2018. Participants were briefly told about the topic of the study and how their opinion was required about print adverts from fashion industry. Participants were informed individually about the scheduled date and time.

**Table 2.** Participants Selected for Interview

<i>Name</i>	<i>Age</i>	<i>Occupation</i>
Ali	23	Student
Ahmed	26	Software engineer
Zain	20	Student
Humaid	24	Production manager
Hasan	23	Student
Jazib	30	Accountant
Wajih	27	Computer scientist

#### *Data Analysis*

All the interviews were recorded on tape and transcribed in order to eliminate all possible errors. First, all the transcripts were read repeatedly. Then a reflection was carried out on the literature review, followed by generation of codes which allowed breakdown of data in various parts ([Bryman, 2011](#)). Charmaz's advice as cited by ([Esterby-Smith, 2012](#)) was taken up which cautions

about ensuring the precision, simplicity and closeness of data. The coding process of data was done in Urdu. Codes were categorized in different themes on Microsoft Excel spreadsheet, and only Urdu quotations extracted for data analysis were translated into English. Different themes were assigned to these codes in an Excel file. The coding was done thorough manual method. Hereafter, the codes and themes were reevaluated after keeping in view the considerations from literature review and data sample.

#### *Selected Advertisement*

The advertisements selected from the fashion industry were done for various reasons. Firstly, to narrow down the research frame as there is a vast variety of advertisements featuring men selling different products. Secondly, it was not possible to collect, arrange, analyze from such a huge amount of data in a limited time and making comparison of displays of different product types would be irrelevant. Thus, only one product type ensured that the research was specific, accurate and meaningful.

Fashion as a topic is more accessible than any other topic among men and since everybody needs clothes to wear thus there is a likely chance that every consumer of clothes must have come across and been influenced by advertisements and fashion at least at some point in their lives. The images used by fashion advertisements selling accessories and apparel, not just serve purpose for visualization of products but also entice the viewers to imagine a fantasy flight when using that product (Santaella et al., 2014).

Thirdly, fashion advertisements have a great connection with print industry and can be found on newspapers, magazines and billboards. Therefore, fashion advertisements provided the best fit for this study due to being readily available and mostly being the source of controversy for their portrayal of gender specific images.

In a bid to find the most appropriate print advertisements, fashion magazines from 2017 January till March 2018 were randomly shortlisted, later scrutinized for projecting clothing advertisements targeted towards men. The selected print advertisements were selected from (*ONE, Levis, Tony & Guy, Jockey, Dockers Khakis, Dockers*). The aim was to show a variety of male depictions in advertisements to respondents in order to gain their perception. Thus, six ads were selected on the basis of classification model by (Yuan, Shaw, 2011). The classification is categorized in two variables: Masculinity types and masculinity roles. Seven masculinity types were identified that were placed in four categories: macho and vigorous, sophisticated and refined, cool and trendy and others. While masculine roles identified included entertaining, professional, decorative, recreational and other.

While Yuan and Shaw's model has identified seven types of masculinity types, only six are used in this study due to the non-availability of the 'gentle and refined' type in the three magazines that were reviewed.

#### *Research objective*

This study targets to investigate the attitudes and perceptions of men toward depictions in printed ads in the fashion category. The objective is to explore whether male consumer segment is aware of the stereotypes present in advertisements, what they term as conventional and non-conventional, and their feelings about the tradition of gender-detailed imagery and roles.

#### *Research question*

The research question developed to achieve the aforementioned research objective is as follows: "How do men identify gender stereotypes in printed fashion advertisements?"

### **3. Discussion**

#### *Gender Stereotypes and damaging consequences of advertisements*

Author in (Knoll, Eisend, 2011) has classified gender stereotypes in to four mechanisms: trait descriptors, physical features, role behaviors, and occupation. Each of these segments has certain characteristics that are thoroughly related to men or women. Some authors argue that stereotypes do not necessarily have to be negative, others point out that gender stereotypes in advertising and media can have serious negative impact on a society. S.M. Shaw (Shaw, 1994) has emphasized contemporary media upholds and reproduces present-day gender principles (Black et al., 2009; Lafky et al., 1996; McArthur, Resko, 1975) have raised concerns over how these contemporary media depictions portray culture and what impact it will have on future generations. K.A. Black (Black et al., 2009) debates that due to exposure to stereotypes from a young age, youngsters adopt stereotypes and end up imitating it.

Scholars, feminists, activists and mindful customers have long argued that females are depicted as timid compared to males (Lafky, 1996).

M.E. Thomas (Thomas, 2000) contends that hostile stereotypes are not just faced by females, but also by African-Americans and Jews based on racial and religious discrimination. Several authors also argue that it is not just the negative impacts of stereotypes in adverts that are harmful but the promotion of unrealistic body images also affects people's self-confidence and sense of personal worth, leading them towards anorexia and bulimia (Elliott, 2005; Zotos, Eirini, 2014). People go for plastic surgeries because of the beauty standards they get exposed through mediums like print magazines, television commercials, movies, billboards and others (Elliott, 2005).

#### *The Importance of Perception*

Majority of the studies are content-based researches and have neglected the perception of consumers. This study allows an analysis of the sentiments being conveyed to consumers through advertisements and how they are perceived.

S. Livingstone (Livingstone, 1998) has discussed the importance of perception of people towards several kinds of textual materials including book, movie, image or other creative work. This led towards the inception of perception theory. It further states that the idea of a transcript is not prearranged and rests on the audiences' interpretation of the text. Thus, no generalized declarations can be made around the reception of printed advertisements. Since every individual interprets text differently, it can be concluded that it is based on the person's social, cultural, financial, educational situation and circumstances.

#### *Gender Stereotyping of Women*

The preceding researches have mostly concentrated on the representation of females in ads. Due to the feminist movements, the societal expectation of females transformed and they began to acquire education, took up executive level jobs and asked for equal pay. This allowed them to have more dispensable income leading to changes in social, occupational and domestic structures (Zotos, Eirini, 2014). Nevertheless, the marketing world also faces criticism for portraying women as sex objects, useless and dependent on men (Zotos, Eirini, 2014). Researches also confirm that most of the stereotypes are majorly communicated through adverts.

Interestingly, the depiction of stereotypes considered offensive, varies from one generation of women to another; aged women would be angered by sexually empowered female depictions while younger women would dislike women to be portrayed as typical housewives.

#### *The Masculine Gender Responsibilities*

The concepts of masculinity and femininity vary from one culture to another due to cultural differences (Bolliger, 2008).

The definition of masculinity and femininity in the (Longman..., 2003) says "the features and qualities considered to be typical of men". R.S. Craig (Craig, 1992) implies that "[m]asculinities and male bodies are socially and historically constructed and reinforced by social expectations based on shared meanings, especially by gender display in the mass media". D. Bollinger (Bolliger, 2008) debates that archetypal portrayals of men involve characteristics that emanate strength, success, power, aggressiveness and competence.

Pakistan stands on a neutral level on the Hofstede's masculinity index. Pakistan has attained a total of 50 points on a scale ranging from zero to 120 (Hofstede, 1980). Here index means, the "role distribution between the male and female genders" and explores the drivers behind people's behavior (Hofstede, 1980). The intermediate score of Pakistan asserted nothing about which spectrum the country lied on, whether it was more feminine or masculine. This study will explore which spectrum of the masculine or feminine qualities does the Pakistani society lie on.

#### *Male Preconceptions in Advertising*

As highlighted earlier by (Wolin, 2003), concept of gender allows easy categorization of products for consumers and market segmentation for producers.

Male models depicted in advertisements with typical postures and settings are usually engaged in some physical activity. Whether occupational or athletic, in offices or outdoors, the male portrayals emanate confidence, control and strength. The image of 'erotic male' has gained popularity in the last few years where the male appears to be sexually desirable. D.A. Rohlinger (Rohlinger, 2002) asserts that instead of symbolizing freedom and power for individuals to make their own choice, these images serve purpose to objectify men similar to women and encourage idealistic body images. S.T. Yuan and P. Shaw (Yuan, Shaw, 2011) reinforce seven separate types of masculinity that are further subdivided in four distinct classifications of male depictions in

advertisement. The 'Tough and macho' look is a customary look of an aloof cowboy. He has an athletic build, sharp features and defined muscles. His look reflects wildness, toughness, and determination.

The second category of 'vigorous and sunny' is the boy-next-door look, which is symbolized by a coy and sunburned looking model. Dressed casually, he carries an air of amiableness. The 'refined and gentle' category comprises of models that are cultured, intellectual and well-mannered. They have a tidy hairstyle and carry a preppy look which may include wearing glasses. The fourth category – 'Stern and Sophisticated' – involves middle-aged men with prosperous professions. The model adorns on suits and carries a confident and assertive look that reflects maturity and trustworthiness.

The fifth type – 'Trendy and Cool' – discusses the ads depicting casted models in rebellious attire, wearing stylish outfits in provocative poses. They appear indifferent, aloof and distanced from the viewers. The sixth category called Sexy and Sensual portrays models in revealing, and tight clothing. Positioned in a way that arouses sexual desires, the models are mostly looking away from the camera.

The 'androgynous' look carries a mixture of feminine and masculine approach with an air of independence and daintiness. Within this categorization in adverts, models take up roles which include occupational, entertaining, familial, re-creational and fashionable. In the occupational character depicted in print ad, the male model casted is depicted as a professional in a working environment. The entertaining role is taken up by musicians, athletes and actors. In a domestic character, the model is casted as in a role of father or husband while in an entertaining role, the casted model indulges in outdoor and leisurely activities. The fashion industry portrays models in an ornamental role.

#### *Gender Stereotype Theory*

Two theory-based approaches are also elaborated that deal with the use of stereotypical images in advertising. One is the Classic Theory and the other is the Stereotype Content Model (Zawisza, Cinnirella, 2010).

#### *The Classic Theory*

As per this theoretical explanation, anything creating divergence from the conventional essence has an ultimate possibility of being termed as negative (Zawisza, Cinnirella, 2010). If an image does not comply with stereotypical displays ingrained in the public's mind, then they will not perceive it positively. This theory reaffirms the idea by (Yu et al., 2014) which regards stereotypes as an easy way in the daily life to comprehend process and assign information. So as per this theory, if an image does not conform to traditional gender roles, some consumers will be confused by the information as they would be unable to categorize and process it. This may result in the consumer disregarding the advertisement or developing negative sentiments that may eventually pass down to the product line or the brand extensions. It can be concluded as; in the classic theory, gender precise roles and stereotypes contribute befittingly in advertisements, as they allow easy classification of products for consumers.

#### *The Stereotype Content Model*

S.T. Fiske et al. opposes this theory with his stereotypical content model. This model deals with the content on which stereotypes are based and evaluates it in the context of cordiality and proficiency. S.T. Fiske et al. say that even if the stereotype portrayed is conforming or negating traditional portrayals, it comprises of both the dimensions of friendliness and competency. A businessman can be categorized as low in warmth and high on competence while a father can be ranked as low in competence and high in warmth. The authors contend that this model allows stereotypes against social groups to be categorized into four subdivisions: "paternalistic (high in warmth, low in competence), contemptuous (low in warmth, low in competence), admiration (high in warmth, high in competence) and envious (low in warmth, high in competence)" (Fiske et al., 2002).

Opposed to The Classic theory, this model contends a complex perspective on stereotypes that says that attitudes and prejudices have a tendency to change if societal situations get altered. The stereotypical content based research model has received empirical support and has been tested. The results reveal that images that rank higher in warmth are perceived more positively than envious images. Considering the results for this study, it helps in explaining the typical stereotypical women portrayal witnessed in advertising communication. As depicted, the portrayed image of a housewife or woman of the house falls on the paternalistic scale and is thus, perceived

better than an image of a business woman which falls on the envious scale. However, the model appears opposite for men in classic gender roles. An image of an incapacitated man in a wheelchair is more on the paternalistic scale and appeals more than an image of an athlete as it falls on the envious scale. The truth of these findings is that the stereotypical displays of male models for marketing purposes is unjustified as unconventional portrayals would inspire consumers more and derive greater purchases of the product.

**Table 1.** Stereotype Content Model (Fiske et al, 2002)

Four types of Out-Groups, Combinations of Status and Competition, and Corresponding Forms of Prejudice as a Function of Perceived Warmth and Competence

	Competence	
	Low	High
Warmth		
High	Paternalistic prejudice Low status, not competitive Pity, sympathy (e.g. elderly people, disabled people, housewives)	Admiration High status, not competitive Pride, admiration (e.g. in-group, close allies)
Low	Contemptuous prejudice Low status, competitive Contempt, disgust, anger, resentment (e.g. welfare recipients, poor people)	Envious prejudice High status, competitive Envy, jealousy (E.g. Asians, Jews, rich people, feminists)

### Identity

The term ‘identity’ has been defined and refined over the past years. J.D. Fearon (Fearon, 1999) believes that the concept of identity can be understood in two contexts- social and personal. The social category comprises of people who share definite attributes, qualities and characteristics which determine whether a person can be part of that group or no. While in the individual perspective, identity is considered as the entirety of individual characteristics that differentiate a person from another. Mostly, individuals take pride in these characteristics and so regard them as “socially consequential but more-or-less un-changeable”.

An individual’s identity constantly adapts and changes over the time (Hall, 1996). It is also argued that an individual’s self-identity is hard to be perceived holistically; rather it is made up of many parts and fragments and multiplies over transecting and divergent practices, discourses and positions. The authors oppose the view that identities are built on similarities of people surrounding a person, instead, they argue that identities are an accumulation of differences.

### Identity Construction through Consumption

R.W. Belk (Belk, 1988) in his research about possession states that it contributes to our identities. He believes that individuals assign particular value to few products and they are considered as a sum of all their possessions.

J.E. Schroeder and D. Zwick (Schroeder, Zwick, 2004) has highlighted the importance of masculine identity and the role it plays in the consumption of how the male body is constructed and represented. The authors believe that male body is a broad spectrum which was created in sum of consumption, advertising, visual communication and market segmentation.

The contemporary advertising shows masculine gender role in association with power and so, (Rohlinger, 2002) closes that “[p]roducts are placed in juxtaposition with images of power, which suggests that the product is an extension of the owner”. Referring to (Rohlinger, 2002), it is derived that society categorizes men based on their physical strength and athletic stamina. This affects the mass-produced goods that reflect masculinity. However, it is also added that changing times show an inclination in non-traditional depictions in advertisements. For example, in 19860’s gay liberation movement, the stereotype of how a “real man” should look like was questioned.



#### 4. Results

Overall, a certain friction was felt between the four themes of authenticity, accessibility, masculinity and tolerance throughout the interview analysis. The following section discusses each theme in detail and explains how the respondents had opposite views which led to the decision of structuring the data analysis chapter on friction. One aspect of the interview that is especially mentioned at the end of the chapter is how all the respondents thought they were too smart to be influenced by the advertisements.

##### *Authenticity vs. Inauthenticity*

The authenticity of the adverts was discussed in terms of how believable the adverts were in terms of the model depicted and the situation that they were in. Some adverts were taken to be more believable and authentic than others and are discussed in the following content.

##### *Authenticity in Relation to Model*

The first print advertisement the participants were exposed to, the *ONE* advert, received criticism for the way models were positioned in the advert. Firstly, the respondents showed confusion about the way the female model was made to lie down and the male model was looking down at her. According to respondents, it was a confusing posture as the models didn't look like they were selling clothes. Majority of the respondents could not relate with the way the male model was positioned in the advert.

The second criticism was targeted toward the black colored tops of the models. Since the advertisement is about summer arrivals, the respondents thought it appropriate for models to be dressed up in bright colors rather than black.

Another reason that reduced credibility of the *ONE* ad, was the use of female model and her positioning. A lot of respondents found it abrupt and misplaced and believed she could be positioned in a better way that would have revealed her clothes instead of her body. Both the models are famous Pakistani TV artists and were immediately recognized. The respondents thought that the way they were positioned made it very unrealistic and inauthentic. It looked very unnatural to pair the two models up in a setting that neither reflected the clothing nor the theme of summer, instead carried a sexual connotation to it. However, it wasn't just *ONE* advertisement that received criticism for being inauthentic but the *Tony & Guy* ad also appeared inauthentic due to the way the model carried his hair. The male models in both the ads showed a male image that did not fit with larger audience: "*You will not find a guy and a girl sitting in such a posture in public places, you may find them in movies but not in real life. That is what makes this ad (refers to ONE ad) very inauthentic and dramatic. (Referring to Tony & Guy ad) You are also unlikely to find a guy wearing a high hair bun, in the fashion shows yes you might but not in daily life, that is why this ad is very un-relatable.*"

Contrastingly, the models in *Jockey* and *Dockers* were perceived as more relatable. On the discussion of these two adverts, the respondents felt that the models appeared to be showing their real self. Respondents felt that the models are being shown for what they are and are not being blended into something they are not. The respondents could imagine themselves in their place.

##### *Authenticity in Relation to Situation*

The second aspect of authenticity was brought up in the situational context in which models were displayed. Every advert had a different situational context. The first three advertisements (*ONE*, *Levis* and *Tony & Guy*) depicted the male model as the sole presenter for the product whose main purpose was to show the viewer how the product would look like and they were doing so without being involved in any activity. While, the fourth, fifth and sixth advert (*Jockey*, *Dockers Khakis* and *Dockers*) depicted the models in varying situations like outdoor activity, playing football and in a living area.

All the respondents were synonymous with the fact that the models who were involved in some kind of activity appeared more authentic and relatable. They criticized the first three ads for being too unrealistic. Most of the participants argued that the situation showed in the advert and the emotions conveyed through the models affect the authenticity of the adverts. This influenced their perception of the product and the brand in general.

In conclusion, adverts from *ONE*, *Levis* and *Tony & Guy* were perceived as inauthentic as the models were clearly posing for the picture and no guy would find themselves in such a position in real life. Comparatively, adverts of *Jockey*, *Dockers Khakis* and *Dockers* were perceived to be more authentic as the participants could identify with the models and their situations and felt that the advert was a reflection of real life. "*I think the Dockers advert is the perfect and most relatable*

depiction. *It's how any office-going person looks like and feels like. Nothing seems to be poised or contrived and appears as natural as possible*. *"The way female model is lying down with closed eyes is not something that you get to see every day and looks very artificial."* (referring to ONE advert)

#### *Accessibility vs. Inaccessibility*

Another important aspect touched upon by all respondents was the difference between accessibility and inaccessibility. It dealt with how the interviewees perceived the portrayal of individual and situational context depicted in the adverts; how obtainable was a particular role portrayed and the situation shown. While some adverts were more likely to be reached and were accessible, others appeared to be dream images with less chances of being accomplished.

#### *Accessibility in Context of the Model*

The interviewees also evaluated adverts in relation to the situation in which the models were portrayed. A clear positive preference was seen amongst the interviewees for advertisements number four, five and six (*Jockey, Dockers Khakis and Dockers*) while the adverts number one, two and three (*ONE, Levis and Tony & Guy*) were met with neutral or negative criticism. It is pertinent to note here that the former ads portrayed models engaged in some kind of activity while the latter ads presented products without any situational context. The situational context and how well they were perceived will be discussed later.

*The Jockey* advert was generally perceived favorably by most respondents as they could relate wearing vest at home due to the hot weather. The advert instantly evoked positive feelings. Even though not all respondents could imagine themselves in place of the model as he was shown in an outdoor setting and a lot of them couldn't relate to the background but they could relate with the model's look. Neither did everyone agree that the model was attractive or young but almost everyone was fond of the model's get-up and his easy-going and laid-back appearance. The respondents used words like: *"Macho", "manly" (Jazib), "Cool", "breezy" (Humaid), "Feeling at ease" (Ahmed)*.

Positive feedback was also received for Dockers advertisement, as all the respondents agreed that it was desirable and relatable. Majority of the respondents said they look or would like to look this sharp and fit at workplace while working and during breaks. In answer to what is the most appealing aspect of the advert, Ali said: *"The guy look contended because he is well-dressed. He looks like he means business and I think I can relate to that look of seriousness and class."*

The setting of the advert was also well-received by respondents as they thought the dressed up guy was perfectly suited in a formal setting of "an office" or a "living room".

While the advertisements number one, two and three (*ONE, Levis and Tony & Guy*) were pointed out for their zero situational context. All the ads were coloured and despite that the respondents called some of them out for being "cold" and "strange".

Conclusively, it can be stated that advertisements that reflect scenarios from daily life and the majority's lifestyles are more relatable and accessible by respondents as they are able to imagine themselves in the place of the models while advertisements that are lacking in situational context are received with less desirability, relativity and accessibility.

#### *Masculinity vs. Femininity*

Another theme that was highlighted by respondents was in their responses concerning masculinity and femininity. The respondents had their own views about which ads appeared manly and which could be altered 'to make manly'. It dealt with how the relationship between men and women exists and evolves.

#### *Masculinity*

In answer to the question of what defines masculinity for the interviewees, all of them came up with the stereotypical traditional definition of masculinity. Most of them related it to: "Tall" (Ahmed), "Macho" (Ali), "Strong-built" and "hard-looking" (Humaid), "Neatly-dressed" (Wajih).

According to the respondents, a man who is tall, strong-built, bearded with neat clothes on is a reflection of a true man. This reflected the conditioning of traditional male image in the minds of the participants. Therefore, it was no surprise that adverts four, five and six landed on the positive spectrum on the evaluation scale due to their projection of the traditional male image while adverts one, two and three landed on the negative spectrum due to their projection of the unconventional male image.

The advert by *Tony & Guy* was received with criticism for the way the model carried his hair in a bun. When asked what changes you would make to this ad, Ali said: *"I would get rid of the hair*

*bun as it looks very feminine, I will cut his hair short and he would look perfect then as he already has a good built. He has feminine face features, delicate nose... but they won't be a problem if he gets a short haircut" (Ali).*

This leads us to the conclusion that even facial features are stereotyped into feminine and masculine. A thin, sharp nose was considered feminine by an interviewee along with the style of hair.

*The Dockers Khakis* advert embodied manly characteristics, as stated by the interviewees. A man casually playing football in dress pants was perceived positively by respondents. They considered him with attributes such as successful, laid-back, and a go-getter.

