ALEXANDER FEDOROV

MEDIA LITERACY EDUCATION

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Introduction

According to the definition given in the UNESCO documents, ***Media Education***
- deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
- enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;
- ensures that people learn how to
* analyse, critically reflect upon and create media texts;
* identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
* interpret the messages and values offered by the media;
* select appropriate media for communicating their own messages or stories and for reaching their intended audience;
* gain or demand access to media for both reception and production.

Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy" (UNESCO, 1999, p.273-274).

In my view, this definition provides a reasonably complete characterization of the main media educational goals.

There are several directions that can be distinguished within media education: (a) media education for future professionals — journalists (the press, radio, TV, Internet, advertisement), moviemakers, editors, producers, etc.; (b) media education for pre-service and in-service teachers — in universities and teacher training colleges, and in media cultural courses within the system of advanced training; (c) media education as a part of general education for secondary and higher school students; it may be either integrated in the traditional disciplines or autonomous (i.e. taught as a specialized or optional course); (d) media education in educational and cultural centers (community interest clubs, centers for out-of-school activities and artistic development, etc.); (e) distance education of young and adult learners through television, radio, and the Internet; an important part here belongs to media critique, a specific sphere of journalism engaged in evaluation, analysis, and criticism of the mass media; (f) autonomous continuous media education, which in theory can be life-long.

Therefore, media education in the modern world can be described as the process of the development of personality with the help of and on the material of media, aimed at the shaping of culture of interaction with media, the development of creative, communicative skills, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self-expression using media technology. Media literacy, as an outcome of this process, helps a person to actively use opportunities of the information field provided by the television, radio, video, film, press and Internet (Fedorov, 2001, p.8). First, to develop the person's critical thinking skills and critical autonomy. Second, to develop abilities to perceive, evaluate, understand, and analyze media texts of different forms and genres (including their moral implications and artistic qualities). And third, to teach students to experiment with the media, to create their own media products or texts.

There is a number of widespread terms often used as synonyms both in Russia and other countries: "information literacy", "information culture", "information knowledge" "information competency", "media literacy", "multimedia literacy", "computer literacy", "media culture", "media awareness", "media competence", etc. For example, N.Gendina, having analyzed various definitions related to information culture, points to the following terminological inconsistency: in the modern world, "nonunified terms such as 'computer literacy', 'information literacy' or 'information culture', often without clear definitions, increasingly replace such semantically close notions denoting human

information knowledge and abilities as 'library and bibliography culture', 'reading culture', 'library and bibliography knowledge', and 'library and bibliography literacy' " (Gendina, 2005, p. 21).

Regarding media literacy as a major component of information literacy, it would be worth referring to a survey conducted among international experts in this field (Fedorov, 2003). Many of them agree that media literacy is a result of media education. Yet there are certain discrepancies and confusion between such terms as "media education", "media literacy", and "media studies".

S.Ozhegov defines ***culture*** as (1) the sum total of economic, social, and spiritual achievements of human beings; (2) the state or quality of being ***cultured***, i.e., being at a high level of cultural development or corresponding to it; (3) the raising of plants or animals; (4) a high level of something, the development or improvement of an ability (Ozhegov, 1989, p. 314). Hence it follows that ***media culture*** (e.g., ***audiovisual culture***) is the sum total of material and intellectual values in the sphere of media and a historically defined system of their reproduction and functioning in society. In relation to the audience, it may be a system of personality development levels of a person capable of media text perception, analysis, and appraisal, media creativity, and integration of new media knowledge.

According to N.A. Konovalova, ***personality media culture*** is the dialogue way of interaction with the information society, including the evaluation, technology, and creativity components, and resulting in the development of interaction subjects (Konovalova, 2004, p. 9).

Information culture may also be regarded as a system of personality development levels, a "component of human culture and the sum total of sustained skills and ongoing application of information technologies (IT) in one's professional activity and everyday practice" (Inyakin, Gorsky, 2000, p. 8).

N.Gendina believes that "***personality information culture*** is part of human culture, the sum total of information world outlook and system of knowledge and skills ensuring independent purposeful activity to meet individual information needs by using both traditional and new information technologies. This component is a major factor of successful professional and nonprofessional work and social protection of an individual in the information society" (Gendina, 2005, p. 21).

Y.Inyakin and V.Gorsky point out that the model of shaping information culture includes personality culture components (knowledge, values and goal system, experience of cognitive and creative activity and communication) in relation to IT components (databases, Internet, TV, applications, e-mail, PowerPoint, etc.) (Inyakin, Gorsky, 2000, p. 10).

In my opinion, the notion of ***information culture*** is broader than ***media culture***, because the former pertains to complex relationships between personality and any information, including media and the latter relates to contacts between the individual and media.

Comparison of traditional dictionary definitions of the terms "literacy" and "competence" also reveals their similarity and proximity. For example, S.I. Ozhegov defines the term "***competent***" as (1) knowledgeable and authoritative in a certain area; and (2) possessing competence, and the term "***competence***" as (1) the matters one is knowledgeable of; and (2) one's powers or authorities (Ozhegov, 1989, p. 289). The same dictionary defines a ***literate*** person as (1) able to read and write, also able to write correctly, without mistakes; and (2) possessing necessary knowledge or information in a certain area (Ozhegov, 1989, p. 147).

Encyclopedic dictionaries define ***literacy*** as (1) in a broad sense - the possession of speaking and writing skills in accordance with standard language requirements; (2) in a narrow sense – the ability to read only or to read and write simple texts; and (3) the possession of knowledge in a certain area. The term ***competence*** (*compete(re)* (to) achieve, meet, be fitting) is defined as (1) the powers given by a law, statute or another enactment to a concrete office or an official; and (2) knowledge or experience in a certain area. There are many other definitions of literacy and competence (competency), but in general, they only differ stylistically.

Regardless of the similarity of definitions of "competence" and "literacy", we are inclined to agree with N.I. Gendina that in popular understanding, "the word 'literacy' has a connotation of simplicity and primitiveness, reflecting the lowest, elementary, level of education" (Gendina, 2005, p.

21). At the same time, the term "***competence***" seems to be more pinpoint and specific in relation to human knowledge and abilities than the broad and polysemantic word "***culture***".

Such terms as "information literacy", "media literacy", "information culture of personality" or "media culture" have been frequently used in publications of the past years (Fedorov, 2001; 2005 etc.), but the above terminological analysis leads us to the conclusion that the terms "***information competence***" and "***media competence***" are more accurate in denoting the individual' abilities to use, critically analyze, evaluate, and communicate media messages of various types, forms, and categories and to analyze complex information processes and media functioning in society. Thus, ***media competence*** can be regarded as a component of the more general term ***information competence***.

Naturally, it is assumed that human information competence can and should be improved in the process of life-long learning. This is true for school and university students, economically active population and retired citizens (e.g., the information literacy development program for retired citizens at the Media Education Center of the South Urals University in Chelyabinsk).

I understand media literacy as the result of media education. In general, predominant among media educational concepts are the cognitive, educational, and creative approaches to the use of mass media potential. However, at the implementation level most media educational approaches integrate the three components. These are:

- acquiring knowledge about media history, structure, language, and theory —the cognitive component;
- development of the ability to perceive media texts, to "read" their language; activation of imagination and visual memory; development of particular kinds of thinking (including critical, logical, creative, visual, and intuitive); informed interpretation of ideas (ethical or philosophical problems and democratic principles), and images — the educational component;
- acquiring practical creative skills of working with media materials — creative component.

In each particular model these basic components are realized differently, depending on the conceptual preferences of the media educator.

The learning activities used in media education are also different: *descriptive* (re-create the media text, reconstruct the personages and events); *personal* (describe the attitudes, recollections, and emotions caused by the media text); *analytical* (analyze the media text structure, language characteristics, and viewpoints); *classificatory* (define the place of the text within the historical context); *explanatory* (commenting about the media text or its parts); or *evaluative* (judging about the merits of the text basing upon personal, ethical or formal criteria). As a result, the learners not only are exposed to the pleasurable effects of media culture, but they also acquire experience in media text interpretation (analyzing the author's objectives, discussing — either orally or in writing — the particulars of plot and characters, ethical positions of personages or the author, etc.) and learn to connect it with personal experience of their own or others (e.g. putting themselves in the place of this or that personage, evaluating facts and opinions, finding out causes and effects, motives and consequences of particular actions, or the reality of events).

Moreover, while working with media texts young people have many opportunities to develop their own creative habits and skills. For example, they may write reviews or mini-scripts; they are exposed to representations of their cultural heritage — and through these to the personal, historical, national, planetary and other perspectives on those events. While studying the main media cultural genres and forms, scanning the development of a particular theme within different genres or historical epochs, becoming familiar with the styles, techniques, and creative activities of the great masters, etc., they acquire much relevant knowledge and learn methods and criteria of media text evaluation. All of that contributes to the development of the student's aesthetic awareness, artistic taste, and creative individuality and influences the formation of civic consciousness.

As for "media illiteracy," I see its main danger in the possibility of a person becoming an easy object for all sorts of manipulation on the part of the media… or becoming a media addict, consuming all media products without discrimination.

There are many skeptics, and some of them are well-qualified and educated people. For example, in *Russian Media Education Journal (Mediaobrazovanie)* N 2, 2005, we published an article "What Is Media Education" by Professor Kirill Razlogov, Director of the Russian Institute for Cultural Research, who holds a Ph.D. in cultural studies. He thinks that there is no sense in formal media education for all, because those who are really interested receive this kind of education spontaneously all through their life... Some people are certainly able to effectively develop their own media culture. However, public opinion polls show that the media competence of the majority of the audience, especially the younger generation, leaves much to be desired. True, there are some gifted individuals who successfully cultivate themselves without attending schools or universities — however, this is no cause for closing formal educational institutions…

I have no doubt that all universities, especially pedagogical ones, need media literacy courses, and media education must become part and parcel of the curriculum.

Both in the West and in Russia, the preference in media education today is given to the critical thinking/critical autonomy development theory, the cultural, sociocultural, and semiotic theories. Less popular is the protective theory, focusing upon screening the audience from the harmful influences of the media. However, my impression is that Western media educators seem to prefer the *practical* approach (with the emphasis on teaching practical skills for working with media equipment) and the *consumption and satisfying* (the needs of the audience) approach, whereas their Russian colleagues often favor the *artistic/aesthetic* approaches in media education. Universally recognized are the achievements of our colleagues from Canada and Australia, where media education is a compulsory school discipline. The philosophy and practices of the leading British, French, and American media educators have also obtained general recognition. Traditionally strong are the positions of media education in Scandinavian countries. As for the East European ones, the world obviously knows more about the experiences of Russian and Hungarian media educators, whereas the achievements of Poland, the Czech Republic, and Romania in this sphere remain little-known — not least on account of the language barrier. Of course, Canada and Australia are far ahead of others in making media education a reality. Here in Russia we have much to learn from them.

As I've already said, the theories of media education as the development of critical thinking (Critical Thinking Approach, Critical Autonomy Approach, Critical Democratic Approach, Le Jugement Critique, L'Esprit Critique, Representational Paradigm) are now popular in many countries, so the there is considerable agreement with respect to goals and purposes. According to these theories, students need to develop the capacity to purposefully navigate a world of diverse and abundant information. They should be taught to consciously perceive, comprehend, and analyze it, and be aware of the machinery and consequences of its influence upon the audience. One-sided or distorted information (conveyed, in particular, by television, possessing a strong arsenal of propaganda) is no doubt a matter for reflection. That is why it's so important for the students to be able to tell the difference between the given or known facts and the facts that need to be checked; to identify a reliable source, a biased judgment, vague or dubious arguments, faulty reasoning, etc.

Such skills are especially valuable for the analysis of TV information programs: they make the viewers "immune" to unfounded statements and all kinds of falsehood. Irrespective of the political system they live in, people who are not prepared to interpret the multiform information they are exposed to are not able to give it an all-round analysis. They cannot oppose the manipulative effects of the media (if there are such effects), and they are deprived of the tools of the media for expressing their own thoughts and feelings about what they have read, heard or seen.

Of course, we shouldn't oversimplify media education and, setting aside the artistic aspect, confine it to the development of critical thinking and to the study of TV commercials and information programs (where all sorts of manipulative techniques are the most obvious). However, I'm convinced that a developed capacity for critical thinking and mastery of such basic concepts of media education as *category, technology, language, representation,* and *audience* are the best aids in the analysis and evaluation of any media text.

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Media Education/Literacy: The Analyze of Experts' Opinions

Actuality, Aims and Methodology of the Survey

The Russian Pedagogical Encyclopedia defines media education as the direction in pedagogic, promoting the study of "regularities of mass communications (press, television, radio, cinema, video, etc.). The main goals of media education are: to prepare the new generation for the living in the modern information world, for the perception of different information, to teach a person to understand it, realize the effects of its influence on the psychology, to master means of communication based on the non-verbal forms, with the help of technical means" (Sharikov, 1993, p.555). Media education today is seen as the process of the personality's development with the help of and on the material of the means of mass communications (media). It is aimed at the development of the culture of the intercourse with media, creative, communicative abilities, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self expression with media technology. Media literacy, acquired in the result of this process, helps a person to actively use the resources of the information field of TV, radio, video, cinema, press, Internet (Fedorov, 2001, p.8).

The important event in the history of the media education movement in Russia is the registration (by the Ministry of Education of the Russia Federation) of a university specialization "Media Education" (03.13.30) in June 2002. The initiative came from our research group "Media Education and Media Competence" in Taganrog State Pedagogical Institute. In practice it means that for the first time in its history, media education in Russia gained an official status.

Still, in Russia as well as in foreign countries we can witness sort of the confusion of the terms of "media education" and "media literacy". There are quite a few differences in theoretical approaches to media education, to distinguishing of the most important aims, objectives, means of introduction into the teaching process, etc. These are the reasons why we addressed to the leading Russian and foreign media educators asking them to answer the special survey aimed at the clearing up of the following questions:

-which of the well known definitions of media education and media literacy are supported the most among the experts;
-what media education aims and theories seem as the most important;
-how these theories and purposes correspond to the modern socio-cultural context of different countries;
-what way of the integration of the media education into schools and universities, supplementary educational and recreational institutions is seen as the most preferable;
-in what countries at the present time the level of the development of media education is the highest?

We are very grateful to all the Russian and foreign experts in the field of media education/literacy, who sent (in 2003) their answers. In the result we've collected data from 26 media educators from 10 countries:

Baranov, Oleg, Ph.D., Assoc. professor, Tver State Pedagogical Institute, member of Russian Association for Film & Media Education (Russia);
Chelysheva, Irina. Ph.D., Taganrog State Pedagogical Institute, member of Russian Association for Film & Media Education (Russia);
Clarembeaux, Michel, Director of Liege Audiovisual Center (Belgium);
Cornell, Richard, Ed.D., Professor and Coordinator, College of Education, University of Central Florida), former president of International Council for Educational Media (USA);
Gomes, Jose Ignacio, Ph.D., professor, director of Grupo Comunicar, Universida de Huelva (Spain);
Goodman, Steven, Executive Director of Educational Video Center, New York City (USA);
Gura, Valery. Ph.D., professor, Taganrog State Pedagogical Institute, member of Russian Association for Film & Media Education (Russia);
Gutierrez Martin, Alfonso, PhD., University of Valladolid (Spain);
Korochensky, Alexander, Ph.D., professor, member of Russian Association for Film & Media Education (Russia);
Krucsay, Susanne, Head of department Media Pedagogy/Educational Media/Media Service in the Austrian Federal Ministry

of Education, Science and Culture (Austria);
Lemish, Dafna, Ph.D., professor, Chair, Department of Communication, Tel Aviv University (Israel);
McMahon, Barrie, Curriculum Manager Post-compulsory Education, Department of Education and Training, Western Australia;
Monastyrsky, Valery, Ph.D., professor, vice-director of Institute of Social Science, Tambov State Pedagogical University), member of Russian Association for Film & Media Education (Russia);
Levitskaya, Anastassia, Ph.D., member of Russian Association for Film & Media Education (Russia);
Penzin, Stal, Ph.D., assoc. professor, Voronezh State University, member of Russian Association for Film & Media Education (Russia);
Pungente, John, president of CAMEO (Canadian Association of Media Education Organisations), director of Jesuit Communication Project, Toronto (Canada);
Rother, Irving/Lee, Ph.D, president of Association for Media Education in Quebec (AMEQ); Board member Canadian Association for Media Education Organizations (Canada);
Ryzich, Natalia, media educator, Taganrog State Pedagogical Institute, member of Russian Association for Film & Media Education (Russia);
Shak, Tatiana, Ph.D., assoc. professor, Krasnodar State University of Culture & Arts, Head of the Center of Musical & Information Technologies, member of Russian Association for Film & Media Education (Russia);
Suess, Daniel, Ph.D., professor, University of Zurich and Swiss Federal Institute of Technology Zurich (Switzerland);
Torres, Miguel Reyes, Ph.D., professor, director of CIME - Media Education Investigation Center, coordinator Master Degree in media education, University Playa Ancha (Chili);
Tyner, Kathleen, Lead Researcher, Hi-Beam Consulting (San Francisco), Program Director of the Youth Media Initiative of the National Alliance of Media Arts and Culture (USA);
Usenko, Leonid, Ph.D, professor of Rostov State Pedagogical University, member of Russian Association for Film & Media Education (Russia).
Wei, Bu, Ph.D., professor of Chinese Academy of Social Sciences (China);
Worsnop, Chistopher, one of the North American leader in media education (Canada);
Yakushina, Ekaterina, Ph.D., Russian Academy of Education, member of Russian Association for Film & Media Education (Russia).