However, majority of the interviewees asserted that clothing adverts should carry portrayals that ordinary men can relate to, as exaggerated portrayals create a sense of alienation and evoke negative emotions. *"I can't relate to it because I don't like polo shirts (referring to Levis advert). Models should be dressed up in a relatable way with normal body types that ordinary men possess. It shouldn't be too skinny or too bulky but enough to look good to the eyes of the consumer" (Wajih).*

Consequently, the respondents had an opinion on how should a man not look like. Men displayed in *ONE* and *Tony & Guy* were least favoured due to being away from the definition of manliness. *The Tony & Guy* model was also considered as 'feminine'.

Interestingly, the male model in the *ONE* advert was considered feminine in context of how he was depicted alongside a female model. *"I don't like how he is looking down upon the female model, while the female model could have been placed in a better way, the male model could have looked elsewhere into the frame, he appears feminine in the current position" (Humaid).*

In conclusion, the image of a traditional man is deeply anchored in the minds of the respondents according to which they perceive masculinity with tallness and strength while unconventional features are termed as unmanly and strange.

#### *The connection of men and women in advertisements*

The first advert of *ONE* featured woman alongside the male model. A general perception by interviewees was that women are mostly depicted to increase the attractiveness of the ad. While one respondent believed the presence of the female model was making the ad attractive: *"The ad would be quite boring if there was no female in it" (Ahmed).*

While one interviewee was honest with his views, others were more restrained in wording their opinion. They stated that the ad was not attractive for them but it might be for others and would *"convince them to buy the product too" (Humaid).*

Majority of the interviewees were critical of the use of a female model in the particular position as they believed she was playing a decorative role. *"I find the positioning of the female model very sexist. It might be attractive for some but for me it's neither attractive nor convincing as it is not selling the product effectively either" (Hasan).*

Another aspect which triggered response was the unnatural positioning of the female model. When asked what the interviewees would want to change about the advert, they agreed they would *"place her in a position where her clothes would be more visible than her body" (Ali).*

So in conclusion, an observation was derived that the participants very much conformed to the conventional and traditional displays of masculinity and so preferred to classify men in categories. They were of the opinion that stereotypes made it easier for them to distinguish which product was made for them and which wasn't. In fact, they directed criticism toward ads that they were unable to put into any category calling them 'strange', 'messy' and 'confusing'.

In conclusion of the data analysis, three recurring themes were found during the interviews. They were of authenticity, of accessibility, and of masculinity. A summary of the outcomes of the data are as follows:

The first theme of authentic and inauthentic perspective of advertisements led to the discovery that advertisements perceived as authentic are likely to be evaluated positively by interviewees in terms of both the context of the model and the situation. According to the respondents, when the products are placed in situational context (involved in outdoor activity, playing football, or taking a break in office), their authenticity factor increases while adverts that lack situational context and only use a model to present the product, lie on the inauthentic scale.

Furthermore, when the models conformed with the respondents' view of ordinary man only then were those adverts assumed to be authentic otherwise, they were perceived to be inauthentic.

The second theme dealt with accessibility and inaccessibility with regard to how easily the respondents can imagine themselves in a particular position or situation. The findings implied that the respondents identified two types of ideals; one that was desirable which they were likely to adapt and dream images; one that they were unlikely to adapt. Models that appeared in real life activities and postures in the adverts allowed the respondents to relate with them and perceived them positively. While models that portrayed unusual or strange depictions were perceived as hard to identify with and were assessed negatively and marked as inaccessible.

The third theme revolved around the notions of masculinity and femininity and concluded that the respondents are very much in accordance with the traditional stereotype of masculinity. Anything that conformed to their ideal of manly characteristics, (beard, wide-built) was evaluated as positive and quite contrastingly, anything that didn't conform (posture or hairstyle) was perceived as negative, feminine and unmanly.

The results reasserted that stereotypical displays are very much congruent with the existing perceptions of interviewees. They have clear distinctions of masculinity and femininity and categorize men and women according to various distinctions. Nevertheless, any deviation from the traditional perception of gender roles leads to confusion and disregard. Thus, the interviewees made use of stereotypical displays in order to be able to easily recognize if the advertised product was meant for them or no.

## 5. Conclusion

Conclusively, it was observed that the men who took part in the study reacted positively to the classic displays of masculinity. The participants confirmed that their preconceived notions of masculinity define men with hard work, success, strength, and sharpness. They mirrored these qualities in the physical appearance of a man who is fit, tall, with a strong-built and looks presentable and well-groomed.

Adverts selling through this kind of depiction were perceived as favourable and were evaluated positively. Images that did not correlate with the stereotypical masculine portrayals were received with confusion, distrust, and negative feelings. Repeated disapproval by participants over non-traditional masculine portrayal affirmed that masculine and feminine notions are deeply ingrained in the minds of the participants and that they strive to fit to the traditional portrayal. Portrayals where models appeared as successful businessman or esteemed personality having an authority to mark their own decisions were admired by respondents and one that they would personally aspire for. On the other hand, images that did not sit well with their perception of masculinity elicited feelings of confusion, disgust and antipathy. Repeated affirmation by the respondents about the lack of relativity with unconventional masculine depictions asserted that the classic ideas of masculinity and femininity and gender roles were deeply entrenched in the minds of the respondents. They appeared to attempt to achieve and aspire from those ideals. The respondents perceived print advertisements portraying models as successful businessmen or respected personality were perceived as favourable by the respondents and were something that they wished to aspire for.

On the other hand, depictions that were not satisfying the respondents' concept of masculinity were disregarded as considered unnatural, strange and unworthy when it comes to aspiration. This also implies the under-thought that the respondents might have about how other people might regard their masculinity. The notions about masculinity are deeply anchored in the society and travel through the generations. Thus, it is a possibility that men would feel hesitant in sympathizing or showing interest in a non-conventional display. These results aid the idea of hegemonic masculinity that commonly exists and acceptable in majority of the societies. The depiction of a white, heterosexual man emanating power and strength is perceived to be superior in comparison to men with feminine characters or homosexual men. This provides explanation to why the adverts of *ONE* and *Tony & Guy* were met with harsh criticism.

### *Findings Related to Gender Stereotype Theories*

The findings of this study reiterate the classic theory which says that any deviation from standard gender roles would be received with negative emotions. Participants evaluated the non-traditional depictions as strange and confusing.

The findings from the study pose a contradiction to the stereotype content model by (Fiske, 2002) which stated that paternalistic portrayals communicating warmth would be perceived positively as compared to images that emanate competence and enviousness. The opposite was true

for the participants of this study as they thought of the model in businessman attire as perfect and ideal. Whereas, they received effeminate portrayals with negative feedback despite them emanating warmth, according to the model.

#### *Findings Related to Identity*

One more interesting discovery of this research study was participants' positive responsiveness to those depictions where they could imagine their own selves in place of the models and the situations. In the depictions that they could not, response would be of dislike and indifference. An interesting connection of authenticity and accessibility was found with identity. However, it was unclear whether the identification with the depictions was due to them being perceived as authentic and accessible, or whether the identification with the depiction brought about the classification of adverts as authentic and accessible.

Thus, the findings of this study can be categorized as consonant with J.D. Fearon's perception of identity (Fearon, 1999). He categorized identity into personal and social content. In the social context, he explicated that identity comprises of a category with people having similar attributes, characteristics and features. The findings revealed that participants were trying to put the models into one or the other social category based on a certain set of characteristics. In the personal context, J.D. Fearon (Fearon, 1999) explicated that identity is the total of personal characteristics and traits which tells one person apart from another. This identity can be reflected in different activities, preferences and desires. In the study at hand, findings revealed that respondents were able to relate with the adverts of Dockers Khakis and Dockers as they had desirable attributes like (groomed looks and successful persona) and were presented in everyday situations (in outdoor activity, playing football). The participants were able to project their personal attributes and characteristics onto the models in the adverts.

The study also proved true R.W. Belk's, idea (Belk, 1988) of the extended self in which he claims that people are a reflection of their possessions. The participants also attached meanings to clothing items as was in the case of Dockers model. Participants associated him with success due to the way he was dressed in formal attire. They pictured themselves in the situation and thought of the possession of such clothes as signifying of smartness and importance. For the participants, possession of such a clothing item is extension of their own identity to be allowed to form part of a social group.

#### *Male vs. female stereotypes*

An interesting discovery was that the men who were part of the study had a preference for categorization of men in adverts, while women disregarded the idea of being categorized, as depicted in examples of literature. Majority of the participants shared that they don't feel constricted when categorized. Some also stated that they considered stereotypes helpful as they make an ad distinctive from others. Others opined that traditional displays of men in advertisements helped in knowing about the values that the ad was promoting. They found it hard to categorize ad number three (Tony & Guy) as it failed to conform to standard notion of men. Various authors (Lafky et al., 1996; Wolin, 2003; Yu, 2014) highlighted the convenience associated with stereotypes as they act as shortcuts for people to move on about complex daily life. While stereotypes in advertising assist in telling people if the product is targeted toward them or no. the positive acceptance of stereotypical portrayal in ads by men is in stark contrast to examples of women in literature who are unaccepting of stereotypical portrayals in advertising. Possible explanation of this behavior is attributed to women's portrayal as inferior to men. They are usually objectified as sex symbol, contended house makers or male dependent entities.

Considering the Pakistani gender roles (Hofstede, 1980) and the stereotypes attached with the ideas of masculinity and femininity, it is understandable why the men were not too concerned about categorization and being subjected to stereotypes. As stated earlier, women are subjected to inferior standards than men and less categories apply to them than it does for men. In sum these categories are of businesswomen, housewives, and the sexy girl and almost all carry undesirable connotations. In comparison, men are mostly depicted in positions of power and appear desirable and easily fit into several categories of headstrong sportsman, popular businessman, rebellious go-getter, doting father and such. Each categorization has massive acceptance in the society and because these attributes are considered positive, men do not mind being put into these categories. However, the participants of the study showed an inclination to work toward the depicted social persona and would be happy to identify themselves with it. The participants verified this when they were asked to make changes to the ads and they suggested alterations that would make the ad more

stereotypical and relatable. For example, participants suggested that the model in ad number three (*Tony & Guy*) should be given a haircut to make him appear less strange.

In conclusion, this study has contributed to the previous research in the field of stereotypes in advertising, by successfully examining male perceptions of gender stereotypes in printed fashion advertisements in relation to reception theory. While the previous research dealt in content analyses, this study has focused on the perception of the consumers of the stereotypical depictions and data. Also, this study reasserted the previous research findings about stereotypes continuing to be extensively communicated through ads. The study at hand proved contrary to (Elliott, 2005) according to which men are also influenced through oppressive stereotypes, the respondents of this study established it clearly and showed their concern and about stereotypical portrayals. The authors posited that men are also faced with stereotypical displays of unrealistic body images or categories like that of a successful businessman but this study proves that the participants were willing to aspire to achieve such depictions. Therefore, the men who were interviewed felt that the categorization was not a source of limitation for them.

#### *Limitations of the study and future research*

It is difficult to generalize the findings of this research for the multi-ethnic population due to the qualitative nature of this study. It is highly recommended to further study the subject area by using results through quantitative data analysis in future.

The study can be replicated with multiple age groups in diverse cultures to acquire in-depth knowledge of the male perception. The stimulus can be modified, and other than print ads more interactive mediums like television commercials and digital content can be used to stimulate multiple senses of the respondents in order to create a strong perception. A comparative case can be built around the women and men perceptions about the same ads under the influence of gender stereotypes. Another suggestion for replication of this study can be constructed around Hofstede's cultural dimensions' theory (Hofstede, 1980) which places every country on a different masculinity-femininity index. It would make an interesting study to find out how men from high and low masculinity index countries would perceive selected advertisements. The focus of this study is on printed fashion advertisements only but future research studies can explore other sectors or products as traditional displays are present across the board.

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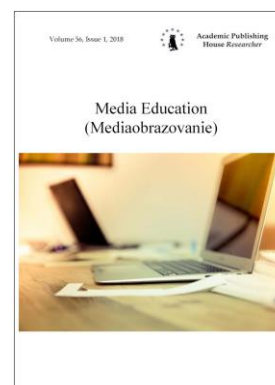
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## Complex Text Analysis of German Fairytale Screen Adaptations (In the Context of Media Education Principles and Objectives)

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### Abstract

This article provides a detailed and comprehensive review of “King Thrushbeard” screen adaptations shot in 1965 (GDR), 1971 (FRG) and 2008 (FRG). The work with these media texts consists of several types of text analysis: linguistic analysis, hermeneutic analysis of cultural context, aesthetic analysis, semiotic and comparative analysis. The study reveals the methods of expanding the initial form of the fairy tale in the process of its adaptation and the functional role of language elements: vocabulary, stylistic devices, grammatical forms, etc. in accordance with the director’s idea of adaptation. Moreover, the authors highlight certain stylistic and artistic aspects of media texts created in FRG and GDR and carry out analytical work with YouTube comments to the above-mentioned films, which gives abundant material for the analysis of modern German language.

The authors of the article, being the followers of the Irkutsk School of Media Education, the main concept of which is to combine media literacy and foreign language teaching in one discipline, actively apply this type of complex text analysis in German language classes at a linguistic university. They believe that such methodological principle of language learning develops the communicative competence of students, helps them to improve their discussion skills, teaches them to summarize, to think in a foreign language, instead of translating their thoughts from their native language into a foreign language.

**Keywords:** screen adaptation, fairy tale, Grimm brothers, German language, text analysis, linguistic analysis, media competence, media education.

### 1. Introduction

The main task of a foreign language teacher is to form a sufficiently high level of students’ communicative competence, so that they can solve social and communicative problems in various fields of everyday life, and during cultural, professional and scientific activities. To achieve this goal, students have to learn the language system in the process of communication. However, difficulties in expressing one’s thoughts in a foreign language, inability to make a spontaneous monologue, etc. still remain the burning problems of linguistic education. This issue has been repeatedly touched upon by researchers in the field of pedagogy and teaching. For example back in 2012, L. A. Ivanova and A. E. Maltseva noted in their scientific work: “practice still shows the lack of foreign language communication skills among schoolchildren (and students – noted by V.M. and A. Sh.), the presence of communication barriers, the inability to carry out a foreign language media communication in the virtual information space with representatives of different foreign cultures,

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etc.” (Ivanova, Maltseva, 2012: 68). And, as our experience of teaching in a linguistic university shows, this problem has not lost its relevance over time.

Today, scientists are actively searching for new approaches, methods and scientific concepts that would contribute to more effective formation of language skills and competencies. For example, many Russian educational institutions are switching to interactive/dialogue methods of language learning: work in small groups, round tables, discussions, conferences, role-plays, etc. (Abzalova, Nelyubina, 2014; Kargina, 2015; Prus et al., 2018; Sidakova, 2017; Yarunina, 2017).

In addition, many research papers prove the effectiveness of using video materials in foreign language classes, because video has a number of advantages over audio and printed information. “Visual information allows you to better understand and consolidate factual information and language features of speech, as visual support contributes to a complete and accurate understanding of the meaning, activating attention and memory and contributing to the development and skills of listening and speaking. ... Video also provides all the paralinguistic features of language that only audio can’t” (Petrenko, Philippov, 2017: 1).

This technique has been successfully applied all over the world and has yielded great results. For example, a study conducted by the University of Ghana showed that students were more likely to attend foreign language classes where feature films were shown and then analysed. Students were also asked to evaluate the extent to which they had improved their knowledge in this discipline since taking the course. “In the four consecutive semesters that the course was offered, the overall score by the students was 4.37 on a scale of 1 to 5, where 1 means “poor” and five means “excellent”. This translates into an overall percentage score of 87.45 % and crudely indicates that the methodology is excellent” (Csajbok-Twerefou, 2010: 55).

Teachers at the South East European University (Northern Macedonia) also received positive feedback from their students when, in addition to reading texts, they also used to work with videos (films) in their foreign language classes. According to them, the students were happy to participate in group discussions, as well as do written film review assignments and vocabulary exercises. Thus, they focused more on the active use of language, rather than on the consolidation of grammar. The atmosphere in the auditorium was relaxed, which facilitated joint work; students interacted with each other and as a result got excellent results. In this regard, the teachers concluded that “one of the advantages of using movies is that visual images stimulate student’s perceptions directly, while written words can do this indirectly. Movies are more sensory experience than reading – besides verbal language, there is also color, movement, and sound. The movie-based experimental class was livelier and the students were more interested in following the lesson carefully, contrary to the other class where reading was presented through graded readers only. Movie viewing experiences further created more student-teacher and student-student discussions” (Ismaili, 2013: 128).

We, in turn, also apply this method in our foreign language classes in order to increase the communicative competence of students, but we do not only and not so much use video materials as an auxiliary means of learning, artificially recreating the language environment and simulating the real situation of communication. We prefer the approach of the Irkutsk School of Media Education, the main concept of which is to combine media education and foreign language teaching in one discipline.

## 2. Materials and methods

Our work with students is based on a comprehensive and detailed analysis of foreign language media texts. It is a combination of several types of text analysis: hermeneutic analysis of cultural context, aesthetic analysis, semiotic, linguistic and comparative analysis. The first three were described in detail by A. Fedorov, one of the main theorists of media education today.

Hermeneutic analysis of the cultural context, according to A. Fedorov, is a process of “a media text interpretation, an interpretation of cultural and historical factors influencing the point of view of a media text agency/author and the point of view of the audience. Hermeneutic analysis implies comprehension of a media text through comparison with cultural tradition and reality; penetration into the logic of a media text; analysis of a media text through comparison of imageries in a historical and cultural context” (Fedorov, 2011: 48).

Aesthetic analysis consists in the study of artistic aspects of media culture works in order to “help the audience understand the basic principles and language of media texts directly related to art, to develop aesthetic/artistic perception and taste, the skills of a qualified aesthetic analysis.

That is why the main focus lies on the analysis of media culture language and the critical analysis of the author's concept of artistic media text" (Fedorov, 2009: 42).

Semiotic analysis implies analyzing symbols, signs and codes in media texts, linguistic analysis – revealing the functional role of language units: word choice, figures of speech, grammatical forms in accordance with the author's idea of adaptation, etc.

In our opinion, such interaction with a media text within the framework of a linguistic discipline can develop the ability to observe, summarize and formulate thoughts in a foreign language.

As a material for the study, we chose German-language screen versions of Grimms' fairy tales, because, as A. Fedorov notes, it is much easier (at least at the first stage of the studying process) to use media texts with stable structural codes, in other words, works with a strong fairytale, mythological basis, or entertainment genre basis (Fedorov, 2019).

All analyzed screen versions are coherent, integral, and completed media texts with the general text features (presence of the author, recipient, genre, etc.) and categories. Students study in detail the audiovisual sequence of these media texts and, above all, its linguistic component (characters' lines, voice-over, song lyrics, as well as captions, if any are present).

### 3. Discussion

The idea of combining the study of a foreign language with the language of authentic media is not new. As mentioned above, for the first time in the Russian-speaking media education environment, this methodology was proposed by the Irkutsk School of Media Education headed by L.A. Ivanova. According to this concept, the combination of media education and foreign language teaching in one academic discipline is logical, because "both phenomena, based on the idea of communication, have a common genesis" (Ivanova, Verbitskaya, 2014: 5). Representatives of the abovementioned scientific school believe that such a combination will allow teachers to correctly form the media competence of the secondary language personality, i.e. the integral characteristic of a personality, comprising its motives, knowledge and skills that contribute to the implementation of foreign language media communication at intercultural level. To date, this can be seen as an indispensable requirement for training professionals in conditions of intercultural contacts and global technologization / informatization of public life (Khlyzova, 2016).

The development of media competence of a secondary language personality is a result of its interaction with foreign-language media, "the substance of which is understanding of the comparative value of a media product, its emotional and semantic relations and the hidden component" (Ivanova, 2013: 108). This is how language learners develop the professional qualities that are in high demand today, such as "a personality capable of interacting with foreign language media information's streams in global informational space: to carry out the search, to analyze, critically evaluate and create media texts spread with the help of different mass media and communication means, in all their variability" (Ivanova, Verbitskaya, 2014: 4).

Likewise, Renee Hobbs, Professor of Communication Studies at the Harrington School of Communication and Media (Rhode Island University), when discussing the media competence of a person, quotes in one of her scientific papers the words of another famous researcher in the field of media education, W. James Potter, who "claims that people who are knowledgeable about media industries, media messages, and media effects may have a better appreciation of the context in which messages circulate; for example, such knowledge may help people become more active, strategic, and goal-seeking in their use of media" (Hobbs, 2011: 420). Similar ideas can be found in recent scientific works devoted to media and education (Craft et al., 2017; Jolls, Johnsen, 2018; Maksl et al., 2018; Mihailidis, Viotty, 2017; Potter, 2018; Tully, Vraga, 2018; Turner et al., 2017; Vraga, Tully, 2019). Evidently, media literacy should be an integral part of any education today (including foreign language teaching), because countless conspiracy theories, misinformation, fake news, personal data 'acquisition' etc. are very common in modern society, therefore we should help our students to become more critical consumers of media.

In addition, in this age of media technology, texts acquire new forms and are not exclusively verbal, they include images, sound, graphics, videos, etc., therefore "these technologies of textualization ... require interpretative skills that extend beyond those of "reading" (Kern, 2018: 2). In order to work with such media texts, students need to acquire new competencies, skills and techniques, which can be described by the general concept "media literacy". At the same time, "in addition to a focus on the content of videotext (that is, what it contains in terms of images, words,

and sounds), a media literate L2 instructor would also draw attention to aspects of videotext production (who made it for which audience) and construction (why and how it generates meaning). Alongside listening skill development, the media literacy skills of analysis, evaluation, and communication would be promoted” (Gruba, 2006: 87).

However, this is not the only reason for teaching students to be media literate. Currently, scientists are actively studying the process of unconscious acquisition of a foreign language by schoolchildren and students in their free time due to their involvement in global online communities, creative online activities in the inter-lingual space (for example, writing fan fiction in a foreign language based on famous films and books, video games and participation in online communities of gamers, making subtitles for movies and TV series, communication in comments on YouTube, etc.), numerous works in the field of foreign language teaching and media education are devoted to this subject (Arndt, Woore, 2018; Benson, 2015; de Haan et al., 2010; Godwin-Jones, 2014; 2015). These activities are a sort of entertainment, a hobby for schoolchildren and students and therefore are not seen as obligatory educational activities. In this case, their real passion for the process and personal motivation leads to the natural acquirement of communication skills. Nevertheless, this process also needs to be controlled.