The questionnaire combined the questions of the open and closed types. The results show that experts answered the open type questions less willingly than those that required choice among variants, that just corresponds to the general tendency of sociological surveys. Respondents tend to economize their time and as a rule seldom give long answers.

Media education, media literacy, media studies

So, the first point of our questionnaire offered to the experts three variants of the definitions of media education (published during the past years by the authoritative editions), that they were supposed agree or disagree with. As a result it turned out that the majority of experts (96,15%) supported the first definition (Chart 1). Evidently, this definition developed by the UNESCO conference seemed to the experts as the most convincing and complete.

The number of experts, who suggested another definition turned out minimal (2 respondents). However, T.Shak wrote that it's a "process of media study and study with the help of media, the result of which is the ability to 1) analyze, critically comprehend and create media texts; 2)distinguish the sources of media texts, their political, social, commercial and /or cultural interest, their context; 3) interpret media texts and values spread by media; 4) choose the correspondent media for the creation and dissemination of one's own media texts and find the target audience; 5) get the opportunity for the free access to media both for perception and for production".

In his turn, A.Guterrez Martin suggests his definition of multimedia education: "I have referred to multimedia education as that which, making use of prevailing technologies of the day, allows students to achieve those skills, knowledge and attitudes needed to : communicate (interpret and produce messages) utilizing different languages and media; develop personal autonomy and a critical spirit, which gives them the ability to… form a just and multicultural society in which to live side by side with the technological innovations of the day" (Guterrez Martin, 1996, 12).

In our opinion, the definitions by A.Guterrez Martin and T.Shak do not contradict the UNESCO

definition, giving some variations and amplifications.

Chart 1. The experts' attitude to variants of definitions of media education

N	**Definitions of Media Education:**	**Numbers of experts, who basically agree with the given definition:**	**Numbers of experts, who basically disagree with the given definition:**
1	"**Media Education** - deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology; -enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others; -ensure that people learn how to * analyse, critically reflect upon and create media texts; * identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts; * interpret the messages and values offered by the media; * select appropriate media for communicating their own messages or stories and for reaching their intended audience; * gain or demand access to media for both reception and production. Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy" *(UNESCO, 1999, p.273-274).*	25 (96,15%)	1 (3,85%)
2	"Media teachers today use the term 'media education', 'media study' and 'media literacy' almost interchangeably. **My personal preference is to use the term 'media education'** as a broad description of all that takes place in media-oriented classroom. … "Media literacy" is the outcome of work in either media education or media study. The more you learn about or through the media, the more media literacy you have: media literacy is the skills of experiencing, interpreting/ analyzing and making media products" *(Worsnop, 1999. p.x).*	17 (65,38%)	7 (26,92%)
3	"Media education" is teaching *about* media, as distinguished from teaching *with* media. Ordinarily, media education emphazies the acquisition both of cognitive knowledge abou t how media are produced and distributed and of analytic skills for interpreting and valuing media content. In contrast, 'media studies' ordinarily emphasize hands-on experiences with media production" *(International Encyclopedia…, 2001, p.9494).*	12 (46,15%)	11 (42,31%)

The second point of our questionnaire offered three variants of the definitions of media literacy to choose from or disagree (Chart 2).

Chart 2. The experts' attitude to variants of definitions of media literacy

N	**Definitions of Media Literacy:**	**Numbers of experts, who basically agree with the given definition:**	**Numbers of experts, who basically disagree with the given definition:**
1	"**Media literacy** proponents contend that the concept an active, not passive user: The media-literate person is capable recipient and creator of content, understanding sociopolitical context, and using codes and representational systems effectively to live responsibly in society and the world at large"*(International Encyclopedia…, 2001, p.9494).*	17 (65,38%)	6 (23,08%)
2	"**Media literacy**, the movement to expand notions of literacy to include the powerful post-print media that dominate our informational landscape, helps people understand, produce, and negotiate meanings in a culture made up of powerful images, words, and sounds. A media-literate person – everyone should have the opportunity to become one – can decode, evaluate, analyze, and produce both print and electronic media" *(Aufderheide, Firestone, 1993, p.1.).*	16 (61,54%)	6 (23,08%)
3	"Definition for **media literacy:** "the ability to access, analyze, evaluate, and communicate messages in a variety of forms" *(Kubey, 1997, p. 2).*	12 (46,15%)	9 (34,61%)

As we can see, there is a rather even distribution of voices between the three definitions of media literacy. Some experts proposed other definitions:

-"media literacy as the result of media education is the ability to adequately percept, interpret, evaluate and create media texts" (V.Monastyrsky);

-"Multimedia literacy. More immediate objectives of multimedia literacy include: to provide knowledge of the languages that shape interactive multimedia documents and the way they are constructed; to provide knowledge and use of the most prevalent devices and techniques for processing information; to provide knowledge and facilitate the assessment of the social and cultural implications of new multimedia technologies; to foster an attitude of critical media reception and responsible behavior in the public sphere" (A.Gutierrez Martin).

-"To be media literate is to have an informed and critical understanding of the nature, techniques and impact of the mass media as well as the ability to create media products" (J.Pungente).

As we see, the boundary between the media education and media literacy sometimes is rather blur both in the definitions included into the chart and in the expanded answers of the experts. Since these terms are often substituted with each other, by our third question we tried to find out if the experts see the difference in such commonly used notions as "media education", "media literacy" and "media studies"? As the result it turned out that just 2 respondents (B.McMahon, B.Wei) do not differentiate these terms, while the rest of them think that:

-a matter of context…depends on how the term is used and toward what purposes (R.Cornell);

-Media education is the process of teaching about print, electronic and digital media. Although 'media studies' has been used to distinguish itself from 'media education', the difference seems doctrinaire, artificial and inconsequential to the understanding of media teaching and learning. Media literacy implies the complex outcome of 'literacy'. It is an imprecise and confusing term and does little to define the field. I prefer 'media education' (K.Tyner);

-'media education' is a cross-curricular/trans-curricular approach to be taken up in each subject; 'media literacy' refers to an overall ability/competence; 'media studies' is a discipline in its own right whose topic are media and all the implications connected to them (S.Krucsay);

-'media education' is basically an educational approach to media it is more comprehensive, 'media literacy' is basically alphabetization to visual codes. 'Media studies' are linked with the knowledge of mass media for technical, political, social, or educational or different purposes (M.Reyes Torres);
-Media education includes media studies and media literacy (N.Ryzhih, I.Chelysheva, J.I.Gomez);
-Media literacy is the result of the process of media education, media literacy is the intended outcome of media education" (S.Penzin, V.Gura, A.Korochensky, V.Monastyrsky, T.Shak, Ch.Worsnop, J.Pungente, L.Rother, D.Suess);
-Media studies is the main way to practical mastering of media facilities (V.Monastyrsky);
-'media studies' are less normative than 'media education', it can be a more descriptive approach to media (D.Suess);
-'media studies' is focussed on the acquisition of cognitive knowledge about media. Media education is focussed on the development of attitudes and critical skills about media. Media Literacy includes the basics of Media Studies and Media Education to provide the student with the ability to participate freely in the society (A.Gutierrez Martin);
-'media literacy' and 'media studies' often implies the critical analysis of media but not the production, whereas 'media education' usually embraces both analysis and production (S.Goodman).

There are both the common stands and certain disagreement, blending of the essence of the terms media education, media literacy and media studies in the answers of the experts. In this sense the most expanded answer to the problem was given by the Canadian media educator I.Rother: "Over the last decade the terms Media Education, Media Studies and Media Literacy have been used almost interchangeably by media educators in North America, Britain and Australia. The following distinctions have been adapted from Silverblatt (1995); Masterman (1985); Worsnop (1994); Buckingham (1993); Lusted (1991); Moore (1991); Media Education in Britain: An Outline (1989):

Media Education includes:
-using media across the curriculum application;
-a topic within another subject;
-develops critical understanding of media through analytical and practical work
-includes teaching about the forms, conventions and technologies;
-includes teaching about media institutions, and their social, political and cultural roles;
-places emphasis upon student's experience of the media and their relevance to their own lives;
-themes and project work;
-borrows from audio-visual literacy and English Language/Arts North American influence.

Media Studies includes:
-a cross-media application;
-a theoretical application of the media;
-a conceptual framework;
-incorporates analysis of a message delivered by the media and the techniques used to create that message;
-borrows from communication, film and cultural studies;
-British, Australian and European influence.

Media Literacy builds on the following outcomes of Media Education and media studies:
-an awareness of the impact of media on the individual and society;
-an understanding of the process of mass communication;
-the ability to analyse and discuss media messages;
-an awareness of media context as a text that provides recognition of culture;
-production and analysis skills;
-traditional and non-traditional literacy skills;
-an enriched enjoyment, understanding and appreciation of media content.

Media Literacy: Teaching Through/About Media. There has also been confusion about teaching through media and teaching about media. Duncan (1993) states that teaching through the media, while

concerned with the language of media, primarily focuses on using media as a vehicle to initiate discussion or as a motivator for Language Arts classes. In other words, in teaching through the media, teachers use the media as a delivery system for subject content. No attempt to examine the delivery system itself is made.

In teaching about the media, the delivery system, i.e. the medium and the message, are examined. Teaching about the media stems from the notion that media shape the world in which we live and therefore it is becoming increasingly important for students to understand the infrastructures of society. Media Education explores the media within a sociopolitical framework through analysis and production. This includes preparing students to understand the production and dissemination of information, the growth of media industry, the development of commercially based media, the role of advertising, and audience negotiation of print and non-print text" (I.Rother).

We share the opinion of Ch.Worsnop, V.Gura, V.Monastyrsky, A.Korochensky, J.Pungente, S.Penzin, I.Rother, D.Suess, T.Shak and others who consider that media literacy is the intended outcome of media education. However, we also pay attention to the opinion of D.Lemish who says that "originally there was a difference, with media education being more a wider concept and media literacy perceived as being more a specific translation of critical analysis of media. Media studies was more an academic term for theoretical studies. I think today it is almost impossible and unnecessary to separate between them. Therefore in my mind today they are interchangeable, and it is not beneficial to try to theoretically make a distinction. This is also the reason why I accepted all of the above definitions of media education and media literacy because I think they are either complementary or saying the same thing in different ways. It does not seem to me to be critical to agree on a very specific definition of such a wide field" (D.Lemish).

The Main Media Educational Purposes

Our next question dealt with the rating of the main media educational purposes. Undoubtedly, the wording of the question itself made it somewhat vulnerable. For example, one of the leading British media educators Cary Bazalgette in her letter concerning our survey expressed her doubts in the rightfulness of the attempt to single out the most important aim of media education: "But surely different priorities apply in different contexts? Designing an examination course for 16-18 year olds with a strong practical element in an 'arts' context to be taught be specialised teachers, will be quite different from designing a media education module for non-specialist teachers to use with 7-11 year olds in the context of traditional literacy teaching (both of these are real examples, from amongst many others, in the UK).

In other words, what matters in media (or indeed any other sort) education is not the theory and the endless comparison of different policy documents, but the practical realities of developing accessible and teachable frameworks and resources for real learners and real teachers in real classrooms subject to real legislation and (probably) unreal political priorities. What media education theorists like to convince each other that they are doing is a lot less interesting than what - if anything - anyone actually learns" (C.Bazalgette).

Certainly, media educational goals can vary depending on the specific theme and objectives of a lesson, age of the students, theoretical basis, etc. However life shows that one way or another, many media educators can rather distinctly choose the most important aims for them. We offered them to give each of the 11 goals in the chart below its place (with 1 - being the most important, 11 - the least important). Then each of the number was given the corresponding amount of points: 11 points for each first place, 10 points – for each second, and so on. The calculation of the average number of points let us define the final "score". The results are presented in the Chart 3.

Chart 3. The experts' attitude to the main purposes of media education/media literacy

N	**The main purposes of media education/media literacy:**	**Average of the points given by experts for this purpose:**
1	to develop person's critical thinking/autonomy	241 (84,27%)
2	to develop an appreciation, perception and understanding & analysis of media texts	197 (68,88%)
3	to prepare people for the life in the democratic society	177 (61,89%)
4	to develop an awareness of social, cultural, political and economic implications of media texts (as constructions of media agencies)	176 (61,54%)
5	to decode media texts/messages	170 (59,44%)
6	to develop person's communicative abilities	164 (57,34%)
7	to develop an appreciation and aesthetic perception, understanding of media texts, estimation of aesthetical quality of media texts	157 (54,90%)
8	to teach a person to express him/herself with the help of media	154 (53,85%)
9	to teach a person to identify, interpret, and experience a variety of techniques used to create media products/texts	143 (50,00%)
10	to learn about the theory of media and media culture	137 (47,90%)
11	to learn about the history of media and media culture	108 (37,76%)

The analysis of the data of the Chart 3 shows that media education experts consider all the above mentioned aims important, but mostly distinguishing the development of critical thinking/critical autonomy (84,27%), the development of appreciation, perception and understanding & analysis of media texts (68,88%) and the preparation of a student for living in the democratic society(61,89%). The outsiders of the rating became such goals as to learn about the theory and history of media and media culture (from 37,76% to 47,90%).

Just the two experts expressed the wish to add to the list of media educational goals. Thus, the Russian media educator A.Korochensky thinks that another main purpose is the development of creative skills of students (with the development of critical thinking and critical autonomy) and the American R.Cornell adds to the list the goal "to prepare media practitioners for a career in our field".

It should be noted that the foreign experts on the whole gave a higher rating for the goal of preparing students for the life in the democratic society, while their Russian colleagues paid more attention to the goal of developing skills of perception (including the aesthetics), evaluation, understanding of media texts. Besides, experts from all the countries placed the aim of the development of critical thinking and critical autonomy in the first place.

Comparing our results with the results of the similar survey, conducted by A.Sharikov in 1990 (23 experts took part in it) (Sharikov, 1990, p.50-51), we encounter the coincidence of the opinions concerning the importance of developing critical thinking abilities. But the high rating of the aim of the communicative abilities' development, shown by the survey in 1990, didn't repeat itself in our case.

The main theories of media education

The next question concerns what media education theories are considered most important by the experts. The results are present in Chart 4.

Chart 4. The experts' attitude to the main theories of media education/media literacy

N	**The main theories of media education/media literacy**	**The number of the experts, preferring to base on the given theory:**
1	Critical Thinking/Critical Autonomy/Critical Democratic Approach	22 (84,61%)
2	Cultural Studies Approach	18 (69,23%)
3	Sociocultural Approach	17 (65,38%)
4	Semiotic Approach	15 (57,69%)
5	Practical/Hands-On Production Approach	13 (50,00%)
6	Aesthetical/Media as Popular Arts Approach	12 (46,15%)
7	Ideological Approach	10 (38,46%)
8	Uses an Gratifications Approach	8 (30,77%)
9	Inoculatory/Protectionist/Hypodermic Needle/Civil Defense Approach	4 (15,38%)

Besides the theories given in the chart, some experts added other approaches that could be the basis for the media educational process: ethical, religious (S.Penzin), instructional systems design (R.Cornell).

The overwhelming majority (84,61%) singled out the approach of critical thinking as the leading one (that totally correspond to the leadership of the analogous aim in the previous question). Then quite evenly follow the cultural studies (69,23%), sociocultural (65,39%) and semiotic (57,69%) approaches. Predictably, the least popular among the experts (15,38%) is the protectionist approach (that is concentrating on the protection of the audience from the harmful influence of media). Besides, foreign experts support the practical approach, uses as gratifications approach and ideological theory, while the Russian-give preference to the aesthetical approach. The aesthetical orientation of the Russian media education has a long time tradition, so the results just confirmed a well-known fact. In our opinion, the non–popularity of the ideological approach among the Russian experts is quite comprehensible too: Russian pedagogic, having experienced the strict ideological pressing, today is very negative about the ideology in the educational process, although, ideology still (in an obvious or concealed manner) remains the influential power in any society, and therefore cannot but be reflected in any educational processes.

Sociocultural situation

The question about the degree and the way of the influence of the social and cultural situation in the country of their residence on the aims and approaches of media education, was answered by the few experts. Ideally, we expected a developed answer, which of course requires more time and effort to give.

So many experts confined themselves to general remarks, that did not clarify the correlation of the social and cultural situation and the media education goals and approaches (This is example of the typical answer: "Both social and cultural influences are inextricably linked to media education – they cannot (or should not) be studied in isolation. High correlation between media education and sociology and culture, for sure!").

Among the obtained answers the following factors of the social and cultural impact on the media education were mentioned:

-"Russia is on the threshold of the transition to the information society, that is why people must be prepared to actively participate in it" (V.Gura);

-"The spontaneous introduction to the media is fraught with the deformations in the sociocultural development of a personality (deformations of the values' hierarchy in the cultural sphere, decrease of the cultural needs of the people, scarcity of the spiritual life, etc.) (V.Monastyrsky);

-"Commercialism of mass media, the strong State and corporative control of main media resources, the lack of public broadcasting, the lack of democratic civil pressures to mass media – it provokes (in Russia) the interest to Civil Defense Approach, Critical Thinking/Critical Autonomy/Critical Democratic Approach" (A.Korochensky).

-"Considering the abundance of foreign media in Russia and the globalisation of the teenage culture teachers can use the media education for the study of a native and a foreign culture, comparison, and appreciation"(A.Novikova);

"the authority of scientific knowledge is reduced, but we have the very much remembered information from mass-media (including advertising & Internet). Therefore on the first places I have put those moments which are connected to perception and a critical estimation of the information" (E.Yakushina);

-"sociocultural situation in Russia is connected to a muddy stream commercial media texts (first of all – American), that considerably complicates process of a media education" (L.Usenko);

-"In Switzerland we have a high degree of prosperity. Private homes, schools and firms are highly equipped with media. Therefore young people have to become media literate, to be able to participate in a postmodern media society and as citizens in a direct democracy. This democracy does only work if the citizens are able to evaluate media information appropriately and if they know where to find reliable knowledge. This is influenced by the scientific approaches which are dominant in our universities. Media Education as I understand it, is part of a social science. Media and communication research works with surveys and qualitative studies on media exposure, reception and on media effects. Media education is based on a democratic parenting style and tries to take into account the needs and educational tasks of young people in our pluralistic society" (D.Suess);

-"In the United States, content analysis takes precedent over the analysis of historical, economic, social and cultural contexts that shape the meaning of texts. Increasingly, media educators are expanding their analysis of media content to include these contexts. Because of the high integration and access to digital technology, as well as the American penchant for individualism, hands-on media production is a natural entry point for media education in the United States. In addition, cultural and social values related to equity and fairness make the issue of representation in media a priority for many media educators. Conversely, geographic pockets of political conservatism as well as ideological extremism of both ends of the political spectrum, as well as the historical significance and tenacity of Puritanical social trends also favor widespread association of media education with innoculatory approaches to media" (K.Tyner);

-"Basically, Chinese culture doesn't encourage person's critical thinking, especially in children's education. But in the information society, the critical thinking is very significant ability for every person. Actually, these theories have been not adopted into media education in China. Moreover, there is not formal media education in schools in China. So it is difficult to estimate social and cultural influence" (B.Wei).

As we can see, some media education specialists tried to bind the approaches and aims of media education with the social and cultural context of their countries, find grounds for t he priorities. However in order to get a more complete and deep picture of this problem, no doubt, a long and substantial

research, based on the comparative analysis, is necessary.

The Main Ways of the Introduction of Media Education

Further on the experts were asked to mark which way of the introduction of media education seemed more preferable – autonomous (for example, special courses, optional classes), integrated (into the traditional required school and university courses) or the synthetic (synthesis of the autonomous and integrated ways) (Chart 5).

Chart 5. The experts' attitude to the main media education/media literacy's introduction

N	**The kinds of main media education/literacy's introduction (in schools, universities, culture & entertainment centers, etc.):**	***The number of the experts, preferring this kind of introduction*:**
1	Synthetic way (autonomous + integrated ways);	16 (61,54%)
2	Integrated way (as part of ordinary education in the schools & universities);	8 (30,77%)
3	Separate, autonomous way (as special courses, for examples);	2 (7,69%)

As a result it turned out that the majority of experts (61,54%) consider the synthetic as the most acceptable way, combining the integration of media education into the obligatory courses with the autonomous special courses, electives, or clubs. For example, A.Korochensky is an active supporter of "synthetic, different forms (the part of formal education + special courses + media criticism as special field of journalism and civil activities). The education, including media education, must be a permanent part of the socialization and the life of a modern man in the condition of changing "information society" - from childhood to the old age" (A.Korochensky).

About twice as less are the advocates of just the integrated approach and completely little few (7,69%) supports an autonomous way only.

Media Education Today: The Leading Countries

In the upshot of the survey experts were asked to name the countries, where in their opinion the media education was developed on the highest level (Chart 6).

The answers did not show unexpected results. Canada, Great Britain, Australia, France and the USA are recognized leaders in media education. The rest of the voices divided (11, 54% for each); themselves more or less equally between some Western Europe countries (Denmark, Finland, Germany, Norway, Sweden, Switzerland) and Japan; Mexico, Taiwan & South Africa (7,69% for each), Argentina, Austria, Belgium, Brazil, Chile, Cuba, Hungary, Iceland, Italy, New Zealand, Spain, Venezuela (3,85% for each).

In fact, achievements of Canada and Australia, where media education gained an official status at every secondary school, are known to media educators all over the world. The popularity of theoretical and practical ideas of the leading British, French and American media education professionals is also great. Media education in Scandinavia have traditionally strong positions. As for the Eastern European countries, the media education experience of Russia and Hungary is better known, while media educators from other countries know very little (partly because of the language barrier) about media education in Poland, Romania, the Czech Republic.

Chart 6. The list of the countries in which, in opinion of experts, the media education is on the highest level of development

N	The name of the country:	Number of experts in whose opinion the development of a media education in the given country is today at the highest level:
1	Canada	17 (65,38%)
2	UK	16 (61,54%)
3	Australia	11 (42,31%)
4	France	7 (26,92%)
5	USA	6 (23,07%)
6	Russia	5 (19,23%)

For many decades Russian media education enthusiasts were isolated from the world process of media education. Positive change in this direction began just 10-15 years ago. That is why we would like to hope that the results of our small research to some extent will help Russian media education practitioners and researchers think about the problems of the comparative analysis of media educational approaches in different countries.

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Condition of Media Education Around the World: Experts' Opinions

The beginning of the XXI century marked the rise of the interest to media education in many countries. The last edition of Russian Pedagogical Encyclopedia defines media education as the area in pedagogic, encouraging the study of "the mechanism and laws of mass communication (press, television, radio, cinema, video, etc.). The main objectives of media education are: to prepare the new generation for the modern information age, teach to perceive different kinds of information; to teach a child/ student to understand it, and realize the consequences of its impact on human mentality, to master different forms of communication including the nonverbal communication with the help of technical means" (Sharikov, 1993, p.555).

However the development of media education around the world is going on unevenly and faces all kinds of problems. Having this in mind, we asked (in 2006) the leading Russian and foreign media educations to answer the questionnaire in order to clarify the following questions:

1. What is the present condition of media education/literacy development in your country? What are the main achievements, failures, and problems?

2. Have any new tendencies in media education appeared in your country in the 21st century?
3. Could evidence from foreign experience help the development of media education in your country? If yes, which country's experiences would be useful? And how might it help?
4. Can modern media criticism become the ally of movement of media education? If yes, how?
5. Is it essential to introduce compulsory integrated or specialist media education courses in curricula of mainstream schools? Or would it be better to set up informal courses for general audiences?
6. Are there specialist "Media educator" courses in higher education in your country? If not, why? If yes, what kind(s) of courses are there and how were they set up?
7. What prospects are there for the development of media education/literacy in your country in the foreseeable future? What, in your opinion, are the essential first steps?

We are deeply thankful to all the experts in media education/literacy, who promptly wrote back. In the result our questions were answered by 25 specialists from 9 countries (note that the experts chose which questions to answer):

Frank Baker, *Media Education Consultant, Webmaster for Media Literacy Clearinghouse (http://medialit.med.sc.edu). Columbia, USA*
M.Ph. Cary Bazalgette, *(former) Education Policy Adviser, British Film Institute (http://www.bfi.org.uk). London, UK.*
Dr. Elena Bondarenko*, head of Media Education Laboratory, Russian Academy of Education (http://www.mediaeducation.ru), member of Russian Association for Film and Media Education. Moscow, Russia.*
Prof. Dr. Richard Cornell*, Emeritus Professor of Instructional Technology at the University of Central Florida in Orlando after having taught there for 35 years. Former President of the International Council for Educational Media (ICEM http://www.icem-cime.org), a NGO of UNESCO for five years and continues to serve the ICEM Executive in an advisory capacity. In 2006 he will complete three years as a member of the Board of Directors of the Association for Educational Communications and Technology (http://www.aect.org). Orlando, USA.*
Dr. Harald Gapski, *Head of Project Development ECMC (European Centre for Media Competence (http://www.ecmc.de), Secretary of EENet, European Experts' Network for Education and Technology (http://www.eenet.org), Marl, Germany*
Prof. Dr. Valery Gura, *Taganrog State Pedagogical Institute (http:/www.tgpi.ru), Russia, member of Russian Association for Film and Media Education (http:///mediagram.ru), member of the Association for Educational Communications and Technology (http://www.aect.org).*
Dr. Nikolai Hilko*, Siberian Office of Russian Institute of Cultural Studies, Russia, member of Russian Association for Film and Media Education, Russia.*
Dr. Katia Hristova*, University of National and World Economy, Sofia, Bulgaria.*
Dr.Jenny Johnson*, member of the Association for Educational Communications and Technology (http://www.aect.org). USA.*
Prof. Dr. David Klooster*, Chair of Department of English, Hope College, Holland, one of the main authors of pedagogical journal 'Thinking Classroom' (http://www.rwct.net).* Michigan, USA.

Victoria Kolesnichenko, *member of Russian Association for Film and Media Education, Taganrog, Russia.*
Prof. Dr. Sergei Korkonosenko, *professor of Faculty of Journalism, St-Petersburg State University, Russia, member of Russian Association for Film and Media Education, St.-Petersburg, Russia.*
Prof. Dr. Alexander Korochensky, *Dean of Faculty of Journalism, Belgorod State University (http://www.bsu.edu.ru/Struktura/Fakultet/ZhurFak/), Russia, member of Russian Association for Film and Media Education, Belgorod, Russia*
Susanne Krucsay, *Head of Department, Ministry of Education, Vienna, Austria*
Prof. Dr. Robert Kubey*, director of the Center for Media Studies at Rutgers University, USA.*
Dr. Geoff Lealand, *professor of Screen and Media Studies, University of Waikato, New Zealand*
Dr. Elena Murukina, *Taganrog State Pedagogical Institute, member of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8), Russia.*
Dr. Anastasia Levitskaya*, Taganrog Management and Economics Institute, Russia, member of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8). Russia.*
Prof. Dr. Konstantin Ognev*, vice-rector of VGIK- All-Russian Institute of Cinematography, Moscow, Russia*
Zurab Oshxneli, *Director of the College of Media, Advertising and TV Arts, Tbilisi, Georgia.*
Trygve Panhoff, *former President of the Norwegian Media Education Association, editor of 'Tilt" a mediapedagogical magazine, Oslo, Norway.*
Dr. Stal Penzin*, professor of film studies at Voronezh State University, Russia, member of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8). Voronezh, Russia.*
Prof. Valery Prozorov*, Dean of Faculty of Literature and Journalism, Saratov State University, Russia, member of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8), Saratov, Russia*
Dr. Faith Rogow, *the founding president of the Alliance for a Media Literate America (AMLA, http://www.amlainfo.org), on whose board she still serves. USA.*
Dr.Elena Yastrebtseva, *executive director and head of scientific development of Intel Program 'Education for Future', Moscow, Russia.*

The answers to the first question: *What is the present condition of media education/literacy development in your country? What are the main achievements, failures, and problems?*

Frank Baker:

Media literacy education in the US is still very much fragmented: there are elements of media literacy in each of the 50 state's teaching standards, but media is not tested and so teachers don't teach it.

Cary Bazalgette:

I will interpret "your country" as England: you need to contact others in Wales, Scotland and Northern Ireland, where conditions are different. In England (school population 9 million) some 70,000 young people take specialist, accredited media courses at General Certificate of Education (GCSE) at age 16, and in media or film study at Advanced Level General Certificate of Education at age 18. There are minor references to media education in the National Curriculum for 11-16 year olds, in subject English and in Citizenship. The National Literacy Strategy for 3-14 year olds makes some references to film and media, and an increasing amount of media is now taught in this context, though with variable quality. The main brake on development is Government fear that to endorse media education for everyone would be attacked by the rightwing press as lowering standards of education. It is thus difficult to get funding for research into media education, to set up initial teacher training for media teaching, and for teachers to get funding for professional development.

Elena Bondarenko:

The current state of media education in our country can be characterized in a nutshell as *formation*. The condition of media education is the consequence of the general condition of the information environment. By now the new information priorities and stable information communities have been formed. We can distinguish the leading areas of research-forms and types of media education, areas of development of the information culture, values and motivation in the sphere of media culture. A lot of things have changed since the mid 1990s, and it is only today that the process is becoming stabilized and foreseeable to some extent.

Richard Cornell:

Alex Fedorov, when asked to define "media education," in a 2006 interview in the publication

Thinking Classroom, "Media Education Must Become Part and Parcel of the Curriculum" (Fedorov, 2006, p.25-30) he quotes the work of a number of educators around the world when answering the question: the UNESCO definition (UNESCO, 1999):

Media Education

• deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;

• enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;

• ensures that people learn how to

• analyze, critically reflect upon and create media texts;

• identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;

• interpret the messages and values offered by the media;

• select appropriate media for communicating their own messages or stories and for reaching their intended audience;

• gain or demand access to media for both reception and production.

The answer to Question 1, above, must reference which of the plethora of UNESCO definitions best applies. The short answer is that all of the above elements are deemed critical by some educators at all levels of education and training in the United States. Note the operative descriptor is "some."

Americans, like many of their counterparts around the world, are increasing subjected (bombarded?) to numerous media messages daily, with relatively few of them being directed at education. Those that are, especially those that are acted upon, increasingly are employing a variety of strategies that depend on sound instructional design so the accuracy of meaning and intent is maximized. The reality, however, is that far too few American educators are conversant with instructional design and its role in crafting accurate messages.

Instructional design principles evolved through systems theory, most likely first employed by engineers but soon picked up by teacher educators as being precisely what was needed to take teacher training out of the realm of vague goal setting and into the reality of concrete outcomes based on analysis, design, development, implementation, and evaluation.

To assume that teacher educators warmly embraced this systems approach would be inaccurate – teacher trainers resisted adoption of such a mechanistic approach to curriculum design and subsequent implementation of teaching strategies in their classrooms. This situation, however, is changing.

The point here is that media education depends on sound instructional design if it is to prove effective. This soundness must permeate all levels of the communication process and all levels of the above items depicted as being defined outcomes of media education.

While instructional design may, at least on the surface, appear to be mechanical, impersonal, and lock-step, just the opposite marks its characteristics; good instructional design starts with focus on the students, rather than the teacher, and everything that follows builds upon that premise.

So, if we were to assess the present condition of media education in the United States, it might best be described as being in process.

The good news about achieving sound media education practices is that Americans are now very critical of what is being written, heard, viewed, and experienced in the name of education. Such criticism is also spilling over to address inequities in the public, military, and corporate sectors as well. The rampant dependence upon annual mandated performance-based testing that sweeps across America, encouraged and abated by practices mandated through the No Child Left Behind Act (NCLB), (always enthusiastically promoted by government education bureaucrats but mainly and seriously under-funded by same) has left teachers in the public schools shell shocked and paralyzed as they scramble to teach to the test!

The resulting criticism about the rigidity of curriculum that is force-fed via teachers to students to meet the NCLB standards is now being resisted by many state governments. This resistance has

encouraged a national dialogue related to national testing based on a "one-size-fits-all" model and gradually state legislators and departments of education are adopting evaluation methods that are, at least on the surface, more humane to both teachers and students.

The failure related to media education amidst all of this national testing frenzy is that few cogent media principles are addressed, not because teachers are unwilling to include them in their classes but because teaching to the test leaves little if any room for anything other than reading, science and mathematics. Art, music, vocational education, social sciences, and media analysis have been left hanging by tenuous threads that are continually unraveling to the breaking point.

The mass media has reverted to being the media sans the masses, reflecting what those owning the major media conglomerates most want publicized and downplaying any news that might upset those in power.

With all such trends, there exist exceptions, not always held by the total news organization but increasingly by those within it who share different opinions. There is still freedom of the press but such freedom tends to feature media resources that are favored by either the economic or political elite. That America is fast becoming a divided nation of the rich and all the others is increasing apparent to growing numbers of commentators and analysts.

Harald Gapski:

Media education has been discussed in the context of education for decades (of course one can trace back reflections on the role of media (written word vs. spoken word) back to ancient philosophers). Recently, second half of last century, an important shift took place from "protection" to "empowerment". Producing, reflecting and creating different media formats can create media literate media consumers and users.