There is also a lot of online material, apps, and language learning resources that students can use on their own, outside the classroom (Hockly, Dudeney, 2018; Lin et al., 2016). And, as foreign language teachers, our main goal is to teach them how to utilize this entire toolbox, “to enable and encourage our students to gain the knowledge, skills, and motivation to become autonomous language learners and culturally responsible participants in local and online communities. Capability in a full range of digital literacies is key to that process and vital today in education, personal life, and work environments” (Godwin-Jones, 2015: 8).

That is why, this area of methodological and pedagogical research is considered to be quite promising and innovative. In our opinion, such education not only broadens the horizon of a secondary language personality and prepares it for the existence in the global media space, but also fully develops its communicative competence, which makes a great contribution to the solution of the problem raised at the beginning of this article, i.e. it really helps students to improve their discussion skills, teaches them to think in a foreign language, and not to translate their thoughts from their native language. Moreover, an audiovisual media text, due to its complex semiotic structure, is a more interesting and multifaceted object for analysis than a verbal text, which can be an additional motivation source in the learning process.

#### 4. Results

Taking into account all the above-mentioned information, we present a complex comparative analysis of three different screen adaptation of Grimms’ fairy tale *King Thrushbeard* (Die Brüder Grimm *König Drosselbart*): 1965 (GDR), 1971 (FRG), 2008 (FRG). This analysis can be conducted during a German language class.

The text of the original fairy tale (depending on the particular edition and line spacing) consists of 2–3 pages in different sources. Therefore, the very first question to ask is how the authors of screen adaptations manage to “stretch” the story for an hour and a half (or two) and what is the reason for the “time extension” of the fairy tale in films?

As an answer, we expect to hear following: poems, songs (most of which do not occur in the original), dances and fencing (also absent in the original text), some new scenes introduced into the narrative (e.g., swimming in a lake in the 2008 film adaptation), detailed display of the market where the princess trades, detailed representation of the princess’s fiancés, their individualization, new jokes (added by modern directors), etc. This list can be expanded further, it depends on the students’ attention: the princess changing her clothes, choosing and criticizing the dresses, her caprices, new characters added to the fairy tale plot (e.g. the king’s sister in the 2008 film adaptation) and much more. Spontaneous or prepared answers contribute to the students’ vocabulary enrichment, e.g. names of the card games one of the grooms proposes to play while they wait for the princess in the DEFA film – “Schafkopf oder Sechsendsechzig”. Note that writing down and listening to the new songs and remarks in order to answer these questions during multiple (home) viewing contributes significantly to the development of the ability to understand a foreign language text.

When working on media texts (in this case fairy tale films), it is important to interpret non-verbal elements as well. For example, there is a moment in the 1965 screen version when the

princess herself bandages the coachman's hand, causing disapproval of the maid of honor, who notes that this behavior is not appropriate for the princess and would upset the king – the princess's father. This is one of the few episodes that shows the moody and impulsive princess from an unexpected side, namely, as a kind and compassionate girl.

We also see kinesic elements (gestures, looks, facial expressions) as an important part of non-verbal means. They help to specify and extend the portrait of the characters by cinematic means, make students keenly observant and expand their vocabulary. A good example to demonstrate that is the episode where the princess first meets King Thrushbeard in the woods in the 1965 film adaptation. Her face shows genuine interest at first, however, when the king comes closer, she frowns and glares at him in contempt (because she is a royal person), her self-control does not allow her to show any affection for a young man of unknown origin.

After a slight altercation in the beginning of the same film, the king unexpectedly gives flowers not to the princess, but to her maid of honor (both are sitting in the carriage). The princess snorts. Students are asked to interpret this example of paralanguage. Here we can see her humiliated ego, because she was ignored, and the desire to show contempt for this "stupid" behavior of the king. It is worth noting, that the film authors choose non-verbal means again in order to show the princess's feelings when she is alone in one of the rooms of her palace and finds this bouquet of wildflowers, forgotten by the maid of honor. The princess gently touches the flowers, pours water into a vase and puts them into it. The viewer understands that she actually cares about the young king's attention. However, when she meets him, she only makes offending comments on him, demonstrating her independence, disobedience and contempt for the king.

In 1971 screen version, King Thrushbeard takes the princess away from the palace to his poor hut and makes her work. He constantly criticizes the girl, who does not have any household skills. The king's real feelings for the princess are also shown by non-verbal means, namely when the king wakes up early in the morning and the princess is still asleep. His look and hand movement give away his affection, he admires his sleeping wife. Students find similar scenes and comment on them in German.

The contradictory character of the princess is well shown in the 1965 film version not only due to non-verbal techniques, but also with the help of stylistic devices. When saying goodbye to the princess after the first meeting in the woods, King Thrushbeard tells her: "Ob ihr glaubt oder nicht, auf fröhliches Wiedersehen!" (Believe it or not, I'll be glad to see you again!). The princess answers him: "Ob ihr glaubt oder nicht, auf Nimmerwiedersehen!" (Believe it or not, I'll be glad to see you never again!)

These sentences are structured in the form of a parallelism accompanied by an anaphora (repetitive beginning of neighboring clauses) – *Ob ihr glaubt oder nicht*. This phrase also contains an archaic form of address *ihr* (you) (2nd person plural), typical for fairy tales, instead of the pronoun *Sie* (3rd person singular), which is used today in the same situation. Parallelism in the characters' dialogue helps to understand that the form of their lines is similar, but the content is opposite in meaning. Each character adheres to his or her own way of behaving. The princess immediately uses the same grammatical construction as the king at the beginning of the sentence, but fills it with a new content, which indicates her grasping mind. The same behavior is also typical for the king.

King Thrushbeard and the princess always compete with each other in witty comments, call each other funny names using periphrasis, which is not the case in the original fairy tale. The king calls the princess *Kratzbürste* (shrew), *kitschige Puppe* (tasteless doll), *Prinzessin Übermut* (princess Arrogance), but also *Allerliebste* (the most beloved one).

A similar war of words was shown in the 2008 film version. The first time the main characters met, the princess called the king *Eitler Gockel* (vain peacock), *Nichtsnutz* (good-for-nothing), *der König der Mücken* (king of mosquitoes), *der Herr der Fliegen* (lord of the flies). The girl usually prefers periphrasis with negative semantics, she often comes up with a wide variety of insults due to her contentious nature and will pay for it later.

On the contrary, the king is very polite and inventive in his choice of compliments: "Und ihr gleicht dieser Rose hier. In Eurer Anmut, Eurer Schönheit" (And you can be compared with this rose. In your tenderness, in your beauty). But then he adds: "Nur fehlen ihr die Stacheln" (Only it doesn't have thorns) and gives the princess a rosebud that doesn't have thorns indeed. This metaphor characterizes princess Isabella as a rose (a beautiful and gentle girl), the thorns are her

sharp tongue and a habit to argue and contradict constantly. After the king leaves, she shows her contentious temper to her servants again.

They tell her: “Der Kleidermacher wartet” (the tailor awaits).

Princess Isabella answers: “Soll er doch warten, bis er schimmelt” (Let him wait until he’s covered in mold). Hyperbole *bis er schimmelt* is quite aggressive and highlights the princess’s arrogance.

It should be noted that in 2008 film version, King Thrusbeard has his name as in the original text and the princess gets a specific name Isabella. It is her speech that deviates most from the original text. She often uses swear words, minces no words in expressing her anger or disagreement, and her speech is similar to the modern language.

However, this film version preserves the archaic vocabulary as well, and this is the vocabulary often used by King Thrusbeard: “Mir deucht” (I think). The king is gallant, polite, and speaks in grand style: “Euer Wunsch ist mir Befehl” (Your wish is my command!). The maids of honor also use the outdated vocabulary, e.g. der Kleidermacher (tailor). This type of vocabulary creates the atmosphere of a fairy tale, of old times in which the fairy tale story usually takes place.

The 2008 adaptation shows the market trading scene in a very detailed way. At first, Princess Isabella does not want to sell the goods, but her husband makes a strong argument in an almost aphoristic form: “Besser verspottet als verhungert” (it is better to be ridiculed than to die of hunger). Besides, many ironic phrases can be heard in the market scene, where everyone shouts out the names of the goods: “Krug ohne Henkel, das ist wie Schwein ohne Kopf” (a jug without a handle is like a pig without a head), “...oder Fisch ohne Wasser” (or a fish without water). These and other similar examples of folklore and aphoristic expressions from different film versions can be interpreted by students.

The moment of the king’s transformation into a beggar is shown unexpectedly simple in all adaptations. Media texts seem to have all the possibilities to make the king unrecognizable. However, the authors of screen adaptations use a minimal set of visual elements. In the 1965 screen version, King Thrusbeard just covers the scar on his forehead with a large strand of hair, in the 1971 screen version King Thrusbeard, who became a stray musician, just shaves off his beard, and in the 2008 film version of the fairy tale he just glues a mustache and a beard of another shape to his face and puts a cloak on his shoulders. Thus, the king is easily recognized by the viewers, but not by the princess and her entourage, who no longer see the same character in this slightly changed man. Students may be asked to reflect on the question: Why do all the directors use such inexpressive symbols to show the transformation of the king? Perhaps the answer lies in peoples’ inability to notice many qualities in one person, e.g. the princess recognizes neither a successful ruler in King Thrusbeard, nor a practical man who knows how to stoke a fire, cook, milk goats, etc.

Another interesting task is to demonstrate with examples that the 1965 screen version of the fairy tale was filmed at the DEFA studio (GDR) and differs from the screen versions filmed in West Germany.

If students are not able to cope with this challenging task, the teacher can ask them to rewatch the marriage blessing scenes in all three adaptations. In films shot in West Germany, the marriage of the princess and the beggar (King Thrusbeard) is blessed by a priest. In the GDR film version, the king himself (the princess’s father) performs the rite of blessing. Note, that in the original version of the fairy tale a priest is invited to carry out this procedure and marry the couple: “...der Pfarrer ward geholt, und sie mußte sich gleich mit dem Spielmann trauen lassen” (...the priest was called, and she had to be married with the minstrel immediately) (Zum..., 1985: 11).

Students conclude that in a socialist country the society was atheistic, thus the laws of this society, which denied the church, can be seen even in the fairy tale genre. In addition to non-verbal means, we also find an important verbal means – a song performed by King Thrusbeard, who is dressed as a minstrel, in order to earn money for an apple (this song is not present in the original Grimms’ fairy tale).

<p>Wer überreich wird ohne Sinn Und gibt dem Hochmut dann sich hin, Weil er so reich, der wird oft unerträglich! Zu reich und auch zu arm betören täglich Bei vielen Menschen den Verstand!</p>	<p>Who gets extra rich without any reason And then succumbs to arrogance, Because he is too rich, Is often so unbearable. Lots of people have their mind bewitched</p>
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Weil großer Reichtum Zucht verschlingt Und Armut um Besinnung bringt, Wird beides rechtens schlecht genannt.	By being too poor and also too rich! Great wealth devours your manners, And poverty is making you insane, That is why both are rightly called evil.
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The princess understands that the lyrics are directly related to her. She refuses to have an apple, although she insistently demanded it before the king's performance. The song also has a generalizing meaning. Reflections on wealth and poverty have an enlightening function, typical for every fairy tale. In the Grimms' fairy tale, the idea of reeducating the rich princess by placing her into poor conditions is present as well, but there is no condemnation of wealth and poverty as such in the text of the fairy tale. The fairy tale only criticizes the stubborn, flighty nature of the capricious princess. Criticism of wealth and disapproval of poverty (although sympathy for the poor is certainly present) is characteristic of the film version shot in the GDR. In a veiled form (in the lyrics of the song), the film creators expressed their attitude towards the topic of the fairy tale (condemnation of wealth as a key factor for the heroine's arrogance and disapproval of poverty as unacceptable life conditions). Thus, the authors of the screen version showed their belonging to the ideology of the socialist state.

In the GDR film, the special personality traits of the princess are also evident at household level: she does not need the help of assistants and servants and does everything herself, she does not like wigs, expensive and pretentious clothes, she prefers natural hair and simple, but tastefully made dresses. Interestingly, A. Fedorov notes "the strong informational impact of media texts, if I may put it that way, is utilitarian and practical: how to succeed in love, to prevent danger, to be able to stand up for oneself in a critical situation, to dress in a fashionable way, to make good acquaintance, etc." (Fedorov, 2009: 67). The fashion preferences of the princess, songs and dances are different in every screen adaptation, which allows students to express their own preferences in depicting royal (fairy tale) life in palaces at balls and feasts.

Another task would be to name the best screen version of the fairy tale and explain the answer. Aside from students' own arguments, it is suggested to use YouTube comments on films as arguments. In addition to evaluative judgments, the stylistic coloring of these emotional statements made in informal style by native German speakers is very interesting.

The 1965 film version (GDR) is considered to be the best in comparison with other adaptations, even in the YouTube comments to the 1971 West German film:

*Helmur kmmr9*

Ich bin zwar schon alt, aber ich schaue mir immer wieder gerne Märchen an. Aber das mit Manfred Krug fand ich besser obwohl es auch nur Bühnenaufnahme war. (Although I'm old, I still enjoy watching fairy tales. But I consider the fairy tale with Manfred Krug (the performer of the leading role from the GDR fairy tale film – noted by V.M., A. Sh.) more successful, though it is rather theatrical).

Another opinion that coincides with the previous one was also found in the comments to the film made in West Germany in 1971:

*Horst Bronk*

Man ist ja übel dübel...das DEFA Märchen hat da wiederum Klasse ... (Well, that is a bad thing to say... the DEFA fairy tale showed a lot of style again).

In advanced groups, it is possible to discuss the director's goals in the process of filming fairy tales and the introduction of modern problems into the fairy tale plot. It is also recommended to choose some relevant comments as an example:

*TigerbabieIna*

Ein verwöhntes Töchterchen welches alle Menschen nach dem Äußeren bzw. Geld be- und verurteilt. Sie wäre selbst nicht im Stande zu überleben. Das wird ihr aufgezeigt. Ohne Geld von Papi ist das Leben leider sehr hart (A spoiled child who judges all people by their appearance and money. She would not be able to survive on her own. This is shown to her. Without daddy's money life is unfortunately very hard).

*Focus Wisdom*

Ein grausames Märchen. Es steht als Symbol für die Zähmung und Unterdrückung der weiblichen Urkraft...(A cruel fairy tale. It stands as a symbol for the taming and suppression of the female primordial force...).

The comments provide a lot of material for analyzing the modern German emotional language. From the perspective of fairy tale modernization, the 2008 version is particularly interesting, showing the battle of wits between the princess and the king. Thus, the problems of women's emancipation in modern German society are raised even in the genre of a classic fairy tale.

## 5. Conclusion

The analysis of these three media texts allowed us to study such a traditional literary genre as fairy tale using a new perspective. The main traits and functions of a fairy tale, its stylistic and genre aspects were studied as a foundation, as a basis for more complex texts – film texts. In this new format, text becomes polycode with its visual component and sound effects expanding the possibilities of its perception.

Due to the large volume of the film text, partial modification, expansion of the original form of the fairy tale is inevitable (increasing number of storylines and characters, author's monologues, new songs, dances, games etc.). Besides, some scenes from the original may be absent, so comparing the original text of the fairy tale with its screen versions develops the attention of students and expands their vocabulary needed for comments.

Each screen version has preserved the basis of the Grimms' fairy tale. The media-educational approach makes it possible to distinguish folklore tradition and novelty in each adaptation. To do so, it is important to know the original, without which the comparative analysis is impossible. The linguistic elements typical for a classical fairy tale and added to it in the film can be identified by ear. The visual part, thanks to non-verbal means, allows us to highlight the new meanings that are important for the qualities of the characters and for the ideological content of the fairy tale. The analysis of kinesic means allows to interpret the close-ups of the characters, to identify important features in the silent sequences, etc.

We recommend students to write down new songs, absent in the original fairy tale, (development of listening) and study them carefully, as they often express the author's viewpoint allegorically. And the direct speech of the characters is a "treasure trove" of examples for learning a language in its dynamics. The timeless relevance of the old text in its new implementation gives a truly endless opportunity to work on the language with language students. The combination of fairytale discourse and contemporary YouTube comments significantly expands the linguistic competence of students.

Summing up, it is necessary to underline that the media-educational approach during foreign language classes brings the educational process to a new level. It helps students to "feel" the language, to understand its subtleties, to think in it, not to use learned stereotyped constructions, but to include modern, typical German formulations in their speech. The comparison of different fairy tale screen versions helps to observe language development, to identify cultural codes of a particular time period in a country's history and to improve the foreign language speaking skills of students, undergraduates and postgraduates.

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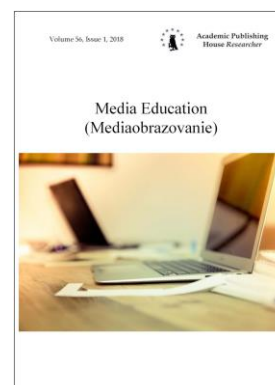
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## Television Advertising in the Multiscreen and Multitasking Age: Does it Work for Millennials?

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### Abstract

Advertisers are challenged to respond to changing behaviour of consumers who become more technologically literate and develop patterns to avoid commercials. Millennials, especially, multi-task, use multiple screens to consume content and use technologies to search for information. In this research focus groups were conducted with 241 respondents, to study changes in information searches regarding future purchases. Masters' students were selected as participants for the research and their response to being exposed to television advertising was studied and their information search process was charted. Consequences of the changing behaviour for advertisers include the need to consider search visibility for general and campaign-related keywords as a cornerstone of their communication campaigns. This research contributes to theory by enhancing the existing perception of integrated marketing communication (IMC) with the central role of search visibility in connecting various communication channels. By reflecting on the charted process of active information research, advertisers can make their TV campaigns work for millennial consumers who use online search and various devices in the process following the TV spot consumption.

**Keywords:** integrated marketing communication (IMC), search engine marketing, search visibility, television (TV) advertising.

### 1. Introduction

With the abundance of quickly and easily accessible information resources, the information search behaviour of consumers regarding their future purchase changes dramatically. Consumers spend more time online, which is reflected in the way they use search engines, social media, review sites, and other resources as part of their purchasing decision-making process. The consumption patterns of advertising have also developed over the past decade. Consumers have become resistant to most of the commonly used forms of both offline and online advertising. As W. Wilkie (Wilkie, 2005) suggests, the reason lies in the overload of conflicting advice regarding alternatives to select. Consumers tend to ignore advertisements, switch channels while watching television, use advertising-free television and use ad-blockers to block online advertisements. Fewer people watch regular television, as many of them are switching to online streaming services. Consumers also tend to divide their attention between multiple devices and screens. While watching a movie, they are active on social media or browse websites. This attention shift towards the second screen

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(e.g. mobile phone, laptop) during the advertisement breaks impacts the efficiency of the communicated message.

The situation described above prompts many questions: What is the implication of this changing consumer behaviour for television advertisers? How does it affect the efficacy of their campaigns and what should be done to increase it? Can anything be done at all or does this mean that classical television advertising is dying slowly? These and other questions will be addressed in this article by providing insights into the consumption patterns of television advertising and the response of millennials to television advertisements. This will be done by examining the process of consumer response to television advertising and identifying the factors that significantly contribute to ensuring that the advertised product or brand is considered and that the advertising hopefully leads towards the desired purchasing decision.

## 2. Materials and methods

*Research gap.* Literature on consumer behaviour, specifically focusing on the purchasing decision-making process and consumption of media by young people (millennials) confirms that millennials are reducing their consumption of traditional media, they avoid commercials due to the overload of information and they often multitask while watching television. The availability and use of mobile devices and other screens while watching television enable them to search for products or brands featured in the advertisements. The implications for businesses' approach to marketing are already intensely discussed by practitioners (as confirmed by the cited web studies and reports), with academic research falling behind. Previous empirical research aimed to analyse the connection between television advertising and online search by looking at the search spikes. There is a need and opportunity to compare/contrast/extend?? these findings with the opinions and perceptions of digital natives to understand their behaviour and the motives and triggers for their actions. Thus, the aim of the research was: to understand television advertising consumption patterns of millennial consumers, outline the triggers, process and resources used within the follow-up information research process and to explain the implications for both practitioners and theory concepts.

*Research methods.* This research offers insights and improved understanding of consumer behaviour and response to television advertising. Millennials, the digital natives who represent a significant group of consumers with increasing purchasing power in future, are especially targeted. The method of conducting focus groups was chosen to understand how millennials consume and respond to television advertisements.

Masters' students in their first and second year of study at the University of Economics in Bratislava, Slovakia were selected as participants for the focus group session. The sample selection was purposive and included millennials that are soon to complete their higher education. More than 95 % of the students were born between 1993 and 1998. The focus groups took place at two locations, namely the educational centre in Vrt, Slovakia and the Faculty of Commerce, located on the Bratislava campus. Five blocks of focus group sessions were organised, with a total number of 241 participants: 1) 23–25 February 2018, 55 participants; 2) 22–24 March 2018, 58 participants; 3) 24–26 April 2019, 54 participants; 4) 27 April 2019, 24 participants; 5) 28–30 April 2019, 50 participants.

Four to eight focus groups were organised within each block. Each focus group consisted of five to ten participants. The duration of each session was between 60 and 90 minutes. Participants were instructed by the facilitator regarding the process of the focus group. They were encouraged to speak openly and share their true individual opinions. These opinions would later be discussed and further developed within the moderated discussion, without any judgment by other participants or the facilitator. Individual responses and opinions were shared within the group, with other participants had the opportunity to respond. In the first part, participants were asked to think of a recent purchase and elaborate on the steps preceding the purchase. The discussion covered topics such as information resources used, offline versus online search, reference groups, the role of word of mouth, etc. It continued with topics such as multitasking, parallel and sequential use of multiple screens, online search and its process, as well as questions about the cross-session and cross-device search.

The second part of the session examined responses to television advertisement as part of the purchasing decision-making process. Participants were asked to consider their relationship towards advertising, specifically, television advertising and recall a recent situation where a television advertisement captured their attention. They were given time to think through the

sequence of actions that followed in response to the advertisement. The steps taken, their logical sequence, and timing were captured and then discussed within the group. Participants were able to reflect on their process, add missing parts if another participant's answer triggered the recollection of events. The focus was on the behaviour of participants, including the intensity (time, costs involved), thoroughness of information research, media and resources used, parties involved, offline and online points of sale visited etc.

The information was captured, coded, organised into logical groups and further analysed by the researchers. Following the data collection and processing, the research results and the implications for theory and practice were formulated.