All states in Germany have developed concepts for media education in schools: http://www.bildungsserver.de/zeigen.html?seite=2884

During the last ten years the discussion on media was very much dominated by new, digital media: computer and Internet (ICT). The key word and the demand for "Medienkompetenz" marked the broad diffusion of ICT in society and in the educational sector in Germany. The problem is that whenever a new media appears in society there will be a demand for a new media education. We need a holistic approach which takes into account that every educational process always refers to media, be that books, films or computers. And we need to link media education to the concept of "life long learning" and "organizational learning".

Valery Gura:

In my opinion media education in Russia is on the upgrade. The Association for Film and Media Education is working purposefully. Thanks to the efforts of enthusiasts, and above all, Prof. Fedorov, the academic journal "Media Education" has been set up, the specialization Media Education (03.13.30) is opened in Taganrog State Pedagogical Institute. Media pedagogy is actively developing in the Urals and Siberia. However the role of media education as it had previously happened to computerization is underestimated. The problem hindering the spread of media education is to my mind the illiteracy and/or resistance of school teachers in this field, their inability to differentiate between using media as technical teaching aids and teaching about media.

Nikolai Hilko:

The current condition of media education can be assessed as less than satisfactory, even depressing. The major problem here is the misunderstanding of some part of young people, administration bodies, and some academicians of the essence of media education, the importance to establish the rational balance between the production and consumption of information.

Katia Hristova:

The term media literacy is still not widespread in Bulgaria. Only a few media scientists in their publications use it. Media literacy is not included as a subject in Bulgarian schools curriculum, nor it is recognized as an important mechanism for child prevention against the harmful influences of the TV content. According to the research "TV and the 6-10 years children" (Katia Hristova, dissertation, 2006)

there are some serious gaps in the Bulgarian children media literacy.

Jenny Johnson:

Problems are financial.

David Klooster:

In my view, media education in the United States is sophisticated at the upper levels of graduate and undergraduate education in the universities, but it is not widely disseminated in primary and secondary schools. Thus, a small number of well educated specialists have deep and important knowledge, but this knowledge and critical ability are not widely shared by the general public. The media, especially television, film, and music, are very widely influential in American culture, but the general media education of our citizens is not especially sophisticated.

Victoria Kolesnichenko:

It is difficult to characterize the modern condition of media education objectively; nevertheless on the whole I believe it is worth positive evaluation. Among the definite achievements are:

-launching web sites for media education since 2000 (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8, http://www.mediagram.ru;

-getting an official status as a specialization in pedagogical institutes (since 2002);

-establishment and regular distribution of the new academic magazine *Media Education* (since 2005);

-growing number of monographs, teaching manuals, articles, dissertations related to media education;

The main challenge to my mind is that the society at large (including many official educational structures) is still not aware of the tangible necessity for the active integration of media education on a large scale.

Sergei Korkonosenko:

If we mean media education for masses, at least on the basic level of media literacy, then it is represented by the poorly coordinated actions of enthusiasts. There are plenty of examples of integration of media related courses into the school curriculum (the country is indeed very big). But by no means have they produced a system. The same is true for the higher education. Most typical here are the attempts to establish the societies or clubs of student journalists. Modern computer equipment of some schools let students publish a school newspaper. But the samples I see look too amateur. The situation is slightly better in children' out-of-school centers of young journalists, where instructors are often experienced journalists or university professors. That's the case with St. Petersburg. For several decades has been functioning the department of photo correspondents headed by the excellent specialist in press photography P.Markin. Still the specialists in the field of journalism remain the main "resource" for media education, although we cannot consider this practice to be *the* media education in its broad context. Unfortunately the information about media education is disseminated among the teachers of journalism only fragmentary, patchy; moreover the majority of them know almost nothing about it. I can state it with all the responsibility due to my contacts with colleagues. However the reports on key ideas and foundations of media education and media criticism are always arousing great interest among them.

Alexander Korochensky:

The scattered efforts of media educators-enthusiasts are replaced by the all-Russian movement of media education proponents- the representatives of education, journalism, sociology, etc. Important role in its promotion was played by the Association of Film and Media Education of Russia and personally by its president Alexander Fedorov. The resulting union of teachers and researchers, constant discussion of media education problems on the pages of the magazine and Internet sites, dissertations and organization of conferences- all these factors contributed to the greater consolidation of the theoretical framework of media education (ME). These are the main achievements of the recent years. In our opinion, misfortunes, problems of Russian ME first of all result from the absence of systematic media education in secondary schools, legitimacy of media education major in pedagogical institutes (although students can choose ME as their minor since 2002), which is absolutely necessary for the pre-service teacher training. Today there's much discourse around "information society", "mediated society". But we do not see the adequate reaction of the education system to the need of the preparation of new generations of citizens for

life and activities in information saturated society. This training can be realized through mass ME, starting with secondary school level.

Susanne Krucsay:

Achievements: increasing awareness of the importance of media education; more courses for teacher training; Failures, problems: the worldwide consent of "quality" in education which is purely based on the notion of evaluation/assessment/ranking takes a reductionistic view of what education is/should be. This is why approaches which cannot be measured in all their aspects are neglected in school teaching.

Robert Kubey:

Improving in the U.S. Better national organization than in the past.

Geoff Lealand:

In New Zealand. media teaching in generally in good health and in a state of continuous growth, both at the secondary school level, and in the tertiary sector. It has official recognition and support, in the former sector, through being included as the subject area Media Studies in the National Certificate of Educational Achievement (NCEA), as well as Scholarship. NCEA is the major educational framework across the country, and in 2005 nearly 10,000 students were studying NCEA Media Studies. Media also remains as a major strand (Visual Language) in the national English curriculum.

The major achievements have been this official recognition, whereby Media Studies beside more traditional subjects such as English and History. There has also been strong growth in the tertiary sector, with a wide range of media-related teaching.

The media teachers' organisation (National Association of Media Educators) continues to take a leading role in promoting the subject, resourcing, and having direct input into assessment and moderation of NCEA Media Studies.

Some problems remain -- some universal, some particular to New Zealand circumstances. Teacher training institutions continue to ignore media training (despite its strong presence in NZ education) but graduates from tertiary courses are beginning to make an impact. Easy access to up-to-date resources is a problem but this is improving, through resource-sharing, NAME-sponsored workshops and bi-annual conferences, and Ministry of Education support (e.g. in developing web-based resources).

There is a need to develop closer co-operation between secondary and tertiary media teaching (the focus of my current research project). Debate continues about the desirability (pros and cons) of a national curriculum/framework. In the meantime, NCEA Media Studies provides a 'proxy' curriculum.

Elena Murukina:

I evaluate the current state of ME in Russia as stabilized. Among the achievements one could note the activities of ME centers in universities, and research laboratories (e.g. Belgorod, Voronezh, Ekaterinburg, Irkutsk, Kurgan, Moscow, Omsk, Perm, St. Petersburg, Samara, Taganrog, Tambov, Tver, Tolyatti, Tomsk, Chelyabinsk).

Anastasia Levitskaya:

I think that ME in Russia has gotten some official recognition recently, and this time not only due to the individual efforts of its advocates, but also due to the support of UNESCO program "Information for all", research grants of the Russian Foundation for Humanities, Program of the President of the Russian Federation, Ministry of Education and Science, etc. However it should be noted that the definition of the key concept of media education discourse - media literacy - still provokes heated discussions among colleagues from adjoining academic subjects.

Konstantin Ognev:

Before answering the questions, I would like to say that I am not in position to judge the media education state in the whole country; I am going to speak only about some problems that according to my pedagogical and administrative experience are critical. This local objective to some degree I think will let as well highlight some common problems of my colleagues from the Association for Film and Media Education in Russia.

Film education in All-Russian State Institute of Cinematography (VGIK) is going through a very

difficult time period again. The history of the first Film Institute in the world, beginning from its foundation, knows a lot of examples when so-called well-wishers talked about the crisis of the system of education there and the need for its reconstruction. Fortunately every time when such campaigns emerged (from back in the 1920s till some recent publications), the state policy relied on the sound decisions and promoted the preservation and development of the Institute's school, which traditions became the basis of the world cinematography education.

Today unfortunately, the crisis is experienced in all main components of the educational process.

First, since 1990s- due to the extremely low level of the wages, - the renewal of the faculty has almost ceased. Intergenerational continuity was disrupted. The old generation goes away. The middle one, unfortunately, does not become younger. And the representatives of the young generation of the faculty (many of whom are in their forties) do not see any prospect in their professional activity, therefore teaching becomes a second, part-time job, and sometimes they abandon it at all.

Secondly, during the last decade the general level of education in this country has "crashed". A school-leaver of the 21st century doesn't know what an encyclopedia is, can't use the original sources. I am not an opponent of new technologies, but when from serving as up-to-date tools they turn into the foundation of a human's development, the process of the development of the Humankind stops. A considerable part of the young, aspiring to a cinematography education can't *think*, but believe that trade skills are the foundation stone of a cinema profession.

And finally, thirdly, the gap between the modern film, television, video production and the technological basis of the training film studio of VGIK has widened. If in the 1980s, in spite of some underrun its condition allowed graduates to feel confidently at the production set, then now, after 20 years, the VGIK graduate as a rule has to study the technical basis of his affiliation from scratch.

However we do encounter the reverse process, when production companies direct their employees to study in VGIK. It is also problematic because the production studio can't afford "losing" an employee for a long time, and VGIK in its turn can't be responsible for the quality of educational programs if they are too limited in time.

This leads to the unfair criticism of VGIK for alleged unwillingness to account the production interests on the one hand, and on the other hand- the emergence of the numerous educational structures, referring to the faculty and teaching programs of VGIK, but in fact having the agenda of giving out higher education diplomas, often illegitimate "on the conveyor line". It is not accidentally that these structures come and go, because in their majority they are built on the principle of a financial pyramid, where there's no place for real knowledge.

Zurab Oshxneli:

In Georgia, there is no media education literature. So, in our country, there are no achievements, no failures and problems. Georgian office of Inter-news has translated in Georgian and published some educational books and brochures in the last 6 years, but this is nothing compared to the amount of literature in other countries. The College of Media, Advertising and TV Arts buys some media education books in Moscow, with the help of individual persons. After 15 years less and less people speak Russian. It is the opposite situation with the English language - 99% of youth know it, but teachers do not.

Trygve Panhoff:

In Norway media education is fairly good. Best results are achieved in secondary school and high schools/universities. The subjects "media education" and "media and communication" exist in several gymnasiums, the latter of a more practical character, where production is mostly involved. These are among our most popular subjects. The main drawback is that media education, which is thematically obligatory in many subjects down to primary school, is still not obligatory for future teachers. Some schools also lack necessary equipment.

Stal Penzin:

The main event of the recent years - is the opening of the Russian journal "*Media Education*". This publication has already begun implementing its main function: to unite individual enthusiasts of media education around the country. Unfortunately, we are still on our own. All vertical connections have

collapsed. State organizations as well as public (including the Union of Cinematography of the Russian Federation, that earlier provided substantial support) do not show any interest to ME.

Under these circumstances horizontal connections became common, that is contacts directly between cities, schools, institutes, colleagues. As an example, I'd refer to the union of two universities - Tver and Voronezh, resulting in publications, summarizing the experience of media educators in both institutions: articles, and the textbook "Film in Education of Youth" (Tver, 2005, 188 p.). This book is unique because it presents the cinema art peculiarities, basics of methods of using film in education to teachers and parents in a concise form. But the edition is tiny - 100 copies, for a huge Russian territory, its schools and universities remain unavailable. Academic magazines (including '*Media Education'*) published enthusiastic reviews, but the authors could not find the supportive government or public organization to publish the sufficient edition of copies. This example proves the fact that ME in this country is still at its initial stage of development; the state system of ME has not been created yet.

Valery Prozorov:

We are still at the initial stage of development of ME, although enthusiasts (to name the foremost in our country - definitely Alexander Fedorov, his team and followers) have already initiated and implemented a lot. Way to go!

Faith Rogow:

Media literacy education in the U.S. is in its early childhood and growing. AMLA the Alliance for a Media Literate America (http://www.AMLAinfo.org) the nations first membership organization for media literacy educators, is now just five years old.

We are still slowed by debates between those who see the primary purpose of media education as teaching about the effects of media, seeing media as something to teach against, and those who ground media education in an expanded notion of literacy, focusing on teaching critical thinking skills and developing sound pedagogical strategies. We have also been slowed by a significant lack of funding and failure to agree on one overarching term (so people remain scattered, calling their approach information literacy or technology literacy or critical literacy or media studies or media literacy education, etc.).

Despite the difficulties, there has been a boom of youth production classes and projects that include media literacy instruction. And the notion that media education should be integrated into the curriculum rather than simply added on as an additional course or topic seems to be taking hold (see, for example, Project Look Sharp at Ithaca College, www.ithaca.edu/looksharp).

We have also been very successful at expanding the ranks of the leadership in the field of media literacy education. Ten years ago, the inner circle of leaders was probably no larger than 20 people. Today, AMLA alone has 5 times that many people taking active leadership roles, either nationally or in their communities.

Elena Yastrebtseva:

There are achievements undoubtedly, and they are written about. As for the problems: in Russian media education related to secondary school the prevailing priority is given to the non-productive activity of students. We also lack system projects (programs) and research (including psychological), dealing with the development of methods and forms of work with children aimed at independent thinking and their "protection" from massive negative information.

Conclusion. The close reading of the answers to the first question shows that leading Russian media educators evaluate the current condition of media education in Russia differently. Some of them are rather optimistic (V.Gura, V.Kolesnichenko, A.Korochensky, A.Levitskaya, V.Prosorov), referring to certain facts and tendencies, acknowledge the situation of the movement's rise. The others (S.Penzin, N.Hilko) complain about the lack of the administrative support. Other experts (E.Bondarenko, E.Murukina) focus of the stabilization of the media education process. Two experts provide the perspective of education for future media professionals, in journalism (S.Korkonosenko) and film (K.Ognev).

Russian experts to a large extent agree that media education movement is facing considerable challenges; general public (including many teachers) on the whole is not aware of the aims of media

education, integrated or extracurricular media education in schools is still the result of the initiatives of individual enthusiasts, and teachers often interpret ME as simply use of audiovisual technical aids, ignoring creative activities, aimed at the development of critical thinking, and media production by students as well.

Foreign experts, acknowledging certain achievements of ME in their countries, accentuate problems, similar to the Russian context: lack of the teacher trainings (we should bear in mind though that media educators from Canada, Australia and Hungary didn't take part in the questionnaire, while it's in these countries that ME is the required component of school program from the 1st till 12th grade), lack of the financing, etc. Two foreign experts - from Bulgaria and Georgia remark with a sense of bitterness that ME movement is still a very new domain for their countries.

Question 2. ***Have any new tendencies in media education appeared in your country in the 21st century?***

Frank Baker:

The good news is that elements of media literacy are in the standards. There are several regional conferences and other initiatives designed to fill the void in teacher preparation and classroom materials. Some national textbooks have begun to include it, but it is not widespread yet.

Cary Bazalgette:

There is a growing amount of media education practice emerging in the 3-14 age range, located within Literacy teaching, and based on moving image media, led by BFI resources for this sector. There are also plans under way to develop a more outcomes-led, less prescriptive curriculum, which will set schools free to develop and manage their teaching strategies in more adventurous ways, and which is likely to enable much more media teaching to go on.

The 2003 Communications Act set up a new regulatory body for the electronic media industries, giving it a responsibility to foster media literacy. This has been good for profile, but also a problem because it has encouraged a very simplistic notion of media education – as protectionist, or exclusively concerned with technological access and know-how.

A new Diploma in Creative and Media is planned as an option for students in the 14-19 age range from 2008. This will offer a very broad range of learning in relation to a number of media forms, accredited at three levels, and with a strong practical/creative element. It is a potentially exciting development, although there is the danger that it will be seen as having lower status than A Level.

Elena Bondarenko:

XXI century is marked by the emergence of new forms of a dialogue with mass media - the degree of interactivity rose. Among other things, the web journalism is developing. We see a new stage in the development of media criticism. The differentiation of educational institutions leads to the new level of forming the media complex. Problems to face relate not only to pupils' development on the media material but also to new approaches to shaping the educational environment.

Richard Cornell:

Aside from increased media criticism, the evolvement of social networking software is radically changing the communications landscape across America. Blogs, wikkis, ipods, instant messaging, and the ever-ubiquitous cell phone has descended upon the populace, and people of all ages, genders, and socio-economic level are turning rapidly to these resources, many of which are without cost to the user. Telephony has morphed into a PC-to-PC phenomenom, also at little or no user cost, and the conglomerate communications companies, AT&T, Verison, Bell South, etc. are reeling with the loss of what was formerly a monopolized communications environment.

Users now commonly employ instant messaging with video added to communicate with family, friends, and colleagues across the world, on a daily basis, and at no charge other than subscription to a network provider.

More and more households are subscribing to broadband given the increasing number of large files that feature streaming video, Power Point presentations with audio, and other similar programs that

benefit from larger band width.

The number of American households now having at least one computer is rapidly increasing. With the cost of fuel escalating, more Americans are seeking cost-effective ways of managing their time, budgets, and travel expenses; thus more are staying home.

All of this in the face of workweeks that often exceeds 50-60 hours by many American workers.

Harald Gapski:

Media education acknowledges and stresses the important role of the organisational setting. The usage of Media implies the change of learning and communication processes. Introducing new media in a social system implies organisational development. Media education in 21st century is closely linked to digital literacy.

Valery Gura:

The main tendency of ME in the XXI century in our country to my mind is the intensive study of the experience of countries leading in this field, such as Canada, Australia, Great Britain, etc.

Nikolai Hilko:

The current tendencies are: striving for a higher status of ME in Russia; need for the constant renewal of approaches to media education activity; widening of media maintenance and need for its arrangement.

Katia Hristova:

In the beginning of the new century Bulgarian society started to use the term media literacy.

Jenny Johnson:

Increasing utilization.

Sergei Korkonosenko:

The best efforts from the viewpoint of persistency and professionalism, are made by the Russian Association of Film and Media Education, including the issuing of the journal "*Media Education*". It's too early to speak of tendencies, but media education becomes a topic in academic literature and methodological discussions more and more often.

Alexander Korochensky:

It's in the new century that media education is gaining the scale of public, professional and academic ***movement.*** This is the main tendency.

Susanne Krucsay:

New technologies are changing the traditional conception of the world, their potential is regarded either in an uncritical euphemistic way or condemned altogether. Critical elements do not find their way into a more differentiated attitude.

Geoff Lealand:

Official recognition; the emergence of new, enthusiastic teachers; continuous desire for such course from students; the critical role of NAME, in promoting the subject; the arrival of new media forms (eg mobile technology), and the need for teachers to keep up with these.

Anastasia Levitskay:

As for Russia, we evidence the tendency, characteristic for example to UK, Canada, the U.S. or Germany in the mid-late 1990s, - and that is the shift of emphasis onto computer literacy and media education on the material of Internet.

Konstantin Ognev:

The main tendency is the modification of basic educational programs, due to the acceleration of the sci-tech progress and the appearance of new screen technologies. Thus for example, the department of the second professional education in VGIK has been training directors of montage as part of the contract with AVID. Along the directing and art department in VGIK now there is the department of multimedia, the economics department was reorganized and today it trains producers-to-be. By the way it was due to the VGIK efforts and not production studios or Federal agency for culture and cinematography, that this profession got the official status in our country. It is not always easy to align the requirements of educational standards with the requirements of production, based on new technologies. Sometimes this

process elongates for years, that's why I don't want to speak of other VGIK projects yet.

Zurab Oshxneli:

The Media Educational Centre of the Ministry of Education and Science of Georgia was made upon the model of Israel's educational media, but now according to the order of the Ministry of Education and Science of Georgia it was abolished and was renamed as *The College of Media, Advertising and TV Arts*. Of course, the college has no finances and technical and intellectual opportunities to produce educational video products. But now, the condition has worsened. There is only one channel in our country which has clearly expressed educational function and it is the Public Broadcast.

Trygve Panhoff:

Convergence has led to broader implication of computers and multi-media programmes. Equipment is cheaper, even cell phones can be used. Among schools and freetime activities producing programs, digital equipment is becoming the usual tools.

Stal Penzin:

It's easier for me to speak of the tendencies of media education by the example of Voronezh region. In the XXI century it became obvious that the peculiarity of film education, as an important component of ME, is conditioned by the dual nature of cinematography, on the one hand, belonging to mass media, and on the other hand, - to art. Voronezh media educators try to get across this idea to their students. The main tendency of Russian ME today is the introduction of mandatory media education courses in some universities. For example, Voronezh State Academy of Arts, offered the course "*History of Cinema*" (2 semesters) in 2004-2006. At the department of cultural studies of Voronezh State University the course "*Film and Today*" has been taught since 2000, and the Philology department requires taking the course in history of theatre and film.

Valery Prozorov:

An extremely important and partially realized initiative is the pre-service training of school teachers. Although the public opinion is not awake to a degree to insist on real and wide integration of special media education courses in school programs.

Elena Yastrebtseva:

Acceptance by the education community and popularization of the term "media education".

Conclusion. In their answers to the second question Russian experts mentioned not only the creation of Internet sites, opening of the new pedagogical specialization "Media Education" and the issue of the academic journal, but also the intensive study of the foreign experience, publicity around the term, etc. Alexander Korochensky sounds most optimistic, believing that today media education is becoming truly nation-wide public and professional movement. Foreign experts pay more attention to the activation of integration of ME into curricula (C.Bazalgette, G.Lealand), to the opportunities broadened by the spread of digital media (H.Gapski, R.Cornell, S.Krucsay, G.Lealand, T.Panhoff).

Question 3. Could evidence from foreign experience help the development of media education in your country? If yes, which country's experiences would be useful? And how might it help?

Frank Baker:

I look at some of the material already developed by Canada, Great Britain and Australia as excellent starting points, especially in their curriculum and support.

Cary Bazalgette:

The main help would be to be able to refer to any other country where significant policy decisions had been made to include media education in national curricula and/or to support it financially in some substantial way. It is also useful to hear about specific structures or processes which have been put in place to support media education nationally, and about research into learning outcomes.

Elena Bondarenko:

Media education initially existed as the open information environment. Therefore any foreign experience may be valuable and useful. Thus, theory and practice of organization and work of the young television channel in Bangladesh is quite adaptable to the situation in Russian provincial towns. Problems of the educational television of BBC are the same that are encountered by Russian producers of educational film/TV programs. Film/TV/video creativity is going through the new stage of development; new technology determines new forms of practical film education and media journalism. Thus media education just cannot- and should not! - exist without exchange of experience.

Richard Cornell:

Definitely yes! The sad fact is that, should you ask an American about equity of access or themes such as UNESCO's efforts to provide "Information for All," I suspect 90% of the populace would give you a blank look. America is turning insular, despite that its military is reaching across much of the world.

The recent conflagration related to what to do with 12 million illegal immigrants has polarized the nation into those in favor of deportation vs. those who would grant amnesty and bring these people into the fold of the nation.

As the approaching mid-term election gets closer, the rhetoric becomes more shrill and America's bi-polar political machine cranks out (spews?) innumerable video, print, audio barrages about how good this candidate is as opposed to how bad their rival for office is. Indeed, these are media rich (impoverished?) times as the political thermometer heats up.

At least when we see politicians fighting in their legislative chambers in other countries, we know the message is clear, albeit tinged with anger. Maybe we need some of that kind of political honesty to get us back on track!

Norway has a particularly intriguing system of media access to its schools that could well be emulated in nations around the world. Some universities in Taiwan are using cell phones as integral elements of instruction. Ukraine and Russia are seeking collaborative ways of bridging pedagogy with technology skills. Australia's distance learning schemes are bridging far-flung outback communities and urban centers. All of these efforts plus countless others are worthy of emulation or at least consideration by American educators.

Harald Gapski:

That depends on the media format. One cannot directly transfer educational success stories from one country to another due to the complexity and the differences of the educational systems and cultural embeddings. But there are examples, for example Film Education in France or Pedagogical ICT license (epict) which are localised in different countries.

Valery Gura:

Undoubtedly, it is very useful to study the foreign practice; however one cannot borrow any model of media education directly. We have our own history of film education, journalism, which reflects Russian mentality, among other things, is based on Russian art imagery. I think we need to undertake a deeper study of the ideas of outstanding countrymen who provided the philosophical and methodological foundation for media education, such as M.Bakhtin, B.Bibler, Y.Lotman, etc.

Nikolai Hilko:

Yes, certainly. In particular, the experience of the British Film Institute, Center for Media Literacy in the U.S.A., experience of Prof. A.G.Martin (Spain), etc. The collaboration could take place through exchange programs, workshops, joint media projects, festivals.

Katia Hristova:

I think that the British program *Media Smart* could be successfully used in the Bulgarian environment.

Jenny Johnson:

Yes, any developed country.

David Klooster:

I believe we can ALWAYS learn valuable lessons from the experiences and approaches of other

countries and other cultures. I would look to Europe, to Japan and Korea, and to important Latin American countries like Argentina and Brazil for valuable approaches to Media Education.

Victoria Kolesnichenko:

Of course studying foreign experience can promote the further development of ME in Russia. Thus the acquaintance with promising directions and effective practices of leading countries is needed by Russian media educators. I believe that Canadian media education model is worth studying where ME has an official status and is taught in all grades of secondary schools in all the provinces. Especially interesting is the unique experience of CHUM Television, encouraging the development of media literacy of children and youth.

Sergei Korkonosenko:

Questions of the kind should always be answered in the affirmative. Any foreign experience is worthy careful study and perhaps, application. However the poor technical equipment of Russian schools can hinder the process. On a large scale it is hard to transfer the total computerization of education institutions that takes place in Scandinavian countries for instance. But we can go back to the forgotten traditions and methods of editorial offices of mass media, especially local, that earlier served as centers for media literacy, although the term itself was not invented back then.

Alexander Korochensky:

Critical study of foreign experience is useful because it helps escape some dead end directions of media education theory and practice, and study successful practices. However the transfer of such experience should be done thoughtfully taking into account differences of contexts. I would not like to distinguish one particular country, but practices preparing the audience for communication with market driven mass media, with all their intrinsic specificity, are of great interest.

Susanne Krucsay:

Other experiences can always help; I am for selecting those bits of the countries I know which seem most suitable.

Robert Kubey:

Yes, it can help. My visits previously to England, Scotland, Canada, and Israel taught me a lot.

Geoff Lealand:

Initially, the United Kingdom, Australia and Canada (esp. Ontario) provided inspiration and models. In more recent years, there has been more confidence in developing local (New Zealand) models of teaching/assessment, and resources eg we now tend to have less to do with Australian Teachers of Media (ATOM), than in previous years. I would argue that New Zealand media teaching is now in a position to provide models for other countries!

Elena Murukina:

The study of any experience, including foreign, is always important and necessary. For example, we incorporate the experience of British media educators (six key concepts of ME). But in my opinion, we need to study and apply the Russian experiences because they correspond to the peculiarities of Russian way of thinking.

Anastasia Levitskaya:

Undoubtedly, studying foreign experience is important in any field. Media education in Australia, Canada, Great Britain is a legitimate part of the school curricula, - the experience of media educators in these countries is certainly inspiring.

Konstantin Ognev:

For the two thirds of the XX century education for film professionals around the world took a pattern by our country, and in the first place, by the tradition of VGIK. Approximately since the middle 1960s with the development of television, video industry, screen technologies and World Wide Web, the priorities in screen culture have changed, and as a result, priorities of media education changed as well. Taking into account the considerable gap between the technical equipment of education system in countries with a strong cinematography tradition (and even with those, who have never had a conspicuous

place on the map of cinema world) and Russia, certainly, the experience of foreign countries has to be studied and used. However there is one thing that the VGIK tradition still strongly believes in- the unity of theory and practice: from the first days at the university our students are guided by the laws of production. It has a special meaning today, when screen technologies intervene into the sphere of everyday life, when trade skill dominates over the professionalism, and Art is replaced by its surrogate.

Zurab Oshxneli:

Foreign experience may have positive effect on our country's new government. But unfortunately, Russian experience might be unacceptable from Georgian-Russian's relations point of view. Of course, we may take the experience from the little, but developed country as ours like Israel, Denmark, Sweden, or from a similar country, where it is very important to develop media education.

Trygve Panhoff:

Norway has had some media research inspired from England, e.g. David Buckingham. As research stays on the university level, it is rarely directly useful in school education, teachers however who are especially interested may be inspired by other countries. This often takes place on a personal level (attendance at international seminars, etc.).

Stal Penzin:

Foreign experience cannot add anything to the part of media education that deals with film, simply because Russian film educators are interested in a film in the first place as the work of art, able to humanize the life on the planet. In the West they believe that one cannot impose any opinions or tastes (including the good taste) on students. And I am not going this way.

Valery Prozorov:

French projects present a great interest for me, e.g. Active Young TVviewer, Introduction to Audiovisual Culture, etc.

Faith Rogow:

Yes and no. There have been research models and theoretical frameworks developed in places like Great Britain, Canada, Brazil, and South Africa that will be helpful to anyone doing media education.

However, their application to the U.S. will be limited in two ways. First, most countries have a centralized education system. In contrast, education policy in the U.S. is determined state-by-state. So strategies aimed at top-down implementation coming from the federal government will not work in the U.S.

In addition, most current media education initiatives have been constructed within a particular subject area framework, usually Language Arts. The movement in the United States is to integrate media education as an approach to teaching that is used in every subject and at every grade level. So media education would become part of math and health and science and social studies instruction, not just Language Arts and not as a special add-on course.

Elena Yastrebtseva:

Any experience helps register the situation and move forward, developing new directions for research and integration. The European experience of media education in the XX century - France, England, Belgium, etc. was interesting.

Conclusion. Russian and foreign experts show on the whole the consensus of opinion: the dialogue of cultures in media education is important and foreign experience should be studied, though its direct application on an alien national ground is of course problematic. Only the consistent adherent of the aesthetic/art and ethical concept of media education S.N.Penzin is skeptical about it (although the spectrum of foreign models of ME is very broad and of course includes the aesthetical approach as well)…

Question 4. Can modern media criticism become the ally of movement of media education? If yes, how?

Cary Bazalgette:

If this means critical theory as developed in the academy, yes: it can help to refine and re-think curricular content, though a process of debate and dialogue is needed. For example, the BFI has developed a different approach to teaching genre after looking at new critical theory in this area. If however you mean press criticism, then no, probably not: the quality of this is very low in the UK.

Elena Bondarenko:

To my mind modern media criticism is already an ally of media education. Media criticism is in a way a loudspeaker of the reflection process of media, simultaneously self-analysis and reflection about the most significant problems in the sphere of media culture and information exchange. However media criticism exists today as a quite independent and autonomous phenomenon. If we make its materials a field for analysis and interpretation in ME, then we get an ally of ME. If we recall the history of ME, we'll find plenty examples of how an information or aesthetical "enemy" was transformed into an "ally" by using a publication, film, advertisement, etc. as a material for study.

Richard Cornell:

Yes, it can and it should be! It is time we convince the communications conglomerates to emulate what the families of Bill Gates and Warren Buffet are doing – focusing their considerable financial resources on critical areas of need around the world.

Where too, are the sheiks, princes, and presidents from oil-rich nations who are demanding (and getting) obscenely high profits from the sale of their oil and gas products? To what extent are they reinvesting those funds on behalf of their own people, many of whom continue to exist in impoverished conditions?

It seems we are putting media education in front of more dire needs – we do need to get our priorities straight, feeding, clothing, housing, and medicating those in need before we devote time to media analysis. (This is my personal opinion.)

Harald Gapski:

Media critics is an essential and integral part of media education. Unfortunately it is an under represented dimension of media education, in particular when it comes to digital media.

Valery Gura:

Undoubtedly media criticism is one of the pilots in the world of media for the media consumers. However its influence on masses is minor. It seems that in order to widen the sphere of its impact one should promote it on TV and Internet. In my opinion, the main consumer of media criticism now is the media literate reader or viewer.

Nikolai Hilko:

Yes, it can. Contacts of ME and media criticism may relate to the development of creative thinking, overcoming the aesthetical distance of the biased traditional thinking.

Katia Hristova:

No.

Jenny Johnson:

Yes, by analysing the criticisms.

David Klooster:

I am not completely sure what the question means. If you mean reviews and criticism of the media by experts, then certainly I would hope that this practical criticism would become part of media education. Media education should be founded on theoretical as well as practical bases. The most important goal of media education should be to help citizens become critical consumers of the media, able to understand how the media try to manipulate viewers and listeners and readers, able to identify biases of creators of programs, and able to resist passively accepting everything they are told.

Victoria Kolesnichenko:

The union of media criticism and ME is quite legitimate, especially at the current stage. Unfortunately, the educational potential of media criticism is not used to the full extent. As media criticism is aimed to help the audience to differentiate information flow (often of dubious contents), it can

teach to understand and evaluate it adequately and in the result, help become a literate consumer of mass media.

Sergei Korkonosenko:

Media criticism is in fact blending with ME, in particular in continuous exploration of media culture by the audiences. Therefore educational programs should be accompanied by the creation of print, audiovisual, web educational mass media, targeted at different age and social groups, starting with pre-school children. Today media criticism in Russia is working mainly insular for the elite (from the viewpoint of its accessibility to the masses), or for the informative TV-guides, press reviews, etc.

Alexander Korochensky:

Of course yes. The critical component is build-in in many modern theories of ME. Ideally media criticism can develop the cognitive potential of media audiences interacting with mass media, its rational critical attitude to the information products of media industry. But it needs the high quality of media criticism. Unfortunately Russian media criticism often suffers from commercial imperative, substituting the critical analysis, interpretation and evaluation of media events with their commercial promotion and entertainment of the audience under the guise of criticism.