### 3. Discussion

#### *The information research process and sources of information*

With almost unlimited interaction options in the pre-purchase, purchase, and post purchase phases, customer journeys become increasingly challenging to understand and influence (Van Bruggen et al., 2010). The pre-purchase phase, including information research, is perceived as the first step of the omnichannel customer journey (Barwitz, Maas, 2018). Searching for information is considered an important sub-process of decision making; in fact, it is one of the key research areas in the field of consumer behaviour (Utkarsh et al., 2019). In some sources, it is referred to as pre-decisional information search (Gigerenzer, 2003; Lindow, Betsch, 2019).

In relation to future purchases, information research represents a crucial step in the decision-making process. Consumers can undertake numerous activities before they make their final purchase decision, seeking content from different retailers and asking for social validation of their decision from their social networks both online and offline (Hall et al., 2017). Decision options (product alternatives) are characterised by multiple information dimensions such as price, location, features, reviews, delivery time, etc. To be able to weigh the alternatives and decide for a brand/product, values for these dimensions need to be gathered. A large amount of information, from a range of different offline online sources, is available to consumers. Brands and retailers need to understand the customer decision journey and their behaviours across all the devices and channels that are used (Hall et al., 2017).

Online information research saves time and often substitutes for time spent talking to people or visiting physical premises (Ratchford et al., 2007). Search engines, along with high street shops, shops where a similar item was purchased, shopping websites or reference groups (partner, friends, family, colleagues) were identified as places where shoppers often look for purchasing ideas and inspiration (Hall et al., 2017). Search engines are used by consumers to locate and access various online sources of information, with daily search volumes increasing to 3.5 billion per day (Internet Live Stats, 2019). Researchers are looking at the response of users to paid search results, organic search results and their choices, trying to understand the whole information research process and decision within it (Agarwal et al., 2015; Kritzinger, Weideman, 2013; Kritzinger, Weideman, 2017; Park, Agarwal, 2018; Smith, 2016; Yang et al., 2018).

The term cross-session search is used to refer to search endeavours longer than one session (Kotov et al., 2011; Wang et al., 2013). Cross-device search refers to consumers using multiple devices in the information research process (Han et al., 2015; Wu et al., 2018). Trial and error behaviours that lead to accomplishment of the research task, or the intent shift directing the consumer towards an unexpected and unintended territory, are important for understanding the search patterns and behaviours (Chen et al., 2018). On top of functioning as a gate allowing access to information available on third-party websites, search engines can also provide information from their own database. Semantic web search engines such Google Knowledge Graph or Bing Satori are used to display instant answers to commonly asked questions, saving the consumer the need to leave the search to get the answer (Uyar, Aliyu, 2015). In connection with this, voice search that is increasingly used by users, changes the way search queries are entered and results presented (Guy, 2018). Search behaviour can be linked to purchases through the correlation between internet searches and product purchases (Jun, Park, 2016).

Consumers will pursue the information research differently. Their behaviour depends on their age, location, individual characteristics, preferences, previous experience, etc. Despite the individual character of this process, consumers can be categorised into certain groups. These consumer archetypes affect the purchasing decision-making process related outcomes such as number of cycles, duration, number of evaluated alternatives, and number of criteria considered

(Karimi et al., 2018). The commonly used criteria to form groups are social class or geographic location (Sessa et al., 2007), web experience characteristics (Frambach et al., 2003), motivational drives and personality traits (Morrison et al., 2013), subjective knowledge, and the style of decision-making (Brucks, 1985; Karimi et al., 2015). Utkarsh, S. Sangwan and P. Agarwal (Utkarsh et al., 2019) also studied subjective knowledge and its influence on information search behaviour. The level of stimulation and motivation represents another factor affecting the intensity of information search efforts (Utkarsh, 2017). On top of above-mentioned consumer categories, date of birth is often used to refer to consumers born after or between certain years. Millennials, people born between 1980 and 2000 (the 'from' years vary from late 1970s to early 1980s in the literature), are also referred to as "generation M", multi-taskers (Woempner, 2007) or iGeneration (Keengwe et al., 2014). Generation Y (people born after 1980) and generation Z (people born after 1990) represent subsegments of millennials. As M. Moore (Moor, 2012) suggests, differences can be spotted between Generation Y and Generation Z, with Generation Z being more individualistic, tech-savvy, always connected, are brand aware and more communicative than Generation Y. Millennials have lived during the era of rapid technological changes and a highly interconnected global world (Keengwe et al., 2014). They live in the moment and obtain information instantly, at their fingers, 24-7 (Rainer, Rainer, 2011). This generation is highly digitally literate and naturally uses technologies to perform daily tasks.

#### *Response to television advertisements*

In 2012, annual spending on television advertising was estimated at over \$ 200 billion globally, more than twice the size of the entire market for online advertising (Lewis, Reiley, 2013). Since then, digital media, such as web, e-mail, and mobile have continued to increase their share on marketing budgets at the expense of traditional media. The research study by eMarketer anticipates that in 2019, the advertising spending on digital media will outrank traditional media on the U.S. market, with the growth of digital media to continue in the following years (Ha, 2019). Nielsen (Nielsen, 2015) describes the situation as "screen wars", i.e. the battle for "eye space" in the TV-everywhere world. One of their findings is that 65 % of respondents prefer to watch video programming live, at its regularly scheduled time. The report also states that "watching TV in a linear fashion is changing for man, as we are now in more control of what we watch, when we watch and where we watch" (Nielsen, 2015). Despite these tendencies, television advertising continues to represent an enormous market and television is widely included in the communication mix of (especially) bigger brands. In Slovakia, for example, TV advertising spending has increased between 2016 and 2019 and is expected to reach €162 million in 2019 (Kienast, 2019).

To effectively reach their target audience during the decision-making process, advertisers need to understand the expectations of consumers regarding communications by brands. Consumers expect more real-time communications, instant responses, more open, and less formal interactions between them and brands (Tuten, Solomon, 2014). The more consumers connect to multiple devices, the more their level of consumption of traditional media is reduced (Kemp, 2016). Therefore, it is crucial to understand the behaviour of people consuming the television content, not to waste the opportunities and marketing budgets for television advertising. Millennial consumers are known to have a high propensity to use multiple online devices as digital natives connected in the retail environment (Kirk et al., 2015). The frequent multitasking of consumers, especially while viewing television (Du et al., 2017) facilitated the existence of deep connections between the online and offline media worlds. The study of Google (2012) investigated how consumer use multiple devices to search for information and accomplish tasks. While they consume media, their attention is often shared between multiple devices, referred to as parallel media consumption or parallel use of screens (Google, 2012). The implications for the consumption of television advertising are apparent: consumers often use mobile phones, laptops or tablets while watching television (Lewis, Reiley, 2013).

A positive correlation between the intensity of searching for certain topics measured by search volumes and television advertising has been observed. In an early study, which evaluated data suggesting that simultaneous use of TVs and PCs, D. Zigmond and H. Stipp (Zigmond, Stipp, 2010) revealed an important effect of television advertising, namely taking an immediate step to obtain more product information. In the study of M. Joo, K.C. Wilbur, B. Cowgill and Y. Zhu (Joo et al., 2014), a significant effect of television advertisements for financial services on brand searches and a smaller effect on category searches was confirmed. The research of R.A. Lewis and

D.H. Reiley (Lewis, Reiley, 2013) also revealed positive impact of advertising for a range of consumer products on online search. With the use of high-frequency search data that is readily accessible for all major advertised brands, they proved the existence of causal impact of TV advertising on consumer searches for the advertised brands. R.Y. Du, L. Xu, and K.C. Wilbur (Du et al., 2017) looked deeper into this relationship and confirmed that search spikes vary with television ad content: they are larger after brand focused advertisements than after price-focused ads, and after less-informative ads than after TV ads. They also found out that television advertisements generate post-ad searches for competitor brands. J. Liaukonyte, T. Teixeira, and K.C. Wilbur (Liaukonyte et al., 2015) looked at the response of online shopping to television advertising. They investigated how those effects depend on the characteristics of the advertisement, such as its content and media placement.

#### *Integrated marketing communication*

The extensive deployment and application of digital technologies resulted in the explosion of data regarding customers' buying behaviour (Candelo, 2019). Thanks to analytical tools driven by machine learning, marketers can now, also extract meaningful information from large data sets, leading to more precise analysis and understanding of consumer (Miklosik et al., 2019). One of the challenges marketers face is measuring the impact of television advertising. Refinement of the measurements can be achieved through TV attribution, assisting in accurately reporting on the impact TV ads have on their audience's behaviour online. This is done through incremental, minute-by-minute measurements and machine-learning driven analysis of search activity mapped to television advertisements (Tantot, 2017). Because of the proven impact of TV spots on the search volumes of relevant keywords, companies are realising that search visibility for these terms should be ensured to reflect the changing consumer behaviour. The report of Forrester Research (2017) claims that, because of this relationship, search is a key amplifier of other marketing channels. Companies are advised to prioritise search to maximise their marketing return on investment (Forrester Research, 2017). A. Miklosik (Miklosik, 2014) argues that search visibility represents the core of modern communication campaigns. He uses the term 'search-centric marketing' to refer to marketing that reflects the role of search visibility in achieving the efficacy of communication campaigns and the flow of the communication message through all the channels. Pay per click campaigns can be used to quickly appear at the top of search results to support TV advertising and its efficacy (Howard, 2017). Search engine optimisation represents another tool for achieving search visibility, focusing on understanding search engine algorithms in order to improve organic search rankings (Miklosik et al., 2019).

Enhanced understanding of the consumer decision journey requires integrated marketing communication (IMC) programs reflecting the way in which traditional and new media (e.g., search, display, mobile, TV, and social media) interact to affect consumer decision making (Batra, Keller, 2016). However, most researchers regard IMC as a concept where the brand identity is preserved through all the channels used in the communication mix (Laurie, Mortimer, 2019). Thus, IMC can be defined as an approach to brand communications where different channels and tools work together to create a seamless experience for the customer and present them with a similar tone and style that reinforces the brand's core message (Csikosova et al., 2014). O. Duralia (Duralia, 2018) emphasises the need to recognise the variety of channels their perception by consumers and also to utilise their efficient combination and integration. X. Dong and H. Li (Dong, Li, 2018) argue that it is necessary to understand the optimal media sequence for different types of products to achieve the desired effect of persuasion. L. Porcu, S. del Barrio-García, J.M. Alcántara-Pilar and E. Crespo-Almendros (Porcu et al., 2019) analysed the influence of integrated marketing and IMC on sales and financial results, indicating that they lead to greater brand advantage and desired customer-related outcomes. The work of O.O.E. Mihaela (Mihaela, 2015) also stresses the consistency of the message transmitted through a mix of communication tools such as advertising, sales promotion, direct marketing, public relations, online communication, etc; however, it also elaborates on its impact on consumer buying behaviour.

#### **4. Results**

Responses and discussions with participants confirmed that millennial consumers regard mobile devices and technology as an integral part of their purchasing decision making. A significant part of the purchasing process takes place online. It typically consists of more than one step and includes online search through a search engine.

Most of the participants, when initially asked to recall a recent purchasing situation, would select one that resulted in an online purchase. The process of information search included mostly electronic channels. The details of the process varied from case to case, although they had a few characteristics in common: 1) Consumers would start their purchasing journey on a website of a brand they are already familiar with and access it either directly or through a search engine; 2) They would consider multiple options before choosing a product that best matches their requirements; 3) To find more options, fulltext search was the most commonly used tool to navigate the internet; 4) Online reviews were read to determine whether the product is of a certain quality and should be considered; 5) Depending on the product, participants frequently visit a physical point of sale to touch and feel the product; 6) In a majority of cases, the product was finally purchased online, despite the visit to the bricks and mortar store; 7) To select the retailer to purchase from, prices were compared online, mostly by searching in Google and accessing specialised price comparison sites; 8) Reviews of the particular retailer were also considered before finalising the purchase.

The discussion regarding the consumption and perception of television advertising revealed that many consumers do not watch classical television anymore. Those participants prefer using streaming services to access video content they desire when choosing items. Four respondents (1.66 %) said they avoid watching video content in the form of movies or series. However, they would consume other ad-hoc, usually shorter, video content online, usually on social media. Respondents who watch traditional television responded that they intentionally avoid advertisements. If they do not watch an advertisement-free television program, they either switch channels, leave the room, or switch the focus to another activity, usually a second device (screen), a conversation with their partner etc. If possible, they also like to record TV programs and watch them later by using the feature of fast-forwarding through the advertisements.

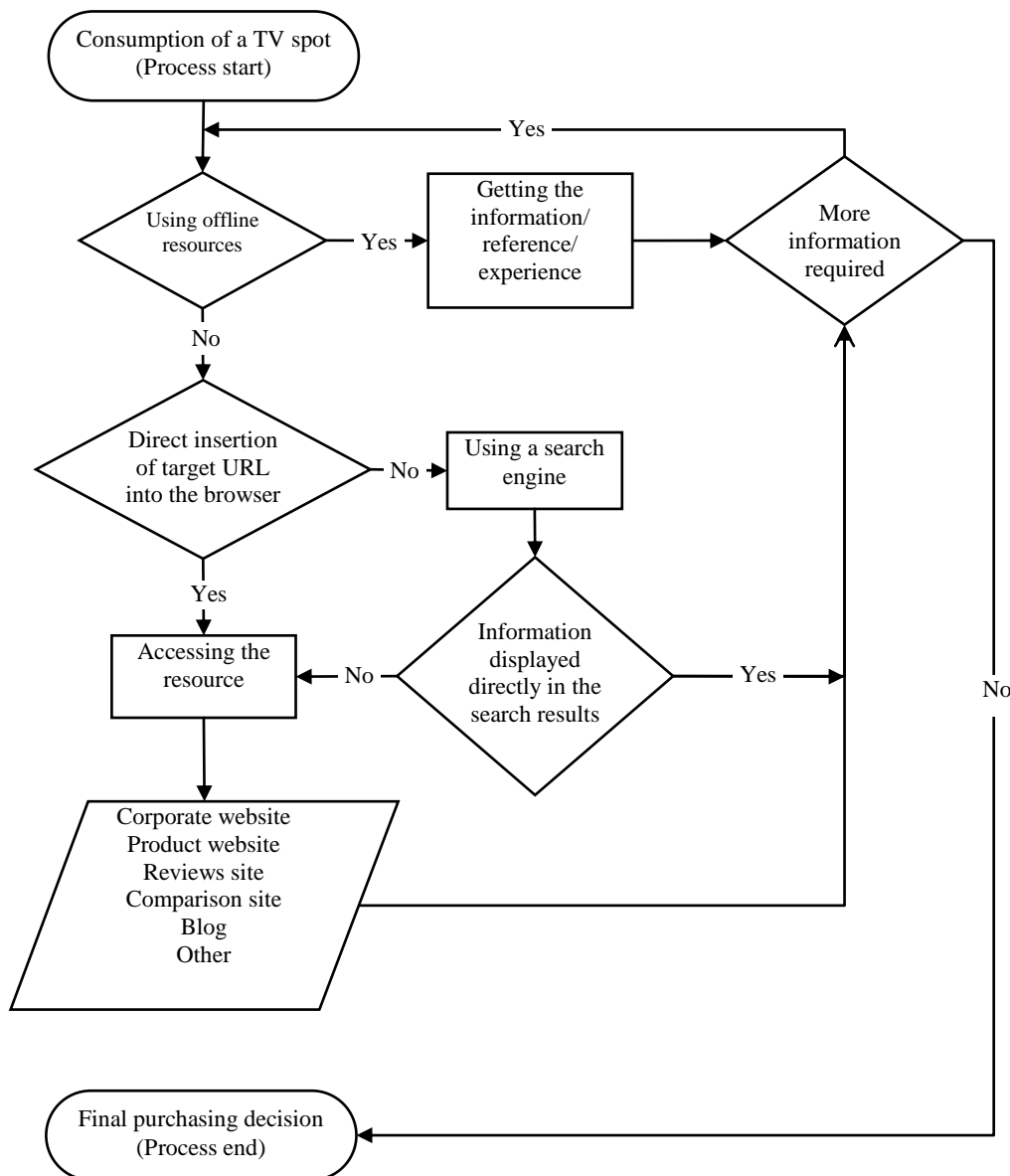
It took the focus group participants some time and effort to recall a television advertisement they have recently seen that stimulated them to actively search for information. In some cases, respondents could only recall an advertisement that did not result in any consecutive action. In the end, focus group facilitators were able to discuss this topic with 227 out of 241 participants (94.19%). The discussion was then directed towards the identification of the steps taken by participants after seeing the advertisement. In some cases, this process resulted in a product purchase (this could be physical goods, subscription, service such as a student bank account etc.), while in others, it was stopped before this final stage. In 215 out of 227 cases (94.71 %), consumers used online search to locate a website that contained the desired information. This could be the website of the advertisers (corporate website), product landing page, price and feature comparison site, review site, blog site etc. The research did not specifically focus on the type of search engine used, but based on the answers it was mostly Google, quite often mentioned as a synonym for the term search engine. Phrases like 'I googled ...' or 'By entering the keyword into google...' were used to refer to a search engine. In the majority of cases (195 out of 215 or 90.70 %), searching for a term related to the TV spot was the first step of the process. Also, online search was not a one-off action that would return expected results after the first try. Consumers were searching repetitively, by adjusting the keywords to improve the results until they were satisfied with them. They used many different combinations and sequences of keywords which would often include specific words used in the TV spot. They would use multiple search sessions, with other steps in-between. The process can also last several hours or even days.

Two different types of information searches that follow television advertising were identified: 1) A search that ended before the actual purchase (189 out of 227 cases – 83.26 %); 2) A process that was completely finalised by purchasing a product (38 out of 227 cases – 16.74 %). The main factors identified as decisive for the final decision regarding the purchase were: a) Whether the need was intense enough to proceed with the purchase; 2) Product value/cost; 3) Results/information found. In the first scenario, the information research was usually much shorter. The research was either abandoned at a very early stage after finding that the product does not meet the requirements, it is not interesting at all, is too pricey etc. It was also not uncommon for the lack of drive and other inputs to cause ceasing of the search process. In a few cases, however, it was also noted that the reason for not continuing was that the product or brand could not be found online when searching for related keywords.

The cases that resulted in the purchase of a product usually included a more thorough research. On top of using online sources, offline resources were sometimes used. This was,

however, usually the case for more expensive products. Mobile phones or smart watches can be mentioned as examples. In these cases, respondents would also consult with their peers (often) or family members (rare) for advice and experiences either with the brand, operating system or the specific product. Another finding was particularly interesting: in more than half of these cases (22 out of 38 – 57.89 %), the product purchased was different from the one advertised. A different brand or manufacturer was selected.

The underlying process of responding to television advertising differed from one case to another. However, based on the discussions, a general process chart could be constructed reflecting the steps, decisions and triggers that most frequently occur within the information search process that was initiated as a direct response to a television advertisement. The process is visualised in Fig. 1.



**Fig. 1.** Process of active information research as a response to television advertising

Consumers are becoming more technically literate, with younger consumers being digital natives. This brings changes to their purchasing decision-making process. Young people use multiple screens to access information, they multitask, their information research is predominantly online, and they use search engines to access the information they look for.

For advertisers engaged in traditional television advertising it is therefore necessary to be aware of the current trends in television consumption, response to advertisements, and consumer behaviour to reflect this shift in their communication strategies. Multiple trajectories are used by consumers to navigate to the final decision. To retain the prospective customers once their



attention has been captured by an advertisement, it is necessary to ensure that the brand and product are present and sufficiently visible in the variety of consumer touch points.

Literature and the focus group sessions confirmed that, for a brand to be further considered, it is of paramount importance to be visible in search engines. Searching online is the preferred way of locating and accessing new information resources. Most of the consumers would use search even to locate a website that they know they want to access. The implications are already being widely discussed and partially implemented by practitioners who realised that search visibility is the cornerstone of an integrated communication (and marketing) strategy. The research results presented in this paper further confirm previous findings and extend them by providing more insights into the information research phase that follows the consumption of television advertising.

It is crucial for television advertisers to include search engine marketing strategies into their communication campaigns. Advertised brands and products need to be visible for a large scale of keywords, both general ones and those directly related to messages contained in the television spot. Some companies already use the bridge connecting the offline and online world by advising the consumer to 'search for ...' in response to the advertisement. However, advertisers need to be aware that the variety of keywords entered by prospective customers can be much broader than they initially expect. Thus, keywords that closely relate to the advertised message need to be included in the strategy to ensure that the landing page of the advertiser is displayed at the top of search results. The combination of pay per click and search engine optimisation is the best way to ensure required search visibility.

Adopting this approach and putting search visibility first in any type of communication campaign can positively affect its efficiency. As a result, the chance that the consumer does not purchase the product from the advertiser and select a competitor brand, will be minimised. By not being visible and present in search results when consumers actively search for a brand and more information on products advertised, companies are 'actively steering' these users towards their competitors. There is another implication of the awareness of these processes and underlying consumer behaviour: Apart from optimising their own campaigns, advertisers and their agencies can actively target keywords used in communication campaigns (including television) of their competitors. By optimising the search visibility for these, within ethical guidelines, they can create suggestions and inputs in search results offered to active searchers who will eventually stumble upon them. This can redirect the attention of the searching users away from the competitor's product towards a brand they would not previously consider buying.

This approach can be incorporated to extend the meaning and understanding of the already frequently used concept of IMC. The existing understanding was mostly (as indicated in the literature review) building on the coherence of the communication message across multiple channels to ensure that an integrated, unified message is pushed through all the different communication channels and consumer touch points with the brand. However, because of the documented importance and role of search visibility in this process, it can be argued that search and search visibility represent the cornerstone of IMC. Decisions of the users depend on the search results they see while collecting information from online resources. Search visibility thus stands in the middle of the information research process (Fig. 1). Through ensuring sufficient search visibility with the brand and product occupying top positions in search results for a whole variety of campaign-related keywords, brands ensure that they remain visible and considered through the whole purchasing decision-making process. Search results and search visibility thus also connect the offline and online components or channels of the communication campaign, making them work together and synchronised towards a common goal. With this approach, television advertising can still be effective as the initial trigger of the purchasing process.