Susanne Krucsay:

If media criticism is balanced and fair, it can be an ally.

Robert Kubey:

Yes.

Geoff Lealand:

In can, as long as it does not dominate (eg 'inoculation' imperatives). Students do need to know how the media works AGAINST their interests, but also where it can work FOR their interests. We also need to account for considerations such as 'spectacle' and 'pleasure'. Media literacy is as much about challenging 'common sense' notion of the media (such as moral panics), as understanding processes. In nearly case, media teaching is a political activity but it also should allow for diversity and difference.

Anastasia Levitskaya:

Yes, quality media criticism.

Konstantin Ognev:

Resuming my speculations above, I'd mark the rise of responsibility of media criticism under modern conditions. Although often we encounter not the analysis, but a bare fact description, based on the desire of audience to look behind the scenes of the world of art.

Zurab Oshxneli:

Media criticism might not become the ally of movement of media education, because their functions are much dissociated.

Trygve Panhoff:

Modern media critique has its own fora, like MedieNorge and Nordicom, with their own publications. Articles are broadly read by media teachers.

Stal Penzin:

Anyone can become our ally, and any help will be of use, although in my opinion the term "media criticism" is artificial. There is film critique, television critique, etc…

Valery Prozorov:

Media criticism undoubtedly can become an ally of ME, as in its time the Russian literature criticism became (and still this potential is hardly exhausted) an active assistant in the complicated process of teaching language arts in schools and universities of Russia.

Faith Rogow:

If modern media critique can help identify the mechanisms through which media influences people's ideas, then it can help inform high quality educational practice. But if the conclusions of media critics, especially those that are not supported by research, substitute for teaching critical thinking skills,

or substitute indoctrination for teaching, then media criticism will be a hindrance to media literacy education.

Elena Yastrebtseva:

If media criticism contradicts everything that ME stands for, then of course, no. But if it is an attempt for positive changes, then - yes. It is unlikely that tenuous "critics" or "critique" can be someone's or something's ally at all. But the attempt to listen to the media critique, analyze its main platforms, involve in a dialogue- is a normal practice.

Conclusion Only two experts (from Bulgaria and Georgia) exclude the ability of modern media criticism act as an ally to ME. K.Hristova didn't comment on her reply, and Zurab Oshxneli referred to the discrepancy of the two fields, although in my opinion, it can't become a real obstacle to establishing contact points of media education and media criticism. On the whole, both foreign and Russian experts evaluate media criticism, able to "develop the cognitive potential of media audiences…, its rational-critical attitude to the media industry products", as a natural partner in media educational process.

Question 5. Is it essential to introduce compulsory integrated or specialist media education courses in curricula of mainstream schools? Or would it be better to set up informal courses for general audiences?

Frank Baker:

Compulsory is difficult in the US: already there are many mandates which are insufficiently funded and thus get little if any attention.

Cary Bazalgette:

Both are essential, but if it's a choice between the two, then the former is more important. Both integrated and specialist courses can work – young people need access to both. Specialist courses should probably be optional – but it depends how the curriculum is organised and managed. Informal courses for general audiences are unlikely to achieve the same level of inclusiveness as school courses.

Elena Bondarenko:

Today there are schools with both variants mentioned above- and it is difficult to say if one way or another should become the mainstream. Perhaps it would be better to provide schools, teachers, administration with a wider choice of forms- but media education itself should be compulsory. Compulsory integrated media education has its boundaries, where it becomes little effective; autonomous (special) ME requires the technical base and special training; elective media education courses are also hard to set up without additional preparation of teachers…One thing is of no doubt: it's not enough if ME is limited to one form, modern practice shows that when one and the same group works in minimum two of the above directions it is more effective.

Richard Cornell:

American tried the compulsory approach in the 1950's during the fabled "Space Race" when, while not making classes in mathematics and science compulsory, they were clearly the focus for almost two decades. American's rebel when they hear compulsory, kind of like, "unless it is a life-threatening issues, you can's make me do this…!" (NCLB being the most notable and recent exception!)

My sense is that a well-executed public relations effort that extols the virtues of sound media education and instructional design would go a lot farther than making study of media a must-do event.

Every day an American awakens, he or she is hit with "media education courses." The question remains – do they realize that such is happening? If the pressure of teaching-to-the-test can be reduced and other subject areas integrated back into what is now tested, we would be "taking one small step for mediakind…"

Harald Gapski:

I think media education should be integrated cross curricular and compulsory given the importance of media in our life world. We spend hours per day with different media. Almost everything we know about the society and the world around us, we know from the media.

Valery Gura:

I think in future we should get ready for compulsory integration of ME in secondary schools, as it happened with the subject Computer technology. Therefore it is necessary to start training teachers now.

Nikolai Hilko:

To my mind, as a compulsory subject it is enough to extend the course of Computer technology. However depending on the interests of school students, these may be integrated units on Media Ecology, and Media Impacts within the course of Social Ecology, or the unit introducing the audiovisual culture and media criticism within the course "World Art Culture" (10-11 grades). Elective course like Media Culture, Screen Art, Animation, special media classes (on television, video, multimedia) may suit for schools and gymnasiums specializing in media studies.

Katia Hristova:

In my opinion the two educational forms can be efficient.

Jenny Johnson:

A mixture of integrated or special media education courses in curricula of schools.

David Klooster:

I believe media education is more and more important, and should become part of the curriculum in secondary schools. It can become part of what language teachers, social science teachers, and humanities teachers do as part of their normal work. I would prefer to see media education become part of existing courses, instead of a new, separate course, where its influence could be marginalized.

Victoria Kolesnichenko:

Perhaps integration of media education into the existing curricula is more effective nowadays.

Sergei Korkonosenko:

Media education as part of the personality development, cultural development and providing security for school children must become one of the dominant components of the compulsory curriculum.

Alexander Korochensky:

Mass media education for school students is a must- the one that introduces mass media to them, the world which often influences young generations more than family and school.

Susanne Krucsay:

I am for both creating a subject in its own right where concrete subject matters such as media languages…can be taught and having it as a transversal element through the curriculum where the media constructions of special disciplines can be demonstrated.

Robert Kubey:

I see value in both the integrated model and also one where media literacy education stands as its own strand.

Geoff Lealand:

'Compulsion' is not a consideration here, as natural growth is occurring (even though I might argue that Media Studies should be as 'compulsory' as the core subjects of English and Maths!)

Elena Murukina:

I believe that a compulsory media education course in regular schools is not necessary and today is not possible anyway. The system of education has neither sufficient resources nor teachers trained in ME.

Anastasia Levitskaya:

The required subject "ME" is possible only in special schools or lyceums now. I think that inclusion of ME into the list of elective courses, and/or its integration across the existing curriculum is a more workable solution for Russia.

Konstantin Ognev:

It is necessary to implant into the conscience of youth the awareness of what the screen culture is, how is correlates with the world culture, what it borrowed from it and to what extent influenced the processes of the humankind development. There are no ready-to-use recipes here, but in my opinion, school curricula should have some minimum of courses, related to media culture, and high school

students should have an opportunity to study these problems in depth in special media education courses. I hope that the training courses for prospective VGIK applicants opened in the academic year 2006 will become a foothold for new developments in this field of media education.

Zurab Oshxneli:

Both of them are very important with the priority of the first one. It is much more important to introduce compulsory integrated or specialist media education courses in curricula of mainstream schools.

Trygve Panhoff:

Optional courses belong mostly to the past in Norway, where obligatory courses are introduced in many, but far from all schools. The loss of optional courses has weakened media education in primary schools.

Stal Penzin:

Subjects like "Photography" and "Film Art" (autonomous or integrated) should be included into secondary schools curricula.

Valery Prozorov:

The next thing of the agenda is the introduction of media education in schools from the first till the last grade (at first optional as a choice of parents and school students). We need innovative methods to use in pre-school media education. The culture of video and audio perception is nearly one of the most vital, alarming (and age-related unlimited) in the today's world. From the aggressor and dictator, enslaving the personality, media insight can turn into the power helping develop the human soul and feed it with the eco pure products.

Faith Rogow:

Media education should become a teaching method as much as a separate discipline and it should apply to course at every grade level, in the same way that we use the reading and writing of print to teach in every curriculum area now.

We are well past the point of media education being seen as a nice, but optional curriculum enhancement. In the same way that a person who cannot read or write print was not well prepared for life in the 20th century, a person who is not media literate is not prepared for work or citizenship in the 21st century. Media literacy education must be compulsory.

Elena Yastrebtseva:

If the young generation, "zombied" by commercials and low quality information, provided by some TV channels and some Internet sites, meets views of the State and nation, then it is not necessary to integrate elements of ME (development of critical thinking, analytical skills, etc.) wherever. At the same time, school programs are so overloaded that it would be quite wrong to add another core course.

Conclusion. The dominant viewpoint of Russian and foreign media educators supports both integrated and autonomous media education. However several people in Russia are skeptical about the perspective of media education in schools, perhaps because they remember numerous examples of progressive pedagogical ideas that disappeared for good.

Question 6. Are there specialist "Media educator" courses in higher education in your country? If not, why? If yes, what kind(s) of courses are there and how were they set up?

Frank Baker:

Only a handful of universities over degrees in media education. The problem, in many places, is that media education fits into several schools (business, art, journalism, education) and in many ways there turfdom battles.

Cary Bazalgette:

There is only one PGCE (post-grad cert of education) course in media with English: several higher education institutions would like to offer one but they have to persuade the government to allocate them funded places. There are several postgraduate courses and a few institutions offering accredited

professional development courses, including the BFI, the English and Media Centre, and Trinity and All Saints College, Leeds.

Elena Bondarenko:

To begin with, we should determine what we mean by a "media educator". Is anyone who is actively using media in class or extra-curricular club, a media educator? Is a librarian a media educator by definition? Often this term conceals the reality behind the wish. For Russia with its long tradition of wide use of extra school information in teaching, any teacher should have a high level of media culture. Still practice shows that teachers do need special training and sometimes also a serious "remodeling" of own perception, change of the attitude to information environment, and mastering the media education's toolkit. It is not effective to educate specifically media teachers yet because most probably a graduate with such a diploma will have a hard time looking for a job at school or extra-school club. A media educator is a special practical orientation of a professional, already working in education. From this viewpoint, the training of media educators should be widely integrated into the advanced training, career development courses and into their subject training per se.

Richard Cornell:

Yes, in American there are many hundreds of universities who offer some form of media education, be it for training librarians, educational technologists for schools, pre-service teacher training, or business, industry, healthcare, the military, or more. To give you an idea of just those who are related to education, please see: *Curricula Data of Degree Programs* in Educational Communications and Technology by Dr. Jenny Johnson, Editor, *University of Maryland* and sponsored by the *Association for Educational Communications and Technology (*www.aect.org*)*.

For many years, AECT collected information on degree programs in educational communications and technology and published the directory *Degree Curricula in Educational Communications and Technology*. As a service to the educational community AECT now brings *Curricula Data of Degree Programs* in Educational Communications and Technology online (http://www.aect.org/Intranet/Publications/index.asp#cd).

There are other "flavors" of media education that are also found across many American universities. Lately there has been a resurgence of programs that offer studies in digital media, gaming and simulation – all forms of media for use in education…and training. Likewise many universities offer programs of study in cinematography, communications, broadcasting, and more. All are part of a rich fabric of media education.

Harald Gapski:

Yes there are universities which focus on media pedagogy. Even a 2 year "Master of Arts in Media Education" as a distance education programme was available: unfortunately it had to close http://www.fernuni-hagen.de/festum/index.shtml But there are other programmes running: http://www.bildungsserver.de/zeigen.html?seite=2675

Valery Gura:

As far as I know Russian universities do not prepare media educators, but institutes are making first steps, Taganrog State Pedagogical Institute is one of them.

Nikolai Hilko:

This qualification remains uncalled because the demand for such specialists on the modern labour market is undiagnosed. However there is a demand for at least five models of specialists: a librarian-consultant in a media centre, an anchorman of TV-, film-, video programs, an art director of a TV, photo-, video studio, a specialist in web-design and Internet communications, specialist in educational technology for distance education.

Unfortunately there is no direct correlation between the existing educational standards. To my mind, every school should have a media educator, who would work on the cross curricular (World Art Culture, Ecology, Art) level. Moreover, he or she can act as an advisor/ consultant together with a psychologist and a social worker. The specialist of this kind must get training in humanities and technology as well. A prototype of a media educator remains the existing qualification of an "art

director". Thus the computer applications component should be reinforced. Further we need more higher education institutions to train such specialists.

Katia Hristova:

There is a course at Sofia University, Department of Journalism and mass Communication called Media for children. It is optional for the students in 5th or 6th semester of their study.

David Klooster:

Yes, in the United States, every university has a department of Communication, and within this department, experts in Media Studies offer courses and conduct research.

Victoria Kolesnichenko:

It is difficult to speak of the steady training of media educators on a scale of the whole country. I know only the case with Taganrog State Pedagogical Institute, having been working in this direction since 2002. The question of the training of future media teachers remains open. Taganrog experience is the first and important step in this direction.

Sergei Korkonosenko:

In Russia we know of pre-service training for media education in Taganrog. However in a broader sense departments of journalism in universities around the country are involved in such activity too. There is no objective to teach students the pedagogy, because the departments' function is to train potential journalists, not teachers. However some experience is being accumulated. For example for several years I've been teaching the course "Methods of teaching journalism" to the students of St.Petersburg University. The summary of the course is given in the textbook "Teaching Journalism" (St.Petersburg, 2004). More and more Ph.D. students in Moscow, Chelyabinsk, and other cities advert to this topic in their dissertations.

Alexander Korochensky:

There are training programs but very few.

Susanne Krucsay:

No university specialisation – due to a lack of money and political will.

Robert Kubey:

Not really.

Geoff Lealand:

Well, we are Media Studies/Communications/Journalism academics. Within, these broad categories, there are some people (such as myself) who put a strong emphasis on educating potential media educators.

Elena Murukina:

In the majority of higher education institutions - no. Why? There are several reasons: first, there's no demand for media educators (where and what subject can they teach if there is no subject for media studies in Russian schools); secondly, there is a lack of professionals able to train students in this field.

Anastasia Levitskaya:

Since 2002 Russian students of Departments (Institutes) of Education can choose media education as their minor.

Konstantin Ognev:

As it is known, one of the most important components of educational process in VGIK is teaching skills of film pedagogy. This contributed to the continuity of educational process in the VGIK itself, and promoted the appearance of many film schools in our country and abroad. Unfortunately this sphere of activity today is less and less attractive due to the poor funding. Only the change in government policy can facilitate the renaissance of the prestige and authority of the teacher's profession. It is regretful that many VGIK graduates become the nucleus of the faculty in many foreign film schools and even universities, while Russian film education reside at the periphery of social and cultural life of the country. Actually the latter statement is to a large extent the answer to the seventh question.

Zurab Oshxneli:

By initiative of the documentary director – Mr.Zurab Oshxneli, Youth Television was founded in

1989 in Tbilisi, Georgia, which was broadcasted on the State Television for 13 years. In 1992 the concept of media education and production was reconstructed. We have got acquainted with the educational system of several countries, including Israel's and their principle of work and we set up a new Georgian model. The Youth TV was renamed as the Media Educational Center of the Ministry of Education and Science, with its own media education and production. But the inactivity of the Ministry of Education and Science and the lack of finances weakened the function of the center. There are no similar centers or educational studios in Georgia. There is only one "Ltd" and "Creative" that produces educational movies with the financial help of other projects.

Trygve Panhoff:

In Norway you may study media to become a media teacher, in some high schools and universities.

Stal Penzin:

Voronezh State University does not offer such a qualification simply because there's no demand on the job market for it…

Valery Prozorov:

So far only the secondary qualification - Media Education minor for pedagogical institutes is registered -, now we need to go further…

Faith Rogow:

Not exactly, but we seem to be heading in that direction. Librarians are now routinely referred to as library media specialists. And a few universities are beginning to offer media education minors or specialization in the context of other degrees (e.g., education or psychology).

Conclusion. The answers from different parts of the world show a multicolored picture of teacher training in media education. In some countries (Norway, New Zealand) the situation is better, in some - worse. With all the diversity, most of the academic training takes place in the departments of Communication (Journalism, Media Studies) while there are very few examples (in the so-called "information age"!) of an accredited qualification "media educator" in departments of education.

Question 7. What prospects are there for the development of media education/literacy in your country in the foreseeable future? What, in your opinion, are the essential first steps?

Frank Baker:

Teachers and parents must demand it; gatekeepers need to understand it; currently there is no major national commitment to media literacy education....

Cary Bazalgette:

See (2) above. I think the prospects now are very good. I believe that by 2008 we will have a large amount of media teaching going on in both formal and informal contexts; it will be more generally valued, and will be working to more explicit standards of achievement.

Elena Bondarenko:

Media education is rather a promising direction. However there are tendencies that lead to following conclusions: for the Russian mentality the media educational activity is often simply a part of the wisely organized process, but not a separate strand. This is the reason for recent comments: "Media education? I always did it, and didn't know the term for it!" Therefore those who advocate the organization of modern ME as an independent subject matter run risk of being in opposition to the real process. The sphere of a dialogue with mass media is naturally included into many aspects of organization of educational environment and learning activities. Hence, according to the viewpoint of the Laboratory of Media Education of the Institute of Means and Methods of Education of the Russian Academy of Education, the main way of modern ME is its integration into all existing forms of education, that of course does not exclude the necessity for special teacher training courses. However the priority should be granted to practical activity, while the study of the concepts of ME and its history may not be as useful for a media educator as the understanding of the essence of the process and ability to

communicate effectively in a poly-cultural dialogue with mass media information and to help students do that too.

Richard Cornell:

The prospects are unlimited! Personally, we need to return America to its democratic roots, to enable all its citizens to share in the bounty that comes to us. We need to care for our sick, elderly, impoverished, and those lacking education. Once we have done this we might then perhaps turn our attention to the design of sound media educational experiences for the entire nation. This will take time but first we need to get our own house in order!

Harald Gapski:

Stressing the importance of media education and media critics with regard to new digital media. Concepts like informational self-determination, awareness of data protection and privacy seems to be under estimated and neglected. Localise and apply concepts of "digital literacy" (for example www.digeulit.ec). Link media education with the concept of life long learning. Define indicators for progress in media education on all levels (individual learning, organisational development, societal framing conditions). Monitor and evaluate the development of media education.

Valery Gura:

In the foreseeable future integrated ME will occupy a big share of time in the school curriculum. Media education will merge with computer applications. In order to be prepared, one needs to develop the methodology and methods of this synthesis, to train media competent teachers and equip schools with necessary technology.

Nikolai Hilko:

The prospects are:

-national commitment to ME goals as developing culture and creativity;

-creation of the system of media aesthetical education;

-accreditation of the new qualification in universities, departments of education, cultural studies, drama, because there's need for specialists in informal media education (computer clubs, video studios, media centres, clubs).

Katia Hristova:

It is a difficult question. My country has a lot of problems to solve and every one of them seems more important than the problem of children's media literacy. I think that the first step is to teach the teachers and parents what media literacy is and why it is important for the children.

Jenny Johnson:

Great prospects for media education, major disciplines incorporate it in their programs.

Sergei Korkonosenko:

At first we need to support the pioneers of mass and professional media education, include activities in this direction into the national priorities. The new generation of free and critically thinking people, immune to mass communications' manipulation and computer addiction - this is what the state and society should hope for. Then - organizational and financial support of life-long learning.

Alexander Korochensky:

First we need to introduce the major "Media Education" in pedagogical institutes (or/and Humanities departments of universities) to provide training for pre-service teachers, and then introduce the sequence of ME courses in schools. Today school students only get a limited set of narrowly technical skills of computer and Internet applications at their computer science classes.

Susanne Krucsay:

The most important step is giving al teachers a basic idea of what media education is.

Robert Kubey:

We need better funding and especially support from public education governance and from education schools in higher education.

Geoff Lealand:

Good-to-excellent prospects. See above too.

Elena Murukina:

There are undoubtedly good prospects. But in my opinion in the foreseeable future ME will develop thanks to the efforts of enthusiasts. In our country this is a tried-and-true approach, an effective one.

Anastasia Levitskaya:

Embedment of media education in school electives and extra-curricula subjects, cross-curricular integration, introduction of the major qualification in education departments.

Konstantin Ognev:

To my mind VGIK needs to be reinforced as the nucleus of the fundamental cinematographic school, integration of VGIK experience into universities and institutes, training future specialists of media field, an elaborate plan of the program of multi-level media education, aimed at the understanding of the aesthetics of the screen art.

Zurab Oshxneli:

In Georgia, the necessity of founding media educational center and its development has increased. Georgian educational system is becoming European; it will unite with Bolivian and Copenhagen agreement. So if Europe wants the system of media education, it will be needed by all the countries which are going to have European education. First of all, we will need to collect information about European media education and their work, about their production, and about educational programs, which include educational television and their effectiveness.

Trygve Panhoff:

The first thing that should have been done is obligatory media education training for all teachers.

Faith Rogow:

Efficacy research (not media effects research) is a top priority. We need to start evaluating specific teaching strategies and set standards for most promising practices based on research, not just random claims of success. Driven by continually changing media technologies, the demand for media education will continue to grow.

Elena Yastrebtseva:

Modern school must become not only the school of knowledge for children, but also the school for creative work and research.

Conclusion. The answers to the last question illustrate a wide spectrum of opinions concerning the future of media education. Still they are in concert with the vision of good perspectives of the development of media education in the foreseeable future. I am of the same opinion. On a global scale media education in the XXI century speaks out stronger than before. The above forum that experts from different countries took part in outlined different perspectives on media education, its strengths and weaknesses, rewarding approaches and regrets of a current situation. Many countries still have to do a lot to challenge the general public attitude (or indifference) and to get the attention of education policy makers to include media education on the agenda of perpetual school reforms. One of the urgent priorities is teacher training that entails accreditation of the corresponding qualification in universities. But are we moving forward? Definitely.

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The Development of Media Education in Modern Russia: Experts' Discussion

Leading Russian media educators, members of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8) discussed about their vision of the development of media education in modern Russia.

Participants:

Dr. Oleg Baranov, associate professor of the Tver State Pedagogical University, Emeritus Teacher of the Russian Federation, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of numerous publications on film and media education;
Prof. Dr. Alexander Fedorov, President of the Russian Association for Film and Media Education, main editor of Russian Pedagogical Journal 'Media Education', pro-rector of Anton Chekhov Taganrog Institute, has authored many books, textbooks, programs and articles on media education;
Dr. Svetlana Gudilina, head of the Laboratory of Experimental Work in the Institute of Contents and Methods of Education of Russian Academy of Education, member of the Russian Association for Film and Media Education;
Dr. Valery Gura, dean in Anton Chekhov Taganrog Institute, member of the Russian Association of Film and Media Education; author of the monograph and articles on distance education;
Dr. Nikolai Hilko, senior research fellow of the Siberian Branch of the Russian Institute of Cultural Studies, member of the Russian Association for Film and Media Education, author of many books, teaching guides, and articles about media education;
Prof. Dr. Natalya Kirillova, professor of the Ural State University, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of numerous books and articles on film and media education.
Prof. Dr. Alexander Korochensky, Dean of the Journalism Faculty of Belgorod State University, member of the Russian Association for Film and Media Education, Union of the Russian Journalists, author of the monograph, dedicated to problems of media criticism and media education;
Prof. Dr. Valery Monastyrsky, deputy director of the Institute of Social Work of Tambov State University, member of the Russian Association for Film and Media Education, author of many works on audiovisual education;
Dr. Stal Penzin, associate professor of Voronezh State University, member of the Russian Association for Film and Media Education, Union of Russian Cineastes, author of many books and articles on film education;
Dr. Tatiana Shak, associate professor of Krasnodar State University of Culture and Arts, directs the Centre of Music and IT, member of the Russian Association for Film and Media Education;
Prof. Dr. Alexander Sharikov, professor of the University "High School of Economics" (Moscow), member of the Russian Association for Film and Media Education, author of many books and articles on media education and sociology of media.
Prof. Dr. Leonid Usenko, professor of Rostov State Pedagogical University, member of Union of Russian Journalists, and the Russian Association for Film and Media Education, author of the books on history and theory of Art and Film education;

Alexander Sharikov:

Media education is the dynamically developing field. Media pedagogy in Russia has essentially started to assert itself since the 1920s (when film education and education on the material of press developed rapidly). However it was only in 1986 that the term "media education" appeared in Russian publications, while in western European countries it has been familiar since late 1960s. And if in the 1980s this direction evoked somewhat suspicious interest in Russian pedagogic community, now the term is used so often (and not always to the point), that it is alarming - are the boundaries of this direction so diffused that it has become omnivorous and has lost its specific character?

Achievements. Media education ideas were caught up by a lot of people in early 1990s, and by now the number of media education proponents grew by many times. There are dissertations where the term "media education" is the key word, and it indicates the acknowledgement of this direction in academic circles. There are monographs on theory and history of media education (Alexander Fedorov being the most active author), and numerous articles. This testifies of media education maturing as the fundamental direction in pedagogy.

There emerged the administrative necessity for specialization of pedagogic personnel in media studies, systematic training of media educators, that is confirmed in documents of the Ministry of Education of Russian Federation. This is a proof of acknowledgment of media education on the

administrative level.
Therefore great achievements in the development of media education in Russia are to be seen. The last two-three years can be characterized as the completion of legitimization of this direction, and its integration with traditional pedagogical directions, both on the academic and on managerial-administrative levels.

Problems. The main problem is the fragmentation and difficulties in compatibility of different branches of media education. This is to a large extent due to the absence of the single universally acknowledged theory of mass communications (there are many mid- and low-level theories, developed in various philosophical schools). Further on, each type of media in Russia is rather separated from the others. We can only speak of more or less degree of comprehension of each branch within the sphere of mass communications.

Thus, traditionally strong are the cinema theorists whose interests are mostly focused on the study of cultural and semiotic aspects. And film education is to a large extent aimed at building skills of perception and critical evaluation, and less at creativity.
The theory of journalism looks quite comprehensible. It is traditionally connected to philology on the one hand, and on the other hand, to social sciences, in the first place, political science and sociology. Still there is a difference here too. Journalism is an applied field. According to the Russian pedagogical tradition it is customary to organize the issue of some informational production than to study theory and history of journalism. Therefore the tendency emerged to transfer students' efforts in journalism from school to extra-curricular activities. Herewith it is obvious that it is easier for teachers to set up the project of producing a newspaper or magazine, than a radio or a TV program.

Internet direction deserves special attention. To a considerate degree it is associated with enthusiasts in IT. There are more quests here, and less dependence on tradition.

In my opinion media education does not demonstrate the unity but on the contrary, is tied to a specific direction, comparatively autonomous fields, almost escaping intersections. Therefore it is difficult to organize the education of prospective media teachers, who should gain knowledge and skills in maximally wide field of media directions.

There is another problem - what is the target university major for the school students of media? Will they enter the Film Institute, Journalism Departments, Schools of Advertisement and PR? Will they be able to get a job in mass communications after they leave school? Or is it just about not obligatory but appealing for children sphere of practical activity, taking place extra-curricula or even out-of-school: to issue a newspaper, to shoot a video, just watch a good film and discuss it? There are no simple answers to these questions. But they keep emerging.

Another problem is the compatibility of elements of knowledge from theory and practice of mass communications with material of other subjects, the compatibility that is absolutely not worked out.

And finally, the most vital problem: who and where should train media educators?

Generally. There are four "eternal", key problems of media education:
1)What are its main aims? What do we need it for?
2)What are its content and forms? Or what is media education about?
3)How should media education integrate with other fields of pedagogical activity, both didactic and educational?
4)Who trains media teachers and where? What are the content and forms of higher education?

Stal Penzin:

I also evaluate the current condition of Russian media education positively on the whole. It is developing although slower than it could.
First, in 2002 the Ministry of Education of Russia registered the new university specialization 03.13.30 "Media education" (within the major "Social Pedagogy"). Until that all of us, media educators, worked as if "underground": writing research publications, introducing electives on film studies in schools and universities circum - official curricula. But now media educators' activity has gained the official status. Taganrog State Pedagogical Institute is the first one in the country to offer the specialization 'Media

education' since academic year 2002.

The situation is far from being idyllic, but the attitude to media teachers has changed: our qualification is demanded. Another important factor is that the Ministry of Education made a resolution to introduce the new specialization as a result of the initiative of the Assembly of the Russian Union of Cineastes and the Association for Film and Media Education. Therefore, if one expresses such sort of initiative, results can be achieved. It inspires.

Secondly, I'd like to acknowledge the activity of our colleagues from the Association for Film and Media Education. In the first place - professor Alexander Fedorov, who since 2005 is the main editor of our new pedagogical journal '*Media Education'* (full texts of this journal are on the web of http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8 and http://www.madiagram.ru). The scientific school of media education directed by him has gained the official status of the leading scientific school of the Russian Federation in Humanities since 2003, and was supported by the grants of the President of Russia, Russian ministry of Education and Science, Russian Foundation for Humanities and the program 'Russian Universities', DAAD, Kennan Institute (USA) and others. His colleagues and he have published numerous research publications, monographs, teaching guides and programs on media education. In my native Voronezh I used to be a "loner" (for instance, in my book "Cinema in Voronezh" that came out in 2004, among other things I describe my experience in teaching media for 35 years), and now I work together with many colleagues: V.Bykov, V.Polevoi, L.Romanova, and others. Only for the last five years more than a dozen Ph.D. dissertations on media education were defended.

Alexander Fedorov:

I can cite the specific numbers. According to my estimation, since 1990 about 50 candidate's dissertations, related to media education, and 10 doctor's dissertations have been defended in Russia. On the whole, since 1950 till present the State Degree Committee approved of more than a hundred of dissertations related to media education, among which are the fundamental Doctor's thesis of Professor Yury Usov (aesthetical concept of audiovisual media education) and Lev Pressman (practical concept of media education). I would also distinguish the works of Oleg Baranov, Elena Bondarenko, Inna Levshina, Valery Monastyrsky, Stal Penzin, Gennady Polichko, Yuly Rabinovich, Alexander Sharikov. Among the recent dissertations I'd like to mark the thesis of Vyachelav Vozchikov, Alexey Zhurin, Irina Fateeva, Natalia Kirillova, Natalia Legotina, Nikolai. Hilko, Irina Chelysheva, Ekaterina Yakushina, Elena Murukina, Elena Stolbnikova. In 2003 Professor Alexander Korochensky successfully defended his Doctor's thesis in St. Petersburg. His work was dedicated to media criticism, and he was the first one in Russian academia to analyze the juxtaposition points of media criticism and media education.

I would also like to acknowledge the productive activity of the firm "VIKING" (Video Kino Gramotnost (video and film literacy), founded by the CEO of our Association – Professor Gennady Polichko. During its, alas, short existence in early 1990s and due to its support, the Russian Association for film and Media Education successfully implemented several interesting projects. For example, in May 1991 the first Russian film lyceum was opened. International conferences on media pedagogy, Russian-British seminars on media education (together with the Laboratory of Screen Arts of the Institute of Art Education of Russian Academy of Education) were held. There were first and unfortunately last national film education courses in Moscow.

Today Gennady Polichko heads the Chair of the State University of Management and annually runs media education festivals for schoolchildren (first time in Uglich and Maloyaroslavets, now - in northern Apatity).

Since the late 1990s the national Russian resort center for children "Orlyonok" has hosted the festivals of visual arts run - with film/TV/computer and journalism workshops and master classes for children and teenagers. Plus the activity of the Laboratory of Screen Arts at the Institute of Art Education of the Russian Academy of Education (till 2000 headed by professor Yury Usov, and now by Dr. Larissa Bazhenova). Several interested projects were implemented by the Laboratory of Media Education of the Russian Academy of Education (chaired by professor Ludmila Zaznobina (1939-2000, modern chair is

Dr. Elena Bondarenko), including the draft of the Standard of Media Education integrated into secondary curriculum (1998).

Media educational projects and research done by the members of our Association were funded not only by the grants of the President of the Russian Federation, Russian Foundation for Humanities and Ministry of Education of Russia, but also American, German, French and Swiss research grants and scholarships. Here are just some names among the leaders of research projects, distinguished by the grants - Yury Usov, Stal Penzin, Elena Bondarenko, Anastasia Levitskaya, Nikolai Hilko, Irina Chelysheva and others.

Svetlana Gudilina:

I'd like to focus on school media education. Today media education in schools is developing in two main directions - as a special field of extra-curricula training and as a cross-curriculum, integrated field. In both cases methods of work with media texts are under discussion. The main difference is that in extra-curricula education with more instruction hours pupils have an opportunity to get the deeper insight into the work of mass media. While at other subjects, as we all understand, in the first place the subject matter objectives are dealt with, and only if time permits, some elements of media education are integrated, that have junctions with the topic under study. Still it is the second direction that determines the mass integration of media education for all school children, and not only for those who attend film/TV/radio/ school newspaper clubs, and other extra curricula activities.

The monitoring of the integration of media education in schools showed that both for teachers and for parents it appears to be of current concern and a perspective direction. It's a must now to talk about the increasing role of the media, their influence on teenagers and the need for the special training of school children in sensible perception of media texts of different types and genres. However one needs to realize that media education is not obligatory in schools and none of the federal educational standards contains the direct reference to media education, therefore not every teacher deals or planning to deal with it in future.