## **5. Conclusion**

Opportunities exist for future research in connection to the presented results. Firstly, the identified issues can be further confirmed and expanded by performing a quantitative research study with a standardised set of questions addressed to millennial consumers. This can provide more insights on the information search process following the consumption of television advertisements. The questions could, for example, include details of the cross-session and cross-device search, depth of search results they consider while searching for the factors affecting the commitment and intensity of information search. Secondly, understanding other consumer groups is also vital to building up the whole concept of integrated marketing communication. Other segments of

consumers (e.g. different age or typology) can be questioned to provide insights regarding their preferences and consumption of television advertising and the follow-up actions. Thirdly, more respondents from other countries can be included in the research, using the same or extended methodology, to enable a comparison between various nations or geographical markets. Lastly, a follow-up empirical study could show how advertisers embrace this new situation. This study could investigate whether their communication campaigns are already encompassing the required search visibility and to what extent their campaigns, including television advertising, can be described as fully integrated.

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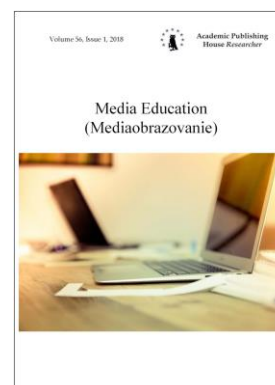
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## Media Educational Approach to Climate Change News Agenda in Russia

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### Abstract

The impact of climate change is genuine felt on earth. The so-called 2019 Word in the Collins English Dictionary was the expression "climate strike". The environmental crisis and the evolution of climate in recent years have clearly indicated the need to change our education in the context of Sustainable Development (ESD) – a key factor in finding alternative ways to build a new society based on the principles of justice, citizen participation and openness to cultural diversity. Report on the United Nations Environment Program (UNEP) 2019, global temperatures are estimated to rise 1.1 degrees Celsius on average. The mass media play an essential role in this context of educating process of the people by conveying information about climate change to the public, acting as a tool for advocacy, education towards climate change. Besides, the media, in all its forms, ensures that citizens are well informed. The press can catalyze to provide a platform for public debate and discussion as well. This study focuses on how the Media covers information about climate change to the public at large. Based on the theoretical assumptions of this study, the research examines media coverage of climate change through 2018/2019; how climate change is being presented, understood and framed by the media. The authors classifies 145 news content units into seven topics presented to the audience: the impact of global warming; global warming scientifically; the threat of global warming; the action to fight against global warming; Russia way of fighting global warming; the history of global warming; and US rejection to participate in climate change programs. By using content analysis methods to analyze all articles on climate change. Overall, this subject is news coverage of climate change issues taken from Google news as a website and news aggregator application developed by Google to get the news that highlights the impacts and threats of climate change.

**Keywords:** environmental education, climate misinformation, media influence, global media education process, media coverage.

### 1. Introduction

Climate change has become a scary ghost in the world, hence people has to know what is going on and how to react to climate change news. This information directly or indirectly tells onto human activities because of changing the composition of the global atmosphere and which are in addition to natural climate variability observed over comparable periods (UNFCCC, 1992). A global behavior survey conducted by the Pew Research Center of 27,612 respondents in 26 countries from May to August 2018 showed that climate change was considered the most daunting issue. Half of the respondent countries (13 countries) put this issue at the top of the list, defeating concerns in

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the Islamic state groups in Iraq and Syria (NIIS) and cyber-attacks. In other words, climate change has become a problem that is quickly becoming a real reality (Nugraheni, 2019). We consider the goal of media education in the field of climate change is to develop students' ability to perceive, analyze and set up a qualitatively new agenda on global warming issues.

Education and public awareness play an important role in building community capacity to mitigate and adapt to climate change, enabling people to make informed decisions. Education helps students understand the causes and consequences of climate change, prepares them for life in the face of the effects of climate change. A disaster followed the phenomenon mass media reported. Increased temperature of the earth creates heatwaves in a number of areas, which claimed lives. The Guardian writes that in France, for example, at least 1,500 people died in August 2019 because of being unable to stand the heatwave reaching 45 degrees Celsius (The Guardian, 2019). This attack was apparently not the first. A heatwave in France also occurred in 2003 and claimed ten times more fatalities than in 2019 (Purwanitari, 2019).

Some of the effects of climate change due to increasing temperatures include, a heatwave that struck several regions in Japan 2018, in France in August 2019, floods in Venice Italy, drought in Indonesia, where farmers of Demak and Grombonga could not yet plant their fields because of no rains, fires in Australia (BBC, 2020). are evidence of the fact that we are facing global climate change. The 41-degree Celsius heatwave that hit Kumagaya, not far from Tokyo, in July 2018, killed 40 people, and 3,544 people were taken to hospital. The Basilica of St Marco and its square and some old buildings hundreds of years past were flooded to 187 centimeters. This is the highest surface flooding since the record flooding in Venice, where the water level reached 194 centimeters in 1966 (Messwati, 2019).

Besides disasters, climate change also has the potential to cause a food crisis. The threat of the food crisis was strengthened by the World Meteorological Organization Report (WMO), which states that in 2017, the number of malnourished people had reached 821 million people, partly due to drought due to strong El Nino in 2015-2016 (Arif, 2019). The impact of global warming is also felt in Russia. 1.25 times faster than the planet as a whole: among a list of 30 measures, the government calculates the risks of Russian products becoming uncompetitive and failing to meet new climate-related standards, as well as prepare new educational materials to teach climate change in schools. It happens that Russia is one of the most vulnerable countries to climate change, with vast Arctic regions and infrastructure built over permafrost. Recent floods and wildfires have been among the planet's worst climate-related disasters.

RGRU writes in the Ural region that the highest temperature rise in the last 100-120 years was 1.3 degrees. Moscow formally adopted the Paris climate accord in September 2019, after the winters in the Urals become warmer and snowier, and criticized the US withdrawal from the pact. The natural disaster caused fauna, such as polar bears, to change their habitats while migrating birds arrived early - the number of ticks carrying encephalitis bites increases in the Urals. In contrast, polar bear populations declined by around 40 percent over the past decade. In addition to the Urals, there were forest fires in the Siberian region (Dubicheva, 2019).

## 2. Materials and methods

Theoretical research base includes works of domestic and foreign scientists in the field of media education (Bazalgette, 1992; Bennett, Senior, 2017; Buren, 2009; Cavanagh, 2020; Considine, 1999; Egorov, 1986; Fedorov, 2014; Fedorov, Levitskaya, 2015; Gere, 2006; Gibson et al., 2018; Levitskaya, 2018; Livingstone, Haddon, 2009; Mangan et al, 2013; Muzykant, 2017; 2019; Park, 2017; Reid, Norris, 2016; Sharikov, 2012; Silverblatt, 2001; Thompson, 2014, etc.). Social media created new opportunities for interaction and collaboration in the issue of global warming, allowing students to engage in content creation and communication using social media and Web 2.0 tools (Gikas, Grant, 2013). Development of such kind of skills and abilities to work in different media formats, educating new generation to life under new circumstances where new media products will be demanded is a vital question of today (Fedorov, Levitskaya, 2015).

This research uses Russian Google news to explore articles from Russian online media. This study classifies any news in keywords in Russian. The content analysis method helps to explain and explore the findings. Berelson (Berelson, 1952) defines content analysis as a search technique for the objective, systematic, and quantitative descriptions of the real contents of a communication. In general, the content analysis only concerns real or surface communication because only this

content can be studied "objectively." They objected in the sense that a researcher must describe exactly how he had done the research, which allowed other researchers to use it.

Systematic efforts mean that a researcher must not only select the content of that part of the hypothesis but must all be relevant. Finally, this technique is a quantitative requirement that distinguishes it from merely reading something and recording someone's impression. However, some researchers use a form of qualitative content analysis as an attempt to examine the more profound meaning found in messages. Such research, however, carries no risk of revealing more about the researchers' mindset than about content.

There are five objectives of content analysis, namely (Eriyanto, 2011):

- a. Describe the characteristics of the message.
- b. Describe in detail the contents.
- c. See messages in a different audience.
- d. See messages from different communicators.
- e. Draw conclusions about the cause of a message.

Meanwhile, Holsti (Holsti, 1969) defines content analysis as a technique for making conclusions by identifying the characteristics of certain messages objectively and systematically. Krippendorff defines content analysis as a research technique in making conclusions from context data (Krippendorff, 2004). Based on the two definitions above, there are two functions of content analysis, namely: providing a systematic and testable description of the manifest and latent content of narrative discourse and producing valid conclusions about the narrative context based on descriptive content. Holsti put forward three main functions of content analysis, namely:

- a. Describe the characteristics of communication by asking questions: what, how, and to whom the message is delivered.
- b. Make conclusions, such as antecedents of communication, by asking questions about why the message was delivered, and;
- c. Make conclusions about the consequences of communication by proposing what the effect of the message is.

The search for Google news features starts with keywords in Russian, such as "Изменение климата", "Глобальное потепление," and "Парниковый эффект". All news article titles, news media names, publication dates, and news hyperlinks, issues, the key of Influencers are managed through Ms-Excel. There were 145 news and opinion articles from 1 December 2018 to 31 November 2019.

### 3. Discussion

In accordance with this approach, sustainability principles are integrated in the management of school premises and equipment, as well as in the management structures of educational institutions. UNESCO is developing technical manuals and teaching materials, in particular a six-day online course on "Climate change in the classroom: a UNESCO course on climate change education for sustainable development for high school teachers". The UNESCO Climate Change Education Information Center provides interested individuals with free access to hundreds of climate change education resources. There is no doubt that mass media play an essential role in this context by conveying information about climate change to the public. Environmental organizations, scientists, and climate change experts may know even more about various aspects of climate change, but these messages will not be conveyed effectively without using mass media (Chand, 2017). Most citizens will not make direct contact with scientists through long conversations, hence they will continue to rely on messages conveyed to them by various forms of mass media: television, newspapers, websites, magazines, radio (Hulme, 2009).

Raising awareness of the relationship between climate and health is fundamental to take protective measures against the health risks associated with climate. The mass media, may play primary and secondary functions in this case (Suryawati, 2011). The primary function of the mass consists of three, namely:

- Inform readers of essential and exciting events objectively about what happens in a community, country, and world;
- Comment on the news delivered and developed it into the news and then convey it to the public; and
- Providing information needs for people who need goods and services through advertisements in the media.



While the secondary function of mass media consists of:

- Campaigning social projects that are needed to help in certain conditions,
- Providing entertainment to the reader, through entertainment rubrics such as humor, short stories.

- Serve the reader as a friendly guide through the questions and answers provided,

- Become an agent and fight for rights, an inspiration, or ideas column (Suryawati, 2011).

Therefore, mass media has become an effective means of influencing the community to explain how science and politics have changed media coverage of the environment from time to time. On the contrary, media representation has also shaped scientific, political considerations, decisions, and ongoing activities. It is also an agent needed for change, proven by the mass media, to be an excellent tool for awareness and advocacy. In 2010, the Climate and Health Course was released in electronic format; other training resources were developed for professionals outside the health sector, highlighting gender issues in all four stages of the project cycle: definition, formulation and construction, implementation, monitoring and evaluation. Meeting these roles, however, is not an easy task given the multi-faceted nature of climate change and crosscutting issues that are further complicated by political and ethical elements (Boykoff, 2009).

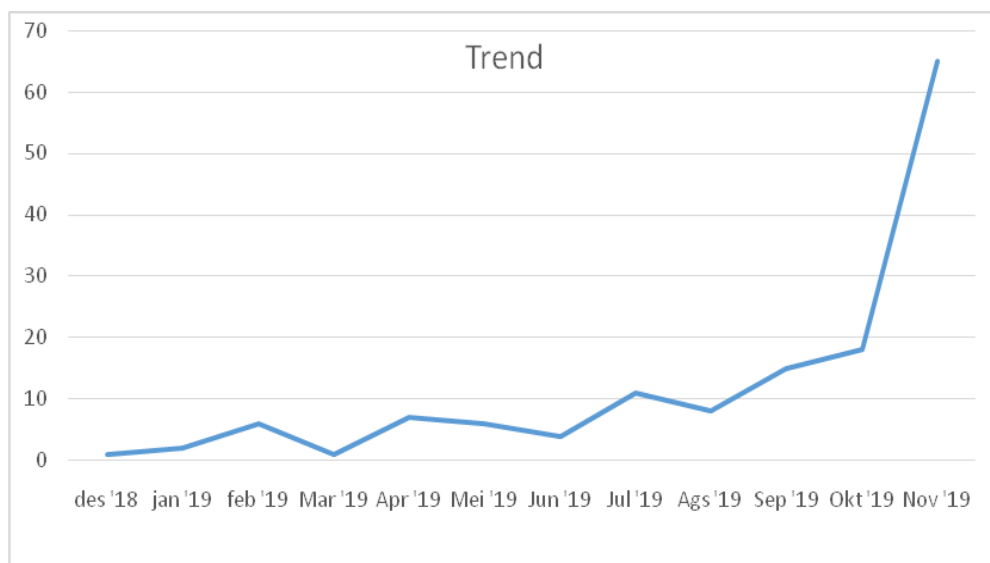
A fake-news problem is closely linked to hypothetical effects of climate change, making the public become polarized over fundamental questions such as human-caused global warming. In order to effectively counter online misinformation, we stand for providing comprehensive understanding of the techniques employed in climate misinformation, as well as inform evidence-based approaches to neutralizing misinforming content (Cook, 2019). Identifying and deconstructing these different types of arguments is necessary to design appropriate interventions that effectively neutralize the misinformation. The foreign media constantly quoted social media users who insulted Swedish climate campaigner Greta Thunberg mentioning that President Vladimir Putin patronized the teenager, suggesting someone should "explain" just how the adult world works. There is a lot of talk of mysterious forces "controlling" her (Rainsford, 2019).

Education programs on climate strike issues are of great value to fight misinformation and fake news as well. The vital question of today is climate change primarily caused by emissions deriving from human activity or this is some "processes in the universe". Should we express skepticism on numerous occasions about solar and wind energy, expressing alarm about the dangers of turbines to birds and worms, causing them to "come out of the ground" by vibrating? While there is evidence that large wind-power installations can pose a risk to birds, known research does not suggest they harm worms (The Guardian, 2020). Though this topic received a coverage in Russian media, the researchers want to see how Russian online media delivers and analyses in the whole the problem of climate change stating "Russia seems to be waking up, belatedly, to the threat" (Rainsford, 2019).

In this context, the experience of the WHO (World Health Organization) Regional Office for South-East Asia, which, in collaboration with global experts, has developed a technical course on climate change and health designed for healthcare professionals, is of interest. It covers the basics of climate change, its effects on health and the appropriate means and actions to reduce the health risks associated with climate change. This course consists of 19 modules, provided free of charge, and serves as a guide for the training of trainers, facilitated by a 4-day intensive course for professional workers with a university education or conversion to other formats, such as professional or university study programs.

The methodology used is through content analysis to see trends, the share of media, share of issues, the percentage of opinion leaders so that we can see how vital climate change issues are to the Russian mass media as gatekeepers of information delivery to the public. Gatekeeping theory is at the same standard on agenda setting and framing theory, which is similar in the theory in mass communication. This theory is based on the premise of filtering on information conveyed to the public by the media. Introduced by Kurt Lewin, a social psychologist in 1947, the gatekeeper theory is based on the flow of goods and ideas through society, with those in power, or with influence in controlling the flow as 'gatekeepers.' Mass media, as gatekeeping, has a role in conveying information on climate change (Chand, 2017). In this case Russia has published a plan to adapt its economy and population to climate change, aiming to mitigate damage but also "use the advantages" of warmer temperatures. The published on the government's website papers, outlines a plan of action and acknowledges changes to the climate are having a "prominent and increasing effect" on socioeconomic development, people's lives, health and industry.

The study found that the trends in reporting the topics "Climate Change," "Global Warming," and "Greenhouse Effect" with Russian keywords on Google News were very volatile. The topic of climate change last year, precisely in December 2018, was insignificant. Evidently, on this brought-in chart in December, there was only one report in the media Form.ru, one of the survey agencies in Russia that researched this topic.



**Fig. 1.** Trend of reporting on climate change in Russian online media

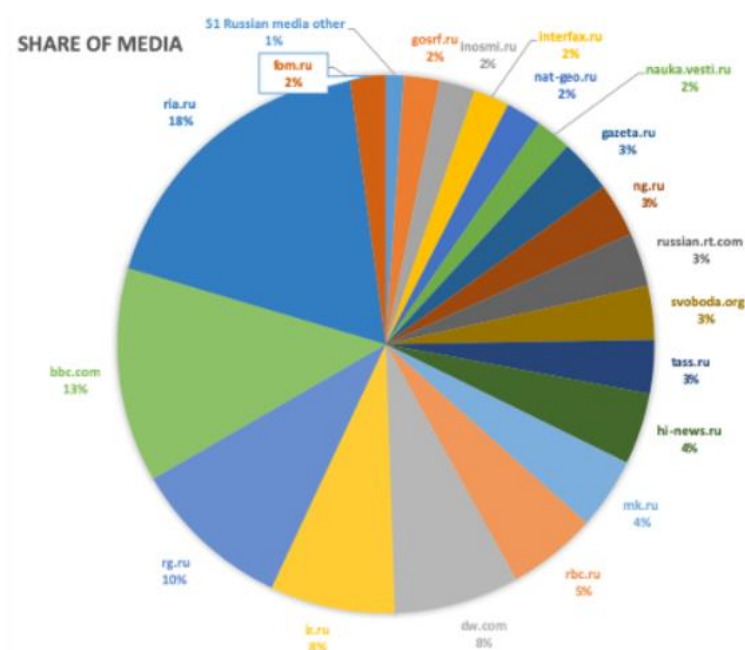
After that, according to the trend of news about the topic of climate change up and down from January 2019 to November 2019. In January 2019, two media outlets reported the topic. Then the topic of climate change was reported as next: six news in February 2019, 1 news in March 2019, 7 news in April 2019, 6 news in May 2019, 4 news in June 2019, 11 news in July 2019, 8 news in August 2019, 15 – in September 2019, 18 – in October 2019 and the peak was in November 2019 when 65 news appeared (Fig. 1).

Furthermore, this study also shows "Share of Media" on the topic of climate change in online media in Russia. The data below shows the quantity of media awareness on this issue in terms of the number of reports. In the first place the topic on climate change is the most reported by ria.ru 17 (12 %); bbc.com 12 (8 %); rg.ru 9 (6 %), iz.ru and dw.com 7 (5 %); rb.ru 5 (3 %); mk.ru and hi-news.ru 4 (3 %); gazeta.ru, ng.ru, russian.rt.com, svoboda.org and tass.ru 3 (2 %); nauka.vesti.ru, nat-geo.ru, interfax.ru, inosmi.ru, gosrf.ru and form.ru 2 (1 %); zavtra.ru, vedomosti.ru, vc.ru, utro.ru, tvzvezda.ru, tvk6.ru, tsargrad.tv, tomsk.ru, tekno blog.ru, svpressa.ru, sobaka.ru, snob.ru, ryb. ru, ru.euronews.com, rtvi.com, rossaprimavera.ru, rosbalt.ru, regnum.ru, radiosputnik.ria.ru, radiokp.ru, pnp.ru, oilcapital.ru, nplus1.ru, nkj.ru, news.rambler.ru, newizv.ru, neftegaz.ru, meduza.io, life.ru, kp.ru, kommersant.ru, komiinform.ru, kiz.ru, kazan.kp.ru, kavkazr.com, capital-rus.ru, islam-today.ru, hightech.fm, golos-ameriki.ru, flb.ru, firstandgoal.ru, ferra.ru, ecoserver.ru, echo.msk.ru, deita.ru, cheltv.ru, amic.ru, aif.ru, 35media.ru, 22century.ru in all 1 news 1 % (Fig. 2).

This study illustrates how the distribution of issues on climate change topics in Russian online media for one year. The authors classifies 145 news content into seven issues. First, the impact of global warming; second, global warming scientifically; third, the threat of global warming; fourth, the action to fight against global warming; fifth, Russia is fighting global warming; sixth, the history of global warming; and seven US rejects climate change.

The 17-page document published online by Russia's Ministry of Economic Development acknowledges a plan to adapt the country's economy and population to climate change, which have had "a prominent and increasing effect" on industry, socioeconomic development and the health and well-being of the population. The two-year scheme covers the first phase of the country's adaptation to climate change until 2022, with the aim to "lower the losses" of global warming. Climate change, the report says, will likely bring to Russia longer and more frequent droughts, extreme precipitation and flooding, increased risk of fire as well as the displacement of different species from their habitats, according to the plan. Expected positive effects of climate change include the reduction of energy consumption during warm periods, shrinking levels of ice, which

will foster increased access to navigational opportunities in the Arctic Ocean, and expanded agricultural areas (Cavanagh, 2020).



**Fig. 2.** Share of Media reporting on climate change in Russian online media

Media Education aspect of Climate Change news covering pointed out the plan, which lists a number of economic and social steps designed to minimize the vulnerability of the Russia's population, economy and natural resources to climate change. These measures also include considerations such as the government's calculation of the risk of Russian products becoming unable to compete if they fail to meet new climate-related standards, and preparing new educational materials to teach climate change in schools. According to classifications of climate, there are several quantitative indicators of adopted boundaries of climatic zones in Russian school atlases with Alisov's classification, which is based on the concept of air masses prevailing in a given territory. The boundaries of climatic zones are drawn according to formal signs like a combination of air mass properties. However, the air masses constantly migrate, and often in the middle latitudes passes tropical heat. So in fact, the border of the temperate climate is blurred and, Alisov's Atlas, according to which climatic zones are presented in textbooks, was already changed at the end of the 20th century. However, sub regions of the climatic zone were specified in the northern polar latitudes, but, apparently, these boundaries need a new refinement.

Noteworthy is the training manual released for use at health seminars organized by urban health officials on the effects of climate change on health. It is based on the book "Climate Change and Human Health: Risks and Responses" (McMichael et al., 2003). The transition of lectures from classrooms into the digital platform where mobile phones are the ideal (Buren, 2009) for transmitting global warming news will enhance the efforts for improving the quality of higher education digital literacy concerning the topic. Nowadays the cyberspace is a home place for contemporary digital generation, accustomed to convergence technologies as a way of integration into the Worldwide Web (Reid, Norris, 2016). The initiative to distribute new educational materials with the aim of teaching the consequences climate change in schools is already receiving all-round support of society and discussion as in Norway, where temperature records have been set. There is no snow at all in Oslo in 2020, while birds chirp, the sun shines.

Climatic changes are not worth the wait, they have already come. Therefore, for plants an abnormally warm and snowless winter can have serious consequences. Flowers begin to sprout, but they risk dying in the cold, the soil is also changing – today landslides have become more frequent instead of snowfalls. Students and Finnish school staff also have the opportunity to observe the school's own energy production in real time on displays installed in the halls of the school. Energy production is reflected both in traditional kilowatts and the equivalent in a more visual form – the number of heat showers. All this information on energy production by renewable sources of the school is included in the curriculum and is used in lessons in various academic subjects. Students

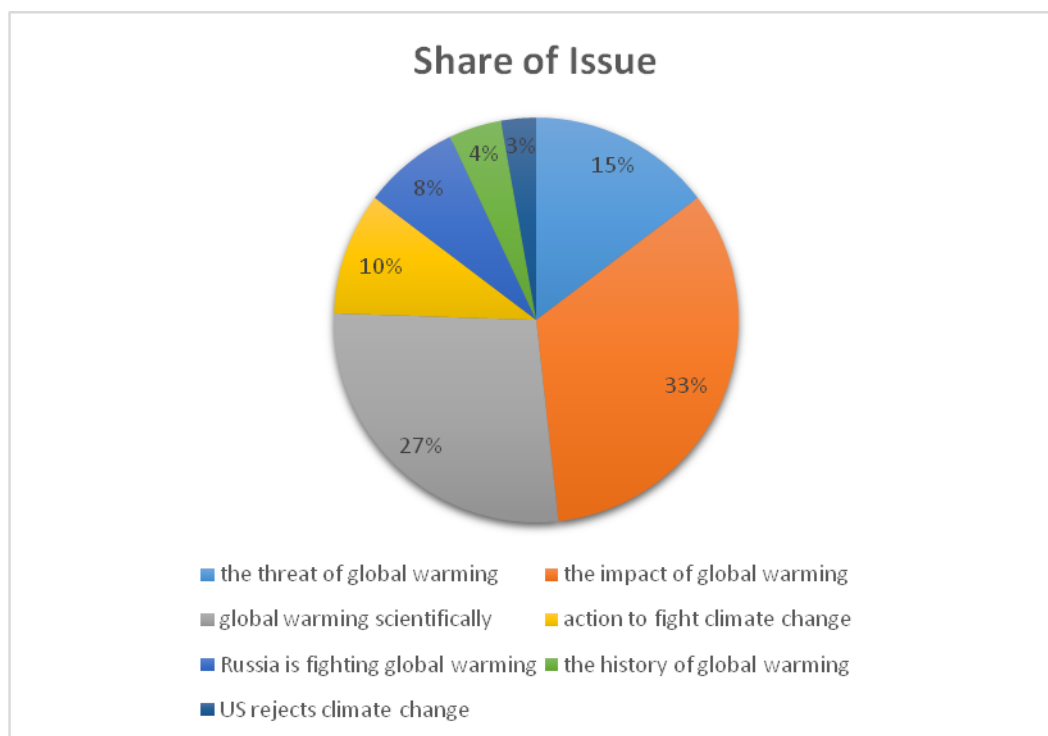
make calculations of the percentage of energy from various sources, in physics and chemistry classes (Cord, 2019).

In this way, the school was the main source of information about climate change, and teachers encourage students to become independent in acquiring knowledge, moreover, in some projects this is a prerequisite for their implementation. Forming the teaching competencies in this sensitive enough matter, it should be taken into consideration that a modern journalist works in conditions of rapidly developing technologies of searching, receiving, processing and transmitting information (Bennett, Senior, 2017). There are many fake sources on the Internet; students are told how to check their reliability. Hence, it requires strengthening and constant modernization of this component of education.

#### 4. Results

The research found out that the most significant share of the issue is about of the impact of global warming reported by 48 news (33 %). Interestingly the message content that this issue cites many interviews from researchers, academic journals, and the impact of global warming in various countries such as the rise in global average temperatures has already reached 1.5 – 3 degrees Celcius. The impact is that in some European countries, warming temperatures occur. In addition to rising temperatures, due to climate change, the world is also facing food security threats. As the BBC quoted, the article in the 2018 science journal written by a group of American researchers who said the warmer temperatures resulted in more active reproductive functions of insects and an increase in their appetite. As a result, agriculture is very threatened by this pest. Some food crop-producing areas that are at risk are threatened, among others, in Pakistan.

Furthermore, the second-highest share of the issue is the issue of global warming in a scientific manner reported by 39 news (27 %). The topic of global warming has quoted many scientists or studies published by scientific journals. RBC, for example, wrote news about the scientists of the University of Michigan and the University of Arizona who modeled the extreme global warming of the Early Eocene (a period of increasing carbon dioxide analogous to future climate).



**Fig. 3.** Share of Issue of climate change reporting in Russian online media

The next share of issues regarding the issue of the threat of global warming was reported as many as 21 news (15 %). NEWIZV, for example, reports about climatologists who predict the planet

Earth is on the verge of sixth mass extinction. Disasters of global warming can cause the destruction of most flora and fauna. Scientists from California Polytechnic University compared the current situation with a last one. He cited the Cretaceous –Paleogene extinction, which occurred at the border of the Cretaceous and Paleogene periods around 66 million years ago (Fig. 3).

The next covered topic is the action to fight against global warming, as many as 14 news reported (10 %). The BBC reports the increasing millennial role in campaigning for the environmental crisis due to global warming. One of the millennials that became viral even became Time Magazine's Person of the Year, Greta Thunberg. In September 2019, he spoke at the UN climate summit to seriously fight global warming, which is increasingly worrisome. The 16-year-old girl's resistance then spread throughout the world, various protest actions so that the country cares and is willing to act to reduce the impact of environmental damage and global warming, which is already critical.

The next share of the issue is that Russia is fighting global warming with 11 news (8 %). Capital-Rus writes that Russia has fulfilled plans to reduce greenhouse emissions. The Prime-Minister D. Medvedev signed the Paris Climate Agreement in April 2016, which binds 186 countries. Then Russia ratified it only three years later in September 2019. The Paris climate agreement was the first global climate agreement signed in December 2015. The news was widely covered by Russian media. This document sets out a comprehensive action plan aimed at controlling global warming. Unfortunately, large countries producing greenhouse gas emissions such as America, China, Japan have not been willing to go further to reduce global warming because of its impact on reducing the production of their factories.

The next share issue is the history of global warming, which was reported by six news (4 %). Snob wrote the history of the idea of the greenhouse effect starting with the work of O.B de Saussure (XVIII century), J.B. Fourier, John Tyndall, Svante Arrhenius when calculating how humanity could influence climate by releasing more carbon dioxide into the Earth's atmosphere or called the Callendar effect. This is a simple theory that was revealed by the physicists.

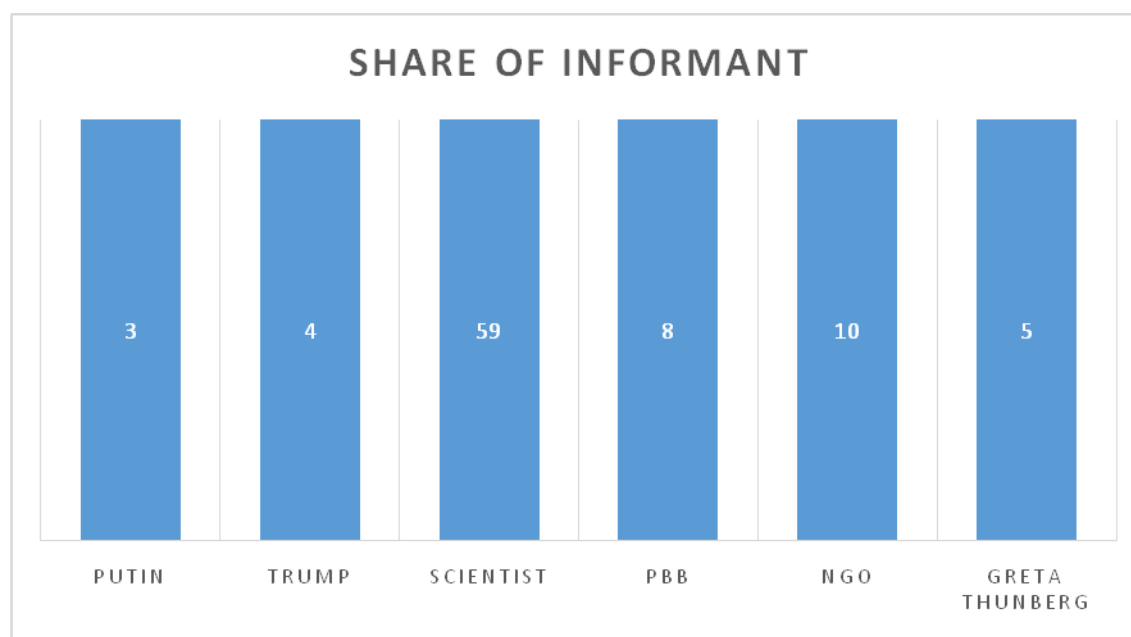
The last share issue is US rejects climate change, which was reported by fourth news (3 %). The US President Donald Trump in CBS interview in October 2018 said he did not believe in climate change "I don't think there's a hoax. I do think there's probably a difference. But I don't know that it's man-made... I don't wanna give trillions and trillions of dollars" (Cheung, 2020). In June 2018, Trump also announced his intention to withdraw the US from the Climate agreement in Paris. The White House reports that from 1901 to 2016, the average temperature in the world grew by 1.8 degrees Celsius. The cause comes from human activities and greenhouse gas emissions. In 2018, the Rhodium Group company recorded the amount of greenhouse gas emissions in the US.

This study also identifies the Share of Informants or sources quoted by the media to strengthen news coverage. The authors classified the six informants who were quoted the most in the media. First, Scientist; second, NGOs; third, the United Nations; fourth, Greta Thunberg; fifth, Donald Trump; sixth, Putin. The classification of each because it has a large role in online media news in Russia. The most widely cited by the media as a guest speaker were 59 scientists. The media, according to NGOs, as many as ten institutions, subsequently quoted it. Various institutions that often become resource persons include NGOs such as WWF Russia, Greenpeace Russia, and other institutions. After NGOs, the next source that was often quoted by the media was eight news agencies from the UN. Some speakers from the UN cited include the UN secretary-general, Antonio Guterres, UN climate change commission expert, WMO Secretary-General.

The next source frequently quoted by the media was millennial Greta Thunberg with five news. 16-year-old teenager who inspired war and demonstrations on climate change in the world. Greta Thunberg has a significant role in campaigning for climate change issues through his speech at the United Nations titled 'How dare you?' In September 2019, "You say you hear us and that you understand the urgency. However, no matter how sad and angry I am, I do not want to believe that. Because if you really understood the situation and still kept on failing to act, then you would be evil. And that I refuse to believe» (Transcript..., 2019).

The guest speaker after Greta Thunberg is American President Trump. They are quoted by four news media. Most of the excerpts from the news source with Trump for criticizing Trump because they are waiting for America's 'goodwill' to reduce the impact of global warming. Trump previously withdrew from the Paris agreement because he considered the issue of climate change to be a myth. He also said reducing the company's production would have an impact on reducing the

capital that the United States gained. As we all know, America is the country that produces the most significant carbon dioxide in the world. After Trump, the frequently cited speaker was Russian President Vladimir Putin. They are quoted by three news media. Much is related to the commitment of the Russian state to combat global warming after ratifying the Act of the Paris Agreement (Fig. 4).



**Fig. 4.** Share of Informant reporting on climate change in Russian online media

## 5. Conclusion

1. The classified 145 news content was formed up in 7 groups covering the impact of global warming, scientific aspect of global warming, the threat of global warming, the undertaken action against global warming, Russia position to stand against global warming, the history of global warming and US position. As we see, the study concluded that the Russian media did not have enough information about climate change. The big gap between the number of news articles in the first month and news in other months is far.

2. The information above shows that the issue of climate change is not new information to make the news. The opened discussion according to the research, lacks information which suggests dam building and shifting to drought-resistant crops, in addition to crisis-preparation measures like offering emergency vaccinations or evacuations in case of a disaster. Articles mostly adapted from other countries' news links, especially news about scientific global warming, the history of global warming. This study proves that the trend of climate change issues is increasing just ahead of the UNFCCC Climate Change Conference (COP-25) at Feria de Madrid, Spain, December 2-13, 2019 (Yani, 2019).

3. Yet global warming could turn out to be the most devastating consequence of human progress. Russian media are aiming at comprehensively fulfill an educational function for the society and ecological knowledge and education are becoming an essential and strategic issue that is the matter of primarily importance to Russia. Based on this research, online media in Russia as well as international media are still balanced reporting on the issue of climate change. Ria Novosti became the most widely reported media on this topic, followed by Ria Novosti, BBC, dominating the news on climate change, respectively 17 and 12 news. Next is dw.com also preached quite a lot while the others were Russian media. Other Russian media that mostly reports are RosiyskayaGazeta, Izvestiya, RBK Glavnoi, MKRU, Hi-News.ru, Tass.ru, and others.

4. A media influence as an important education tool is vividly shown by numbers of media coverage of the climate change problem: the so-called 2019 Word in the Collins English Dictionary was the expression "climate strike", as well as "rewilding" (means the return of a locality to a wild state of nature). In 2018 it became "single-use" ("disposable", often applied to plastic products), the frequency of use of which quadrupled over five years.

5. The lack of media in covering the issue of climate change due to the non-serious influence of world leaders to move to fight climate change that continues to affect the weather around the world, even though the IPCC says the average temperature of the world is currently experiencing an average increase of 1.1 – 1.5 degrees Celsius. In addition, if there is no awareness of the dangers of climate change, world temperatures will continue to rise to 2.9 – 3.4 degrees. Special study is required on President's Trump actions for eliminating federal regulations a priority. His administration, with help from Republicans in Congress, has often targeted environmental rules it sees as burdensome to the fossil fuel industry and other big businesses. A New York Times analysis (Popovich et al., 2019), based on research from Harvard Law School, Columbia Law School and other sources, counts more than 90 environmental rules and regulations rolled back under Mr. Trump.

6. Greta Thunberg played a significant role in campaigning for climate change issues through his speech at the United Nations titled 'How dare you?' In September 2019. After that, there was a significant increase in reporting on this issue because her speech inspired people all over the world as well. Environmental education, which also includes climate change, is today an important component of the curriculum of Scandinavian schools, where reinforces environmental education with a practical example, using renewable energy in its everyday life. It is recommended to take a closer look at the experience of conducting a discussion on this issue in this region: on the territory of Russia, climate warming occurs about 2.5 times more intensively than the average across the globe.

7. The issue of global warming should be a serious concern of the Russian media. United Nations launch, world temperatures warm around 2.9 – 3.4 degrees Celsius. The impact of changing extreme weather include heat waves, some countries in Europe, Japan, Indonesia have felt the year 2019. In addition, global warming caused food crises in various countries, such as Indonesia, Pakistan, and others. In Russia, too, a weather anomaly occurs that causes temperatures to rise and result in the melting of the ice in the Arctic, the impact of which threatens the fauna ecosystem in the North Pole, such as polar bears, but increases flea growth.

8. This study aimed at initiating discussion on the content of Russian climate change news coverage as a part of the global Media Education process. Therefore, this study recommends that further steps should provide much more details about the cycle of a hiccup (LCA) in online news media and other mass media such as newspapers, radio, especially news related to global warming to meet new climate-related standards, as well as prepare new educational materials to teach climate change in high schools and institutions.

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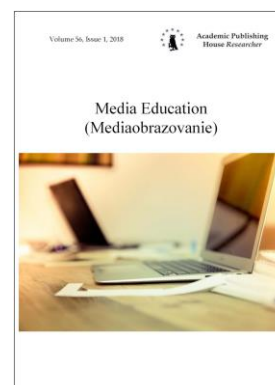
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## The Image of the Teacher of English in Soviet and Post-Soviet Films

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### Abstract

In the last decades when Russia has entered the process of globalization and internalization we have a wide range of possibilities to travel abroad, to communicate with representatives of other countries and cultures, to collaborate in professional spheres participating in joint projects and events and to gain information, knowledge, and skills wherever published or uploaded. In most cases to succeed in cross-cultural communication or knowledge acquisition, we need English that is considered to be a language of international communication or lingua franca, a language that bridges people. Films play a crucial role in the formation of images as they can raise or damage the prestige of particular professions and create or ruin stereotypes. In recent years there has been considerable interest in studying the image of a teacher in feature films, however, all the researchers have only focused on the teacher image in general. This study is the first to retrace the transformation of English teacher image shown in Soviet and post-Soviet (Russian) films. To achieve the aim the authors use literature review, theoretical analysis and synthesis, descriptive and comparative analyses and historiographical methods. The empirical research is based on the hermeneutical analysis of audiovisual media texts with a particular emphasis on the character analysis. The investigation reveals no significant differences in the transformation of the image between the English teacher and the teacher in general.

**Keywords:** image, teacher of English, film analysis, character analysis, English lessons.

### 1. Introduction

In the last decades when Russia has entered the process of globalization and internalization we have a wide range of possibilities to travel abroad, to communicate with representatives of other countries and cultures, to collaborate in professional spheres participating in joint projects and events and to gain information, knowledge, and skills wherever published or uploaded. In most cases to succeed in cross-cultural communication or knowledge acquisition, we need English that is considered to be a language of international communication or lingua franca, a language that bridges people.

The teacher is one of the main sources of knowledge. Nevertheless, the role of the English teacher is much more important. S/he acts as an intermediary between people of different nationalities providing students with the knowledge that will later facilitate communication. That is why it is very hard to overestimate his/her significance in society.

All of us have subjective experiences (inspiring or disappointing) in learning English. As we study a foreign language for some years at several stages of life (at school, at the university,

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at language courses or private lessons) we interact with various teachers of English. So we form a specific image of the teacher of English owing to personal impressions, other people's opinions, representations and stereotypes portrayed by media.

It is common knowledge that the media influence the formation of images of people shown there. Media are omnipresent in every sphere of life, either everyday routine, professional or scientific domains. Media are a source of information that is constantly available everywhere. They affect every person via their influence on society. In such a way media form public consciousness that involves implicit or explicit attitudes towards different phenomena and problems of the reality (Mitina, 2014: 72). Moreover, they are considered to be the means of shaping society as well as educating and actuating (Levitskaya, Seliverstova, 2019: 22).

As for media texts, they can be created by professionals or amateurs; they are aimed at achieving different goals; they use various agencies and send multifold messages to the audience. Finally, media texts form stereotypes that can influence society in general and individuals in particular. At the same time, we would suppose that these stereotypes are borrowed from real life and, being slightly or significantly transformed, they produce new stereotypes affecting the community.

The aim of this study is to retrace the transformation of English teacher image shown in Soviet and post-Soviet (Russian) films. The objectives are to specify the media image of a school teacher of English at a particular time, to define the transformation of this image throughout the last 50 years and to find out a stereotypical image or its traits persistent until now. The novelty of the research is the emphasis on the teacher of English by contrast to previous research that has studied the teaching profession in general.

## 2. Materials and methods

The research methods applied in the present study are literature review, theoretical analysis and synthesis, descriptive and comparative analyses as well as historiographical methods. The empirical research relies mainly on the hermeneutical analysis of audiovisual media texts with a particular emphasis on character analysis (Fedorov, 2017: 7). Considering outcomes of the previous researchers (Fedorov et al., 2018; 2019), we focus our attention on the character of the teacher of English omitting the key media education aspects (media agencies, media / media text categories, media technologies, media languages, media representations, and media audiences) as they are thoroughly analyzed in the papers mentioned above. Besides the appearance and temper, we also take into consideration the methods of teaching and equipment used by teachers, as well as teachers' relationships with other characters.

The research materials are Soviet and post-Soviet (Russian) feature films involving the topic of school shot during 1968 – 2016, exactly, 12 films.

## 3. Discussion

The term "image" has several definitions but we adhere to the one denoting "the representation of a person or an organization which has emotional, psychological and intellectual influence aimed at making a subject (person or organization) popular" (Mynbayeva, Yessenova, 2016: 111). The image is essential not only for those working in public, i.e. politicians, actors, broadcasters but for those dealing with other people, for example, teachers (Kashirskaya, Sagalaeva, 2014). So, as for pedagogical image, it is considered to be a symbolic and dynamically changing created in pupils', colleagues', and public conscience in the process of professional and information activity (Mynbayeva, Yessenova, 2016: 111). The image is built both directly and indirectly, that is during personal interaction or via media and other channels. Moreover, it can be constructed spontaneously or intentionally. The image results from planned or unplanned messages that come from an object, person, group or organization and it does affect the status, success, attitudes, and behaviours towards the person or organization (Ölçüm, Polat, 2016).

The notion "image of a teacher" implies representation of the system of his/her internal, external and procedural components reflected in the individual professional style, appearance, speech, gestures, facial expressions as well as in the aesthetic style (clothes, haircut, makeup, etc.) and his/her working environment (Tkacheva, 2011: 246). These components are classified into several aspects, i.e. a) external (clothes, haircut, makeup, accessories, perfume), b) kinetic (posture, gait, gestures, facial expressions, smiles, glances, etc.), c) verbal (culture of speech, literacy, register, handwriting), d) environmental (interior, design of the class, workplace) and e) productive

(outcomes of his/her work). The internal component is considered to be crucial as it mirrors the inner world of a person, his/her intellectual and spiritual development, life goals, interests and values, personal characteristics (Zhazykova, 2014: 59). Taken all together these aspects form an impression about a person as an individual and a professional. Although some other aspects can be added, for example, the tolerance that means the use of various methods of teaching and upbringing with respect to others (Shashaurov, 2015).

Each of us has his/her representation of a teacher formed by personal experience, professional standards, public opinion, stereotypes, etc. For example, meeting a teacher for the first time, pupils and students initially pay attention to his/her appearance and demeanour, then to the first lesson taught (professional, verbal skills), later on to the attitude towards pupils, further to the intelligence and expertise (Kashirskaya, Sagalaeva, 2014: 72). Modern schoolchildren in Kazakhstan evaluated teachers and their image according to four criteria: individual traits, communicative features, characteristics of professional activity, and appearance (Kalyzhny, 2010: 74). At the same time, we understand that these criteria should be harmonized: it is impossible to share what you do not possess – teaching a native language the teacher should constantly improve its culture, teaching physical education the teacher should be an example of a healthy way of life, teaching English the teacher should convey both language and culture of the country which language is studied (Zhazykova, 2014: 61). Thus, pupils expect teachers to conduct classes in a capturing manner, to know how to teach others to learn, to be just, wise and friendly, to know the subject in-depth, to look up-to-date, to be able to adequately assess pupil's knowledge, to love children, to be good-looking and sympathetic.

Simultaneously, similar research in Turkey reveals specific features of a teacher profession expressed by such adjectives as “tolerant, affectionate, sympathetic, jocund, communicative, helping to attain an outstanding character, responsibility and self-confidence, honest, reliable, fair” (Polat, Unisen, 2016: 2). Moreover, the study emphasizes that almost all respondents are demanding to the qualification of a teacher whose profession has a shade of sacredness and sometimes is equated to the prophets' profession in Turkey and China (Levitskaya, Seliverstova, 2019; Polat, Unisen, 2016). However, research carried out in the United States and some European countries show the opposite attitude when the teaching profession is losing its prestige, contemporary teachers are not respected by students and compared to social workers (Levitskaya, Seliverstova, 2019: 24).

Specifying existing models of a “good teacher” A. Levitskaya and L. Seliverstova have analyzed researches by H. Giesecke, O. Köller and his colleagues (Levitskaya, Seliverstova, 2019). They highlight that, on the one hand, in his/her work a “good teacher” combines scientific knowledge, didactic and methodological background, professional competence in the field taught, respect for every pupil and willingness to create strong working relationships, readiness to work in a team and find a compromise, aspiration for lifelong professional development, etc. On the other hand, some three aspects seem to be more meaningful: if the teacher is an expert in his subject, if s/he can easily explain the academic material, and if s/he has positive relationships with students. However, the researchers pinpoint that the idea of a “good teacher” can be interpreted differently by pupils, their parents, and administration.

Thus, considering the idea of a teacher and a “good teacher” we should bear in mind that this concept is treated in different ways in diverse countries by various social and age groups. For instance, the attitude towards the profession of a teacher diverges from country to country. Hence, in Germany about 46 % of teaching staff are women, in Great Britain this rate goes beyond 50 % and in Russia attains 90 % (Sokolova, 2014: 182). The reasons are varied: in some countries this profession is compared to the profession of a pilot because of its complexity, in others, it is equated to a service sphere. Image as a symbol is a manifestation of culture at a particular historical period. That is why in Russia we can follow the transformation of a teaching profession: prestigious and respected previously it became unattractive, underpaid and neglected by youth (Kashirskaya, Sagalaeva, 2014: 68). Although in the public conscience the idea of a teacher as the representative of values, social norms, culture, experience still persists. Anyhow, paying attention to the expertise, communicative skills, we should not forget that good clothes open all doors.

Research carried out in Ural Federal University (Russia) emphasizes a number of traits of an ideal teacher such as: a) professional, enthusiast, d) like-minded, c) friend, d) altruistic, e) humanist, f) optimist, and g) citizen (Ogonovskaya, 2015: 85). The ideal teacher aspires to achieve challenging goals, inspires his/her audience and develops his/her pupils, communicates

with his/her pupils as an equal, is ready to help them in difficult situations and to sacrifice his/her own free time in favour of pupils, chooses methods of teaching with respect to pupils' peculiarities and requirements, passionately loves his/her job, takes an active civil position, etc.

Researchers distinguish three types of the teacher image. Firstly, the one that exists in public conscience as clichés in media, literary characters, stereotypes. Secondly, representations of a particular teacher about his/her professional activity, professional behaviour, etc. Thirdly, these are pupils' representations about their teachers arising from their own observations and evaluations (Polyakov, Petriyeva, 2014: 7). Within the scope of the present research, we focus on the first type, namely, the image in the media.

Mass media transfer the information, expand and enrich the knowledge, describe situations and express opinions. Moreover, they can foster particular media content and trigger feelings of the audience (Polat, Unisen, 2016). For example, in the Soviet Union media were actively used to form the image of an ideal Soviet teacher in public conscience. It was done by means of describing his/her high cultural and educational level, communicative skills, speech culture, austerity, accuracy, discipline, etc. (Mitina, 2014: 73). So, people who do not interact with teachers are likely to borrow the image of a teacher from media acquiring a sense of pride or disappointment, trust or anxiety, respect or disdain, etc. Thus, this feeling can be inspiring or deteriorating for no reason.

The analysis of a corpus of films involving the topic of school and education carried out by Argentine researcher L. Gagliardi reveals three types of a teacher: a) an inspiring dedicated teacher, b) a reputable figure, c) an employee (Gagliardi, 2019). These types imply, respectively and in descending order, a person aspiring to overcome all hardships and inspiring his/her pupils to do the same, a person as a component of a system monitoring pupils and their following school rules, and a person within a school striving to get profit from the job. N. Shipulina distinguishes three main stages in the general image of a teacher in Soviet and post-Soviet feature films: a teacher as a fighter for ideology or an intellectual educating adults and homeless children; a teacher as a friend and a spiritual leader to his pupils; a teacher as a socially unsuccessful, unattractive and unrespected person (Shipulina, 2010).

In Russia there has been a scrupulous and detailed research of different film genres on school and university topic (Chelysheva, 2018; Gorbatkova, 2017; Machenin, 2016; Muryukina, 2017), films shot in various historical stages, for instance, thaw or stagnation period (Chelysheva, 2017; Chelysheva, Mikhaleva, 2018; Mitina, 2015a; Mitina, 2015b; Shipulina, 2010), as well as films produced in Russia or abroad (Chelysheva, 2019; Chelysheva, Mikhaleva, 2018; Levitskaya, Seliverstova, 2019). Cumulative papers summarizing previous research have been recently published (Fedorov et al., 2018; 2019). The first one (Fedorov et al., 2018) gives thorough description and analysis of a particular epoch in Russia (1919-1930, 1931-1955, 1956-1968, 1969-1985, 1986-1991, 1992-2017), scrutinizes feature films, documentaries, and animation films, examines socio-cultural, ideological, and religious aspects, studies world view, stereotypes, typology of characters, values, problems, setting, etc. It also interprets the structure of a media text, its narrative techniques.

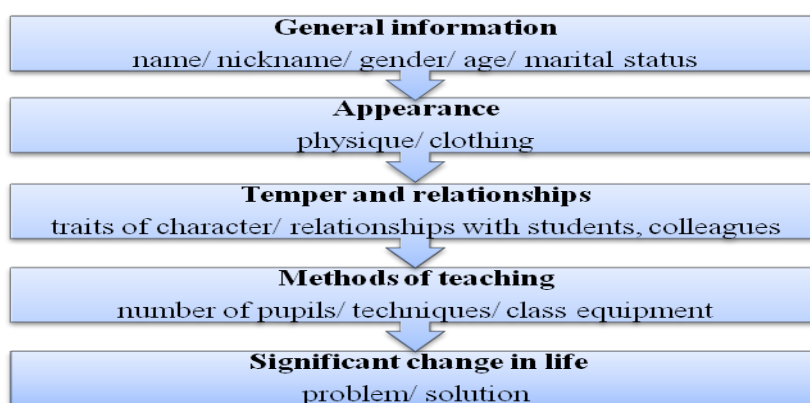
The second book (Fedorov et al., 2019), along with the first one, considers philosophical, anthropological and gender approaches to the subject of school and university portrayed in media texts, discusses Russian films in comparison with foreign ones and offers a structural model of media text content. The model contains: historical period in the media text; country, setting, household objects; techniques of depicting reality; positive characters, their values, ideas, clothes, vocabulary, facial expressions, gestures; negative characters, their values, ideas, clothes, constitution, vocabulary, facial expressions, gestures; significant change in the life of characters; emerged problem; search for problem solution; problem solution (Fedorov et al., 2019: 376).

The model is validated by some case studies when the researchers analyze Soviet, Russian and foreign films produced in different periods, namely, *The Law of Life* (Russia, 1940), *What a Wonderful Game* (Russia, 1995), *Physics or Chemistry* (Russia, 2011), *Sparta* (Russia, 2015), *Les Quatre cents coups* (France, 1959), *Picnic at Hanging Rock* (Australia, 1975), *Dead Poets Society* (USA, 1989), *Monsieur Lazhar* (Canada, 2011), and *Love, Simon* (USA, 2018) (Fedorov et al., 2019).

All the papers mentioned above offer a wide filmography of Soviet, Russian and foreign films and serials about school and university, scrutinize them ensuring holistic and accurate comprehension of epochs, people, characters, ideologies, world view, techniques used to forward scriptwriter or producer intention, etc. Given the outcomes and conclusions of previous researches,

we focus on a teacher of a certain discipline, namely, the teacher of English. We consider that such emphasis will help us understand the character, status, role, and image of the teacher meant to be a “linking bridge” with other nations and cultures. The interest to the teacher of English is explained by several facts. Firstly, nowadays in the situation of globalization and internalization English is one of the active ways of communication, so the teacher of English is a person in a rather great request. Secondly, although the above-mentioned studies have analyzed a huge number of films, they did not specify a particular subject teacher trying to follow the changes in his/her image throughout the time. Finally, being teachers of English we are keen to know how the teacher of English has been represented by media, how this image has transformed and what stereotypes it has included. Not to duplicate the research carried out by established researchers we concentrate only on the image of the teacher of English.

In our research, we rely on the structural model (Fedorov et al., 2019: 376) but with a few transformations keeping in mind components of the image (Tkacheva, 2011: 246; Zhazykova, 2014: 59), namely, external, kinetic, verbal, environmental and productive. Thus, the offered model of the character analysis is as follows (Fig.1):



**Fig. 1.** Model of the character analysis

Due to the fact that the teacher of English acts a supporting role in the majority of studied films, some of the components of the analysis are impossible to be revealed.

#### 4. Results

The research involves seven Soviet and five post-Soviet films where English teachers are presented. The films are organized in chronological order.

*Let's live till Monday / Dozhiviyom do ponedelnika* (film director: S. Rostotsky, 1968)

Natalia Sergeevna Gorelova is a young girl who comes to school just after graduating from a pedagogical institute. She is slender, attractive, dark-haired with a short fashionable haircut. Natalia wears mostly a short skirt with a dark sweater or a white blouse and a formal suit. Outdoors she puts on a fair overcoat, a scarf, and gloves. There is a briefcase in her hands. Natalia always looks elegant.

Natalia Sergeevna is an intelligent, enthusiastic, polite and reserved person, wishing to be quite close to her pupils. But their love and respect are not so easy to win. To do this, the teacher has to show her best human qualities. Natalia is in love with her former teacher of history and is always waiting for his approval of her actions and behaviour.

English lessons in the 9th grade are conducted in the class of 27 pupils. There is no special equipment in the room, except a blackboard and chalk. English words with transcription are written on the blackboard. One of the assignments at the lesson is to orally translate some words from Russian into English and in case of irregular verbs to pronounce all three forms. If a pupil does the task well, Natalia compliments him/her.

After one incident with a crow at the English lesson pupils start boycotting Natalia Sergeevna. Having no teaching experience, she cannot cope with the discipline in class and makes an attempt to become strict. She throws the crow out of the window, begins to speak in a commanding tone, and expels students from the class. Her phrases are short and offensive: “Silence! Take your places! Stop talking! Shut up! Go out!” Children do not accept such a change in

the teacher's behaviour and refuse to attend English lessons. However, Natalia sincerely apologizes and gains credibility again. "Forgive me, guys. I was wrong", she said to them. The students are delighted, they begin to apologize in response and their good relationships are restored.

*Translation from English/ Perevod s anglijskogo* (film director: I. Selezneva, 1972)

Violetta L'vovna is a slender woman in her fifties who has no family. Her hairdo is always impeccable; her clothes are elegant and smart. She prefers skirts that she supplements with a blouse with a bow. Outdoors she wears a hat and gloves, even if she goes to the nearest shop.

Violetta L'vovna is kind, sentimental, ailing, dreamy and exalted. She loves Chekhov very much. Violetta devotes all the time to her pupils. She calls them "My friends". The pupils respect, trust and take care of her. When she comes back after illness they ask her not to fall ill anymore.

The English lesson is given to the whole class of the 6th grade. There is special equipment in the room: a tape recorder and headphones at the desks. But the pupils do not use headphones, they listen only to the tape recorder. At the beginning of the lesson, the teacher asks a pupil to tell about his day. Violetta L'vovna corrects all the mistakes. While the pupil is talking, nobody in the class is listening to him, they are busy with their own activities. After he finishes the teacher summarizes that his pronunciation is rather poor and offers to listen to a proper English speech – Hamlet's monologue. But after listening they neither reproduce nor discuss it.

As the topic of the lesson is "A Letter to a Foreign Friend", Violetta L'vovna writes it on the blackboard and encourages pupils to write it in their copybooks. Suddenly it becomes evident that one of the pupils got a letter from America. The pupil translates this letter and reads the original. The teacher asks to glance over the letter and understands that the letter is not genuine. Violetta L'vovna decides to conceal the truth and the pupils start discussing their possible help to American children but they do it in Russian. The teacher tells about the war in Spain in 1936 to the class and they are eager to write a letter to the American addresser. Violetta counsels her pupils to pay attention to tenses and articles. In such a way she inspires her pupils to do a practically oriented task.

*Diary of a School Director/ Dnevnik direktora shkoly* (film director: B. Frumin, 1975)

Tatiana Georgievna, the teacher of English, is a young, slender woman with long wavy hair and a tender voice, wearing glasses. Her clothes are so fashionable that the headteacher advises her to wear more modest clothes at school, otherwise, pupils will look at her clothes rather than listen to her. There is no information about Tatiana Georgievna's family, private life, or friends. Her role is episodic and we see her only in the staffroom. But there are a few ideas that Tatiana shares with her colleagues. Firstly, the teacher discriminates between active and passive language acquisition: if a person reads and understands texts, it is passive knowledge of the language; if s/he can say "How do you do?", it is active. Secondly, she believes that being taught a foreign language free of charge is a real gift for a person and s/he should use every opportunity to do it. Finally, as Tatiana values her own time and knowledge, she refuses to give additional classes to lazy pupils, although she admits additional classes for dunces. In general, Tatiana Georgievna does not love children and is ready to deliver an English class but without any other supplementary work.

This film raises the problem of universal compulsory education. It is good for people to get education free of charge, but not every pupil wants to learn. In this case, teachers have to persuade pupils, ask them not to leave school and educate them in any possible ways. This leads to the loss of prestige of not only the teacher's profession but education in general.

*We haven't studied it / Eto my ne prokhodili* (film director: Ilia Frez, 1975)

Irina Nikiforovna is a young slender girl with long wavy hair who comes to school for teaching practice. She is wearing trendy clothes that she changes every day and ultrafashionable high heel shoes on the platform. Irina has a stylish bag from London. When she goes out she prefers noticeable clothes: ultramarine jacket, décolleté dress, fair overcoat, and a gauze scarf. Even cooking in the kitchen Irina wears a blouse and a gauze scarf.

The teacher-to-be is cheerful, easy to communicate, independent, she does not bother about household problems. She adores living in hotels and considers a good suitcase to be an ideal home for a modern person. Her hobbies are films, dances, and communication (mostly with men). She likes to be the focus of everyone's attention and often uses the English language in everyday speech. Irina is a generous person – when leaving the teaching practice she gives her bag as a present to the teacher of English. Her relationships with pupils are friendly and supportive.

During her studies at the institute, she visited London as a member of student delegation and had an opportunity to see all the places of interest with her own eyes. This fact makes a great impression on other teachers as trips abroad in the Soviet period were quite rare for ordinary people.

The classroom is specially equipped for English classes: on the wall, there is a stand with cuttings from the Moscow News newspaper, Great Britain's places of interest, a case with English books and a set of posters with grammar rules. On the blackboard, we can see the topic and the date of the lesson. The aim of all the lessons demonstrated in this film is to practise communication skills. The lesson is delivered to the whole class. The pupils are given tasks to make conversation between tourists from England, interpreters, and Russians. The topics of their dialogues are sightseeing and a visit to the famous Tretyakov Gallery in Moscow. These tasks arise pupils' interest, they listen to the presenters very attentively and take an active part in the dialogues. The teacher stimulates the curiosity of pupils by helping them with suitable words and correcting mistakes. The image of an English tourist depicted by pupils is characterized by a stereotype of a typical foreigner existing at that time. Pupils represent him as a very impressive and haughty man talking in a singsong voice.

The end of the film shows us a quite different teacher. Irina Nikiforovna says "I have come as an interpreter but I am leaving almost like a teacher". The school teacher confirms it by the words: "Right now I can state that Irina Nikiforovna is a brilliant teacher".

*When I become a giant / Kogda ya stanu velikanom* (film director: I. Tumanian, 1979)

Julietta Ashotovna differs from English teachers depicted in previous films. She is a short, slender, middle-aged woman wearing glasses. Her hair is red, wavy and of average length. Her makeup is minimal, only pale varnish on the nails and light blue shadows on the eyelids. She is wearing long loose colour clothing and high heels. She has a trendy bag with fringe. At home, she puts on a quilted dressing gown.

Julietta Ashotovna is positive but anxious and absent-minded. It is quite typical for her to forget her glasses or to get in a wrong trolleybus. However, these shortcomings are outweighed by her great love for pupils and passion for the job. She is always ready to support the pupils in all their needs. She is interested in literature, knows a lot of aphorisms, constantly quotes different poets and has a sense of humour. One of her favourite sayings is "The imagination is given to the person as compensation to that that he is not such as he would like to be. And a sense of humour is given to reconcile him to what he really is. Therefore, keep smiling!" That is why her pupils gave her the nickname "Smiling".

In the classroom there is no special equipment for English lessons, we can see only a map of Great Britain and a pack of grammar tables on the wall. At the lesson that is given to the whole 8th class pupils read aloud a dialogue between Romeo and Juliet. Their reading sounds boring and uninteresting, so one of the pupils offers Julietta Ashotovna to play this scene with him. To make the situation authentic he constructs a kind of a balcony out of desks and asks Julietta Ashotovna to climb to the top. After a brief hesitation, she bravely mounts the desks and delivers a speech. While she is reading the dialogue, the pupils get away, but she is not angry with them at all and says: "It is spring, what the hell do you need English for? English is canceled due to spring".

This film gives us some information about the private life of Julietta Ashotovna. She lives together with the niece. Her flat needs repairing, but she is short of money and cannot do it for a long period of time. The ex-husband of her sister is a drunkard, he often comes to Julietta Ashotovna and demands money and food. She is rather afraid of him and cannot fight him back. Flat's furniture helps create a stereotype of a teacher: a lot of books in bookcases, a piano, and many vases. It is explained by the fact that every holiday Julietta is presented a vase by her pupils.

*Monomakh Cap / Shapka Monomakha* (film director: I. Khamraev, 1982)

Tamara Mikhailovna is a young slender woman. Her long fair hair is usually in a ponytail. She is wearing an elegant colour three-piece suit. To be more serious she is wearing glasses sometimes. Tamara Mikhailovna is cheerful, smiling, positive and patient. At the beginning of the English lesson, she waits with patience when the class calms down. The lesson in the 8th grade takes place in a specially equipped room, actually, it is a language laboratory with TV and headphones on each desk. The teacher tries to speak English at the lesson. One of the pupils aspiring to learn English repeats phrases several times everywhere – in the street going home or doing postman work, at home. The supporting role of Tamara does not allow us to trace other components of the analysis.



*A Guest from the future/ Gostya iz budushchego* (film director: P. Arsenov, 1984)

Alla Sergeevna is a young tall slim woman. She looks smart and attractive. Her hair with a parting is smoothly brushed and fastened with a hairpin. She is wearing a long colour skirt and a jacket with a white blouse or a brown suit with a white blouse. Alla Sergeevna is kind, gentle and friendly. She is a competent and inspired teacher; her relationships with pupils are friendly.

In the classroom, there is no audio-visual equipment for learning English. Instead of it, we can see a lot of visual aids on the walls: a map of Great Britain, portraits of English writers, sights of Great Britain, a photo of the White House in the USA and some stands with information. There is also a motto printed in big letters: "Language is the dress of thought".

The lesson in the 6th grade when the whole class is present begins with the checking of homework and the teacher asks a pupil to go to the blackboard and tell about London. The pupil is not ready and starts making his time. He waits for other pupils to prompt him. Having failed to get the help he changes the topic and says that his dog is ill. Alla Sergeevna adopts the rules of the game and asks to tell everything about the dog but in English. In this situation, she shows herself as a flexible, clever and resourceful teacher.

*The Asthenic Syndrome/ Astenicheskiy sindrom* (film director: K. Muratova, 1989)

Nikolay Alekseevitch is a tall, thin, middle-aged teacher of English. He is wearing a white sweater with a long scarf and looks very untidy and ridiculous in his casual clothes. His family life is miserable and unhappy, his wife is always at work trying to earn money for living and his mother-in-law wants him to get more as his salary is very modest. Nikolay's dream is to write a novel but the mother-in-law does not approve it as it is not a profitable business. Nikolay Alekseevitch looks tired and exhausted physically and morally. Due to personal and professional troubles and stress he develops a disease and suffers from the asthenic syndrome. It means that he can fall asleep at any place at any time.

The pupils do not respect the teacher, they do not consider him as a tutor at all. At the English lesson, they do not communicate with the teacher, they are busy with their own activities: some of them are eating fish, others are reading books and watching erotic pictures. Nobody listens to the teacher. Actually, it is not strange as Nikolay Alekseevitch distances himself from his listeners and does not even try to do any efforts to attract pupils' attention. He is just wandering in the class and talking about narrow-mindedness. When one of the pupils says that he does not want to write anything down in his copybook, Nikolay had a fight trying to punish the boy. This fight is watched by other pupils with admiration. The relationships with the colleagues are also far from ideal. When Nikolay is late for classes, he quarrels with the director of studies. At the teacher meeting, he is so indifferent to the school problems that he falls asleep.

The English lesson is given to the whole class. The classroom is not equipped for a language lesson, there are only portraits of famous people on the walls. The teacher applies no techniques; he simply reads a text from a textbook. The text is devoted to the system of school education in Russia. Nikolay monotonous "Our school has achieved great success in its development" and asks pupils to repeat it. According to him the main aim of the study is to get ready for the exam where the pupils will be asked oral topics. So the only thing the pupils have to do is to slog away at the examination questions.

Nikolay Alekseevitch is unable to cope with all his problems and ends up in a hospital for the mentally ill. There he realizes that people inside the hospital are as crazy as outside it.

*School / Shkola* (film directors: V.G. Germanika, R. Malikov, N. Meshhaninova, 2010)

Elena Grigoryevna Krymova is a young, tall, slender woman of ordinary appearance. She has got green eyes, a big nose and dark long hair swept back in a ponytail. She wears little makeup and it seems she does not look after herself properly. Green, brown and grey colours prevail in her clothes: at school, she is wearing skirts with blouses or pullovers and average heel shoes; outside she is wearing a baggy coat, a scarf, gloves, and a beret.

Elena Grigoryevna is single and feels lonely. Probably because of this loneliness she likes to gossip about other teachers. She envies her pupils to the teacher of Physics and without hesitation rings her husband up to inform him about his wife's unfaithfulness. Miss Krymova likes neither teaching nor children; she is extremely tired of her job and naughty children and just wastes time there. To discipline the children she usually raises her voice.

In the classroom there is no special equipment for the lesson, on the walls, there are only some photos and a picture of Great Britain's flag. At the lesson of English, there is a group of about 15 pupils.

At school, Elena Grigoryevna falls in love with the teacher of History. This love inspires her, she becomes more positive and enthusiastic. Her attitude to life changes. She is in a good mood, greets colleagues in English in the morning and considers an ordinary day to be wonderful and sunny. When Elena learns about her pregnancy she feels fear and shares this feeling with her pupils explaining to them why their parents are so anxious about them and appeals for being more respectful and careful about their parents. So, we can see that besides some events at school the change in private life necessitates changes in worldview and attitude to people.

*After School / Posle Shkoly* (film directors: A. Boltenko, V. Presnyakov, E. Nikitin, O. Presnyakov, 2012)

Dzhalil Raphailovitch is a tall, thin, middle-aged man. He has got short gray hair with a bald spot, moustache and a beard. He is a man of fashion, his clothes are always trendy and sometimes he looks rather eccentric. At work he is wearing three-piece suits of different colours, his favourite accessories are bow ties and long scarfs. Dzhalil changes suits almost every day and for special occasions he has a Western look and an earring.

Dzhalil Raphailovitch is a man without scruples, he easily changes his opinion depending on the director's point of view. He is a weird person and does not love people, especially, everyone, as he says. One of the pupils remarks that Dzhalil Raphailovitch does not have a heart. The latter responds that it is exactly the reason why he has become a teacher.

At the lesson of English, we can see the whole class. There are flags of the United Kingdom and the United States in the classroom as well as maps, a portrait of Shakespeare and a number of sights of Britain and the USA. All pupils are in the headphones and the teacher reads Hamlet's monologue into the microphone. After that pupils read the same text one after another. We should note that the teacher's English pronunciation is quite awful. His speech is a combination of two languages: Russian and English. Dzhalil Raphailovitch says that teachers should be more advanced and smarter than pupils but at the same time, he asserts that new technologies cannot change teachers.

*Teachers / Uchitelya* (film director: V. Akopyan, 2014)

Alyona Dmitrievna is a young, tall, slender woman with a short fashionable haircut. Her clothes are always trendy and expensive. At school, she is wearing a bright pink trouser suit or a short leopard skirt and a low-necked blouse. Her outfit includes a short leather jacket, trendy skirts, and trousers. She changes shoes almost every day. She is fond of large earrings and uses makeup.

Alyona Dmitrievna is always haughty in her treatment of other female teachers; she believes that she is more beautiful and cleverer than others. She used to live in New York and could work there as an interpreter, but she got married and returned to Russia. Now she lives in a big house together with her husband and from time to time arranges parties of local beau monde with neighbours. Alyona Dmitrievna is married but is not happy because her husband regards her only as a beautiful thing. As for her, she needs feelings and emotions that is why she flirts and tempts other men.

*A Good Boy / Khoroshy Malchik* (film director: O. Karas, 2016)

Alisa Denisovna is a well-kept, slender woman in her thirties. Most of the time, her long straight hair is flowing wild and her smile is dazzling. She follows fashion and her clothes are always modern and trendy. At school, she is wearing tight-fitting blouses or turtleneck sweaters and short skirts or sundresses. At home, she prefers to wear jeans and shirts. Alisa Denisovna is kind, tolerant and attentive to her pupils.

On the door of the classroom, there is a doorplate "Foreign Language Study Room". In front of the room, there is a mobile whiteboard with colour markers and magnets. On the wall, we can see a map of Great Britain and a lot of grammar tables. The English class consists of about 20 pupils. The aim of the lesson is grammar tenses in English. The teacher writes a new tense on the whiteboard, explains it, gives examples of its use. While introducing the new material she asks pupils if it is clear to them and if not, explains once again.

After school at home, Alisa conducts additional classes for those who want to master English. Pupils' parents speak of her very well. At the same time at home, Alisa Denisovna is shown as a living person with her own feelings, drawbacks, and troubles. She is single but has relations with a married man as she loves him and patiently waits for him to divorce. Such long waiting makes her very unhappy and she lets herself discuss this problem with her pupil. She invites him to visit her house to take a disc with English lessons but forgets about it, so when he comes she looks really

surprised. Nevertheless, she allows him to enter, suggests drinking a glass of red wine together and asks his advice on her private life. In their conversation, she uses a lot of informal words, licks her fingers while eating, skips from one topic to another, mixes Russian and English phrases. In general, from the traditional point of view, she demonstrates completely wrong teacher's behaviour. The next day, however, Alisa Denisovna understands what happened and tells the pupil: "I am a teacher, you are a pupil. And all the rest is wrong, silly and dangerous".

## 5. Conclusion

The analysis of the films shot in Russia in the period from 1968 up to 2016 made it possible to follow the transformation of the English teacher image. During the Soviet epoch, this is a single, slender woman with a perfect hairdo or haircut. As for the age of the teacher of English she has recently graduated from the institute or a middle-aged experienced teacher. She follows the fashion, wears trendy suits and is always elegant. The typical English teacher is enthusiastic, kind, cheerful and friendly. We can say that she is intelligent, polite and tolerant. Usually, she loves children and devotes herself and her time to the pupils.

The English lessons are organized for the whole class. In some cases the classroom is well equipped for lessons of a foreign language – there are headphones, tape recorders, supplementary teaching material such as maps, photos, pictures, tables, etc. While in other situations the teacher has nothing but a blackboard and a few visual aids at her disposal. The usual activities at the lesson are reading, listening and checking homework. There are rare attempts to introduce communicative assignments at the lessons but they seem to be factitious.

The problems that the teacher faces are closely connected with the current situation in the country, for instance, the case with the letter from the USA. Anyhow, there are always situations connected with some moral issues or challenges. However, we cannot help but note the changes that have occurred with the image of the English teacher since the late 1980s after the perestroika started. Although this is still an elegant and fashionable person, we see that the teacher of English does have some moral shortcoming, namely, indifference to work and pupils, envy or disdain to colleagues, love affair with a pupil.

Thus, the research allows us to conclude that the image of the English teacher during the studied period retains positive external features, but his/her inner world changes losing traits close to ideal. This conclusion is in line with those about the general situation in the educational system (Fedorov et al., 2019; Shipulina, 2010), exactly, the low prestige of the teaching profession, decrease of the education level at schools, inconsistency between the content of education and requirements of the society, etc.

We believe that the findings of our research will serve as a base for further studies on the image of a particular discipline teacher portrayed by media. Our research suggests that the filmmakers should address the needs of society and start creating a different image of the modern teacher, the English teacher in particular, free from the stereotypes of the past and aimed at educating a new generation.

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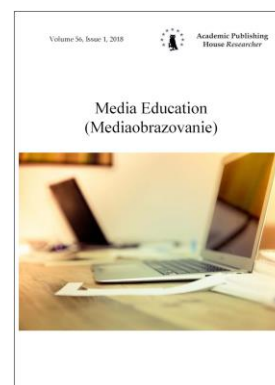
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## **Pedagogical Monitoring of Media Resources: Directions, Objects, Criteria, Situations**

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### **Abstract**

Modern society is characterized by an increase in the volume of media resources available to children, which can have both positive and negative effects on socialization and the development of their personality. Media resources have a high pedagogical potential, but at the same time create strong competition for the teacher, and in case of unproductive use by children, the efforts of teachers are leveled. A problem arises: teachers do not fully utilize the pedagogical potential of media resources, do not select them purposefully, and students often use media resources unproductively. The purpose of this article is to systematically present the range of possible media resources for pedagogical use, the main directions, criteria and situations of their pedagogical monitoring, which will allow teachers to use them more productively in solving problems of training and education. Based on the results of the article, the following conclusions are made: in the current situation, the teacher needs to use a wide range of media resources (social networks, websites and thematic Internet resources, electronic learning tools, open online courses and educational platforms, school media, entertainment media resources). To identify their pedagogical potential and its productive use, teachers need to carry out their pedagogical monitoring in three areas: monitor the pedagogical potential of media resources, the possibilities of their use in solving problems of training, education and development; monitor the effectiveness of the use of media resources by the teacher at the lesson and in extracurricular activities, of their impact on the results of training and education; monitor effectiveness of the use of media resources by students, including for self-education.

**Keywords:** media resources, pedagogical potential, pedagogical monitoring of media resources, criteria of pedagogical evaluation of media resources.

### **1. Introduction**

Modern education is developing in the context of a continuous increase in the number and possibilities of media resources, which are gradually starting to compete with the teacher. One of the futuristic theories is the theory of replacement of teachers with robots and artificial intelligence in future.

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a) digitalization of all spheres of life – there are more digitized data, the Internet is becoming more accessible, and digitalization technologies cover ever new areas of human activity;

b) automation and robotization—development of autonomous systems capable of complex physical and cognitive actions transform the role of human labor in all sectors of economy (Loshkareva, 2019).

Digital literacy – the ability to work in a digital environment, including AR and VR – will be just as essential for a person of the 21st century as the ability to write and read.

According to experts, in a few years, artificial intelligence in education will become a reality, completely replacing paper textbooks, “break” the traditional methodology, and replace the routine methods of a comprehensive school. The teacher will not know if the student or his smartphone completed the task. A machine can solve math tasks, write an essay or a composition. Artificial intelligence will be able to build an individual learning path for each student.

The answer to these trends is the strategy of informatization of education: the introduction of new information, digital and telecommunication technologies, the creation and development of electronic and distance learning, electronic educational environment, online courses.

Part of the “Education” National Project, the Federal project “Digital Educational Environment” is being implemented, within the framework of which it is planned to create a Center for Digital Transformation of Education, a federal information and service platform and a target model of digital educational environment; their introduction in educational organizations of general school and secondary vocational education, the creation of a network of digital education centers for children, and the wider use in schools of the functionality of open and accessible information resources (Passport..., 2018).

However, despite the declaration of Informatization of education in strategic documents, Russian schools have a number of problems associated with the introduction of digital and electronic educational environment and the use of pedagogical potential of media resources:

– Teachers use a limited range of media resources, while their range is expanding every day. So, few teachers use social networks, phone gadgets (for example, an electronic translator, electronic grammar checker, YouTube videos, etc.).

– There is a significant gap in the level of media resources used in school education and in the daily life of students: “outside school, children live in a modern information society, and in school – at the turn of the XX–XXI centuries (the level of web pages and e–mail). There is a delay of 15–20 years!” (Dolmatov, 2017).

Teachers in some cases do not see the pedagogical potential of a number of media resources (for example, groups in social networks as the platform design activity of pupils and formation of their culture of communication, modern films as a means of personal reflection by the student’s knowledge of literature, history, social studies and other Humanities, as a means of humanization of teaching of natural–science disciplines (films about renowned physicists, chemists, mathematicians, about the humanitarian aspects of practical use of scientific discoveries for mankind etc.).

– Teachers do not precede the use of media resources by assessing their pedagogical potential, as there are no methods of such assessment.

– Teachers, as a rule, do not diagnose how their use of a particular media resource in the classroom affected the resolution of problems of training, education, development.

– Teachers do not monitor what media resources students use and how effectively they do it. Teachers do not teach students to evaluate and select media resources for self-education.

One of the ways to solve these problems can be the introduction of pedagogical monitoring of media resources in schools. The development of such criteria is the purpose of this article.

Objectives of the article:

– systematize media resources that can be used to solve the problems of education and upbringing;

– describe the types and criteria of pedagogical monitoring of these media resources;

– describe typical situations in which such monitoring can be carried out by participants of educational process: teachers, students, parents.

## 2. Materials and methods

To achieve the goal and solve the tasks the following methods were used:

– analysis of existing media resources and their use in education;

- comparative analysis of the problems of pedagogical research of media resources in Russia and abroad;
- classification of media resources and description of pedagogical potential of selected groups of media resources;
- design of criteria for assessing the pedagogical potential of media resources;
- modeling of typical situations of pedagogical monitoring of media resources.

The methods were implemented based on the following methodological grounds:

- theories of pedagogical use of media resources, their influence on education and socialization of personality (D. Baake, M. Dorofeeva, Yu. Egorova, A. Fedorov, Yu. Tyunnikov, V. Vozchikov, etc.);
- theories of education quality and its evaluation (V. Kalney, O. Lebedev, V. Panasyuk, M. Potashnik, N. Selezneva, S. Shishov, A. Subetto, etc.).

### 3. Discussion

In science, the debate is about the positive and negative impact of media resources on the development and socialization of individuals, about their “opportunities and threats” (Scannell, 2017). A number of scientists substantiated the pedagogical capacity of media resources (Tyunnikov et al., 2017). Thus, Marcus et al (Marcus et al., 2018) disclosed ways to use feature films in the teaching of history. D. Wong et al. (Wong et al., 2007) considered the new role of a teacher as a film maker and technology for its implementation. Zvarych et al. (Zvarych et al., 2019) showed that gamification can not only lead to gaming addiction, but also increase the educational motivation of students, as evidenced by studies conducted in universities in the USA and Ukraine. E. Camarero and D. Varona (Camarero, Varona, 2016) considered increased media literacy as a factor in positive social changes. At the same time, H. Baer (Baer, 2016) substantiated that digital activity has contributed to a return to feminism, to a body cult, and neoliberalism. Alcott et al (Allcott et al., 2018) are concerned that misinformation on social networks is destroying communities and democratic institutions.

We agree with foreign scholars that it is necessary to comprehensively study the influence of media resources and the media environment on various personal characteristics of participants in the educational process and, based on the results, carefully select media resources to build a pedagogically effective media environment. Therefore, Kabha (Kabha, 2019) studied the influence of the media on the affective, cognitive and social characteristics of teachers and students, J. Stanyer and S. Mihelj (Stanyer, Mihelj, 2016) studied the influence of media training on the perception and use of time. It is also important not only to monitor and select media resources, but also to form the pedagogical culture of their production. Some steps in this direction have already been taken. Thus, E. Sørensen (Sørensen, 2016) explored the culture of developers that make computer games.

The analysis of Russian and foreign studies showed that the existing studies focus on the methods and procedures to use media in education. At the same time, for pedagogical effectiveness, not only practical application procedures are important, but also monitoring of media resources for the purpose of their selection and assessment of their pedagogical potential, and then the effectiveness of pedagogical use. However, a few studies on monitoring and evaluation of media resources reveal diagnostic procedures for students in the process of using media resources, assessing the impact of media resources on individual learning outcomes, but do not talk about monitoring of the pedagogical potential of media resources.

We believe that for the successful use of media resources as a friendly environment, helping teachers ensure pedagogical monitoring of media resources in three directions:

- monitoring of the pedagogical potential of media resources, the possibilities of their use in solving the problems of training and education, development;
- monitoring of the effectiveness of the use of media resources by teachers at the lesson and in extracurricular activities, their impact on the results of training and education;
- monitoring of the effectiveness of the use of media resources by students, including for self-education.

In this regard, in this article we attempted to classify objects, develop criteria and typical situations for such three-vector monitoring.

#### 4. Results

The following media resources can be the *objects of pedagogical monitoring*:

– social networks: can be used to search for educational information, communicate with students from other educational institutions, representatives of various social groups in order to broaden their horizons (for example, communicate with native English speakers for the purpose of better learning; communicate with political scientists, sociologists, philosophers with the aim of a deeper understanding of social problems, etc.); as a platform for the implementation of training, educational, social, volunteer projects. For example, the project “Beloved Sochi”, in which schoolchildren create landscape design objects to increase the tourist attractiveness of their native city. In parallel, a group with the same name is created on Facebook, which hosts photos of created objects, video tours, voting for the most attractive object, etc. The implementation of the project for schoolchildren to participate in event volunteering is accompanied by their registration for the project, the organization of online training, forums for the exchange of experiences and impressions, etc;

– sites and thematic Internet resources: for example, thematic subject sites (a site for lovers of the Russian language, sites on history, psychology, etc.), Internet resources for choosing professions, a site for preparing for the Unified State Examination and Main State Examination, all-Russian career guidance projects on the Internet, the site Young Professionals (World skills Russia)”, library sites, digital libraries and electronic library systems, websites of periodicals, including electronics, personal sites of teachers, sites of schools and other educational institutions. Sites also serve as a source of information and a platform for exchange of opinions, broadening one's horizons, deepening knowledge, developing the ability to express one's point of view. The thematic sites for teachers allow students to better recognize their teachers as a person, which increases interest in studying the subjects taught by them;

– electronic teaching aids: educational computer programs (for example, career guidance online testing), computer and telephone gadgets and applications (for example, an electronic translator, means for detecting grammatical errors in speech, etc.), games, simulators, electronic textbooks, educational films and videos. They are used to practice certain skills and talents, master a subject, develop a personal attitude to educational information, for immersion in quasi-professional activity (early career guidance), etc. ;

– open online courses and educational platforms: for example, "Teaching the Python language in Yandex–practice", open online courses for mastering instrumental professions, etc. ;

– school media: an Internet newspaper, film studio, etc. Schoolchildren are involved not only in the use of these media resources, but also in the process of their creation. These resources develop artistic abilities, creativity, communicative competence, abilities for teamwork;

– entertainment media resources (for example, feature films, videos on a Youtube channel, etc.), which are used by teachers for educational purposes. For example, videos on a Youtube channel in English can be used to develop schoolchildren and students' simultaneous translation skills.

In order to select these media resources by a teacher for solving training and educational tasks, or by students for their self-education we need to monitor them from a pedagogical point of view based on the following criteria (specified, taking into account the components of the pedagogical system according to N.V. Kuzmina):

*Axiological:*

What values are reflected in the policy of a media resource?

What values does the media resource promote? Do they correlate with the basic national values of the Russian society?

Does the media resource advocate for antivalues: cruelty, aggression, extremism and nationalism, immorality, illegal behavior, smoking, alcohol, drugs, etc.?

*Target:*

What are the goals of this media resource?

What social/political group interests does the media resource express?

Are there didactic, educational, developmental goals?

Are the goals of the media resource related to the goals or objectives of education/training reflected in the Federal State Educational Standard and the educational program?



Is it possible with the help of this media resource to solve educational goals: to carry out the formation of knowledge, skills, competencies, universal educational actions?

Is it possible to use this media resource to solve educational goals: the formation of social knowledge, relations based on the basic national values of the Russian society, the experience of implementing these relations in the life of students?

Is it possible to direct the use of this media resource to the development of any qualities of the child's personality (intellectual, moral, strong-willed, etc.), to stimulate some advancement in the child's developmental program set by nature (focus on the zone of proximal development), i.e. solve developmental problems?

*Informative:*

What information does the media resource have?

Does this information correlate with the content of any subject / discipline and the content of educational work in an educational organization?

Does this information correspond to the age of students?

What values does this information express?

What knowledge is this information based on: scientific, religious, mundane, mythological, artistic-figurative?

In what form is this information presented: problematic (debatable) or reproductive (stated categorically, imposed, inspired)?

*Communicative:*

What forms of communication does the media resource suggest (comments, forums, instant messenger (chat), users posting of their own information blocks, files or none of the above)?

What communication style is used by the media resource?

What vocabulary is used by the media resource? Are slang or obscene words used?

Is there moderation of the media resource, is there a ban to use swear words?

Are cultural norms and forms of communication and expression of one's views respected by the media resource?

If this is a site, is there a moderator, what functions does it perform and how effective is it?

What types and forms of communication are used by the media resource (monologue, dialogue, group discussion, etc.)?

Is the organization of pedagogical communication possible using this media resource?

*Technological:*

What methods and technologies to influence users does this media resource use?

Are manipulative methods of exposure used?

Is it possible to use media as a means (field, content) for the implementation of any pedagogical method, process, technology?

*Management:*

How is a media resource managed?

Can participants in the educational process (teacher, students, parents) manage the media resource, its use?

What are the ways to manage a media resource (create groups, communities, blacklist unwanted users, hide "harmful" information, etc.)?

*Personal:*

How much does a media resource correspond to the interests, life and professional values and principles, and personality traits of a teacher?

How convenient is it for a teacher to use it?

How much does the media resource correspond to the interests and needs of students, their life experience, level of training?

How easy is it for students to use the media resource?

The need for pedagogical monitoring of media resources may arise in the following *typical situations* for solving specific problems:

– monitoring of educational Internet resources for students with the goal of self-education, acquiring competencies through non-formal and informal education (choose an open online course, a training site or group to master a certain competency (for example, learn to dance salsa);

– monitoring of social networks as a means (platform) of the organization of design and research activities of schoolchildren;

– monitoring of the didactic capabilities of social networks and the YouTube channel;

- monitoring of the educational potential of videos on YouTube and feature films;
- monitoring of social networks and instant messengers as a means of communication among participants in educational relationships (cooperation with parents, placement of teaching materials, schedule of consultations, answers to questions, tasks for homework, independent work, etc.);
- monitoring of the sites of educational organizations as a way to increase methodological competence.

## 5. Conclusion

Based on the information of the article, the following conclusions are made:

In the current situation, teachers need to use a wide range of media resources: thematic sites, electronic textbooks and articles, training computer programs, computer games, videos, feature films, computer and telephone applications, gadgets and social networks. They can be classified according to the tasks of their creation and functioning into the following groups: social networks, websites and thematic Internet resources, electronic teaching aids, open online courses and educational platforms, school media, entertainment media resources.

To increase the effectiveness of the use of media resources, a teacher needs to carry out their pedagogical monitoring in three areas:

- monitoring of the pedagogical potential of media resources, the possibilities of their use in solving the problems of training and education, development;
- monitoring of the effectiveness of the use of media resources by a teacher at the lesson and in extracurricular activities, their impact on the results of training and education;
- monitoring of the effectiveness of the use of media resources by students, including for self-education.

Monitoring should be carried out according to the following criteria: axiological, target, substantive (informational), communicative, technological, managerial, personal.

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