Another detail of the condition of media education development is that the term "media education" still remains vague for the broad circle of pedagogic community. Here's the example. Each year we add new participants to our experimental field in media education. On the one hand, we see the enthusiasm of teachers, interested in this direction, and interest and some appreciation of our research in education administration. On the other hand, we discover that not only some teachers but also head teachers/supervisors hear about media education for the first time. This fact should be taken in consideration, although it first may sound shocking and improbable.

There always have been and will be problems in a new and "live" activity. Therefore I'd like to tell also about our successes, our annual conferences "Educational Technologies of the XXI century", which include the following sessions: instructional design, media education technologies in teaching and learning, informational - communicative technologies in education, pedagogical technologies in creating media and web projects (www.art.ioso.ru). Every year the number of participants grows along with the number of enthusiasts, who are involved in media education and information culture in primary, secondary school and higher education.

Valery Monastyrsky:

Unfortunately I don't have enough information to objectively evaluate the current state of media education on the whole in the country. My impression is that it is still the field depending on initiative activity of enthusiasts, who are supported by the Russian Association for Film and Media Education. However there are obvious achievements: journal 'Media Education', research publications and teaching manuals, proving of the continuous search, widening of the sphere of research interests, inclusion of new media objects.

The main problem to my mind is the absence of the shaped public opinion about the necessity for media education as the component of secondary education, and media literacy as the component of general culture of the modern personality. In its turn, the problem leads to another - absence of the official state demand for qualified specialists in the field.

Oleg Baranov:

Media education issues of children and youth are still the domain of individual enthusiasts in Russia. There is no state policy about it, and we lack the purposeful and systematic state coordination in developing the theory and methods of media education, forms of administration and teacher training programs.

The most prolific team that is working on these problems is the one headed by professor Alexander Fedorov. They are the closest to elaborating the future model of media education.

Leonid Usenko:

Undoubtedly, the contemporary condition of media education in Russia is characterized by certain advantages. As it has been mentioned above, the great achievement is the establishment of the new university specialization "media education" (in 2003 the complete set of curricula for this minor was developed by the research group of members of the Association for Film and Media Education headed by Alexander Fedorov). University instructors, post graduate and undergraduate students can study Fedorov's monograph "Media Education: History, Theory and Methodology" (2001) and the textbook "Media Education and Media Literacy" (2004). The research experience of 2001 is widened and deepened in the monograph co-authored by Alexander Fedorov and Irina Chelysheva "Media Education in Russia" (2002) (Irina Chelysheva defended her Ph.D. dissertation on history of media education in Russia), in further books by Alexander Fedorov "Media Education in Pedagogical Institutes" (2003) and "Media Education in Foreign Countries" (2003), 'Media Education of the Future Pedagogy' (2005). One of my Ph.D. students (N.Vedenejeva) is going to defend her thesis on the pedagogical lessons of Italian neo-realism. Thus, there are obvious academic achievements in history and theory of media education.

However some aspects of practice of media education, in particular - film education in schools and universities - are less impressive. For today's young generation the experience of interaction with media culture (alas!) is connected with the bombardment of American media garbage**.** And this leads to creation of stereotypes that are so hard for teachers to oppose to. As a rule, practical film education is more successful not in schools and colleges but in film/video clubs, although media education now is increasingly integrating into traditional subjects.

Speaking of the media education practice in Rostov-on-Don, I'd like to mention TV programs by E.Berezhnaya, broadcasted on the TV channel Don-TR. Rostov State university offers courses in media and film, journalism. I'm teaching film studies courses in Lyceum under the Rostov State Univeristy, in the Institute of Business, Management and Law, in Rostov State Pedagogical University. Film club movement is reviving in Rostov too: S.Novikova and A.Mityuhin direct two of them. The centre of media education in Don region is now Taganrog State Pedagogical Institute with its various projects and programs.

Nikolai Hilko:

Certainly the present condition of the development of media education in Russia can be considered dynamic, but leaves much to be desired, especially in Siberian regions. Film education in the form of electives, extra-curricula clubs are replaced by elite video clubs, accumulating the flow of Western film production. At the same time the opportunities of media education on the material of press are being widened because of the growing number of higher education institutions training journalists, including television journalists. Media education requires application of modern digital and information technologies, providing the conditions for the realization of socio-cultural regional projects, initiatives on setting up the **"**preserved areas" within the ecology of screen culture, film/TV centers of retrospective character.

In training future specialists in advertising, the creativity in screen sphere plays a special role, being based on the set of methods of pragmatic image creation. However there are problems in somewhat "soullessness" of modern ads, their alienation from the creative potential of a client.

The integrated media education provides opportunities for the realization of interactive web technologies in intellectual, aesthetic and art directions. There's a tendency to integrate interactive computer programs in traditional knowledge systems.

Photo-creativity of pupils needs to be developed too, either in out-of-school clubs, or at "young technician's stations". Low quality and vulgarity of some TV/radio production raises the question of the responsibility of people running media agencies before the youth. Hereby television is increasingly becoming a team creative activity in media education - for example, within the framework of the reflection of pupils of the events of their micro environment of education and leisure in schools, and out-of-school clubs. Children's TV journalism moulds the system of perception and the new way of thinking, thus promoting the cultural creativity, integration of media technologies into developing knowledge.

Natalya Kirillova:

I think that media education in our country is on the right track, and can be viewed as a developing system. There are a lot of accomplishments in the field:

-the experience of preceding decades in film/media education, both Russian and foreign, has been studied and summarized;

-Russian Association for Film and Media Education (founding members included N.Lebedev, Y.Usov, O.Baranov, S.Penzin, I.Vaisfeld and others; since 2003 the Association has been headed by A.Fedorov and G.Polichko);

-formation of the system of main directions in media pedagogy;

-development of the administrative necessity for teacher training in media education.

Still the problem here is much bigger that it seems at first sight, and namely, in consists in the fact that "super-task" of media education is not determined completely, unlike the well elaborated methodology of media education. Theoretical-conceptual basis of media education, implemented for many years by representatives of different sciences (journalism, art studies, pedagogy, cultural studies, sociology, aesthetics, etc.) independent from each other, led to the field narrowness as the main problem of Russian media education. One of the principal objectives today is the scientific-methodological integration, consolidation of all efforts - of academicians, practitioners**,** authorities - to determine the main directions of media education as the factor of social modernization. I believe this aim is able to unite the efforts of teachers and critics, journalists and cultural studies educators, sociologists and politicians in forming of the new public consciousness, spiritual culture of a personality.

Tatiana Shak:

I'll try to express my point of view not as a media educator but as a musicologist working on the problem of integrating principles of media education into the practice of supplementary training of a teacher of music and a musician.

It's quite difficult to define the current state of media education component in modern music education. Unfortunately, we face the insufficient awareness of professional musicians of this direction. The term itself and its definition raise questions. For example, the course "Computer applications in music", aimed at providing the elementary computer literacy for future musicians, is sometimes equated to media education!

There are a lot of reasons for a discreet attitude of musicians to media education. They include the conservatism of the conservatory's education, resisting any innovations, and psychological motives (for many musicians it's more important to HEAR, than to SEE. Sound for them is self-meaningful**,** all-sufficient**;** it substitutes the visual imagery, and doesn't become a sound design. It should be noted that methodology of media education, focusing on screen arts, in our opinion is underestimating the role of music as an essential component of a media text.

Still the modern condition of musical culture demands a certain updating in training of professional musicians. And we can't do without media technologies.

The music conservatory of Krasnodar State University of Culture and Arts is integrating the media pedagogy in music education and is working on creation of supplementary training for musicians in new qualifications, that emerged due to the development of musical culture and music business in Russia. We've accumulated considerate experience in creative student production accentuating the musical component (ads, music videos, television programs, etc.).

Oleg Baranov:

The media education of the 1960's - 1970s appears to me as the most interesting. This period is characterized by the great involvement of Arts agents in rising of the audiovisual culture of the youth. We witnessed an amazing phenomenon-junction of the pedagogy and Arts studies: teachers became art critics, and art critics became teachers. It's at the intersection of education and arts studies that were developed the mutually enriching models of film education in Tver, Voronezh, Kurgan, Armavir, Moscow and Taganrog. Provincial centres of film education were leading in the field. In Moscow and then Petersburg these models were synthesized, and the general strategy of the development of the film education system with joint efforts of state structures of culture and education was clarified. The Union of Cineastes took an active part in this too.

Press of the 1960s - 1970s paid considerate attention to the system of film education, summarized the work experience. Magazines "Cinema Art", "People's Education" published very interesting articles related to this topic. Publishing houses BPSK and 'Prosveschenije' published series of books on film education in different regions of the country. Actors, directors, screen writers were often guests of young film clubs, which hosted interesting meetings.

Today, for example, in Tver, there are constant film productions, including feature films and TV series. But one can't even come close to the film group, not to mention arranging the meeting with school children. Newspapers inform readers about the hotel the film crew is staying at, which sauna they go to, what they eat, etc. but not a word of the artistic problems of modern cinema art…

Nikolai Hilko:

If we speak about the accumulated experience in media education in Russia, the following activities are considered by us as the most valuable for the current sociocultural situation:

-establishment of contacts on film/media education between universities, colleges of Arts, schools and pre-school institutions;

-regular national and regional conferences on urgent problems of media culture and media education, exchange of practices;

-media centers activity, comprising traits of a movie theater and a film club, including show programs and at the same time working in education, entertainment, and "edutainment";

-activity of film clubs as the form of social life and social communication (incl. screenings of film classics, propaganda of the best works of art of cinema art, etc.);

-screenings of amateur films, the movement of film fans, their collaboration with television, combining the technical and creative training;

-polycultural classes using media in the space of the dialogue of cultures;

-film/TV/ video workshops, synthesizing education and leisure (film lyceums, arts lyceums) in the system of the supplementary education;

-informal voluntary clubs in children radio centers at summer camps, schools, colleges;

-clubs of photography, with "exchange circles", regular exhibitions, social- publicist collections, etc.;

-film museums and children film theaters;

-educational projects on TV channels using computer graphics, archive and new film/photo/video documentary;

-creation of the folklore television programs engaging school pupils;

-slide-clubs, screen photography studios, festivals of this direction;

-film/video centers, providing service for kindergartens, schools and summer camps.

Tatiana Shak:

The most considerable result of the efforts of several generations of enthusiasts of media education in Russia is the accreditation of the new minor in education - "Media education" and journal 'Media Education'. Plus the number of books by Alexander Fedorov on media education.

Alexander Korochensky:

In my opinion most important is the experience collected by the representatives of film education - the direction, that has successfully developed in Russia for many decades and was based on the profound national traditions of theory of cinematography and film criticism.

Valery Gura:

For me, too the film education experience seems to be very valuable, including organization of film clubs, film forums, supported by the developed film studies.

Valery Monastyrsky:

I am of the same opinion…

Stal Penzin:

I could go into the detail account of it, but I'd rather refer the interested colleagues to monographs by Alexander Fedorov - "Media Education: History, Theory and Methods" (2001) and by Alexander Fedorov and Irina Chelysheva "Media Education in Russia: Brief History" (2002). They give a complete account of media education experience, and draw conclusions that I agree with. On the whole, I would distinguish Fedorov's works as one of the best in the field…

Svetlana Gudilina:

And I would not like to distinguish someone. All initiatives are very important and valuable, because they contribute to the vital movement. We are working on media education technologies, which are used in schools, therefore for our research team and teachers who experiment with us, the standard of integrated media education, elaborated by professor Ludmila Zaznobina, is the keystone.

Alexander Sharikov:

In general the whole experience - theoretical, practical, and historical - is important for the development of Russian media education. It's difficult for me to make a distinction of something special. I think it is unique as regards other countries.

Alexander Korochensky:

In foreign experience the most interesting and valuable for Russia are the achievements of humanistic media education, aimed at the democratic values, at the variety of resources of mass media in order to develop a personality intellectually and spiritually, teaching of children and adults the literate and effective perception of mass media, training the skills of independent critical analysis, interpretation and evaluation of mass media and media texts. Valuable are in the first place those foreign media education practices that help to enrich the spiritual world, culture of a modern person (including one's civic and political culture), preparing for the active life in the information saturated environment, turning into the cognitive and critical participant of mass communication processes. These are the works of L. Masterman, D.Buckingham, C.Bazalgette, K.Tyner, J.Gonnet and other representatives of humanistic, democratic schools in media education.

Oleg Baranov:

Of course the experience of foreign colleagues can assist the development of Russian media education. Besides the summarizing and systematizing of own approaches to solving the problem, perhaps we need to study the system of state approaches to management of media education, and not directly copy the contents, forms and methods of work. The attempt of Ministry of Education to transfer the western model on to the Russian school leads to the loss of individuality. One can't, as K.Ushinsky said still back in the 19th century, to relocate the western experience on Russian realia. We need to take into account the specifics of the people, its national peculiarities. Though of course a school teacher needs to have access to the information about foreign curricula. Take for example, Russian TV: when the audience watches mainly western film production and western TV shows, it leads to the low culture of senses of a young person.

Svetlana Gudilina:

Undoubtedly the study of foreign experience is useful and essential. But I would say that Russian media education experience can help foreign colleagues as well. There are a lot of ways of exchange of experience - seminars, conferences, Internet workshops, video conferences. Perhaps, language problems might occur, but they can be solved. As the most effective I'd suggest making a project, in which different research schools, pedagogical community, teenagers and parents could take part.

Alexander Sharikov:

I agree that we need collaborative media educational researches both fundamental and applied.

Nikolai Hilko:

We could organize joint festivals of media arts; integrate international media education programs, set up exchange visits to media centers.

Tatiana Shak:

Besides I'd like to learn if there are practices in integration of media education in music education in other countries, and which directions they are working in.

Stal Penzin:

Of course the study of the foreign media education experience can play an important role. As for my own experience, when French exchange students from Rennes University came to Voronezh Pedagogical University, they chose three courses to study: the Russian language, Russian literature and History of Cinema Art. I was teaching them the latter course, including for instance the work of A.Tarkovsky and N.Mikhalkov. This fact proves the popularity of media education in France. Therefore, we also need to study media education experience of France, Great Britain, Canada, the USA, Germany and other countries.

Alexander Korochensky:

I'd like to highlight the connection of media pedagogy and media criticism. Media criticism is the form of operative cognition and evaluation of media practice and media texts, and therefore called upon to become one of the most important components of media educational activity - as in its journalism field (mass media criticism in press, based mainly on the direct practical cognition and the assessment of media practices and media texts; film criticism in press), and in the form of academic criticism of mass media, implemented through strictly academic approaches and methods. Ways of interaction of media criticism and media education are various- from use of published articles in classroom to journalistic and research activities of media educators, as demonstrated by Alexander Fedorov and others.

Oleg Baranov:

Integration of media criticism and media education is necessary. There is need for the mass press agency, targeted at teachers, university instructors, where media critics together with media educators would deeply, far and wide analyze the condition of film/video/media process, would determine the possible approaches to teaching media texts of different types and genres in schools and universities. Media criticism should be targeted at young audience, be comprehensible and purposeful, has a distinct educational message. Media critics should understand and accept the standpoint of the teacher.

Nikolai Hilko:

The role of media criticism in my opinion consists in selective, differentiating and evaluating-reflexive activity concerning any information. It is absolutely necessary in developing of the culture of thinking. Educational media/film criticism can interact within the system of media education through the forms of clubs, round table discussions, TV- and Internet conferences.

Alexander Sharikov:

From Greek *kritikos* is the art of judgment. If we accept this definition, then criticism is the essential part of media education, one of its aims. What is the attitude of media critics to media education? I think there is no univocal answer to that, but gradually the media critics' community begins to understand that media education, both as a special and as integrated field, is the indispensable element for the valid functioning of the media sphere itself. Pragmatically, media critics should take an active part in media education, teach, and set standards and models that media educators could use in their practice.

Valery Monastyrsky:

I'd limit myself with the example of film education. Film criticism is an ally of film education. Talented film criticism, included into the process of film education promotes its activation, increase of its problem accentuation, vitality and creativity, and also is one of the means to overcome "didactic" self-righteousness.

Tatiana Shak:

I'll try to continue by the example of music criticism, as one of the components of media education for musicians. Its state is much to be desired, because music criticism and music journalism

focus their attention mainly on academic genres and composers (with the exception of professional jazz critics). The following problems thus are left out:
-popular (mass) music culture (it is covered generally by journalists who don't have music education);
-functioning of music in the structure of a media text (music video, music in ads, music in TV programs, music in feature films or documentary);
-perception of music in a media text;
-work of composers writing for films;
-use of classical music in media texts, etc.

All of the above can become an object for study of music critics and an important component of media education for musicians. The problem of training of a music media critic is vital also for the Conservatory major "Music Studies". It's aimed at teaching mainly prospective music critics, but till now has been focused on academic direction. Perhaps the new qualification, enriched with principles of media education - "Musical Journalism" can solve this problem.

Valery Gura:

Media criticism is important, to my mind, for professionals, but for broad masses it exercises only a limited effect because ordinary people including youth rarely read such publications. Although of course media criticism can help sharpen the aims of media education and raise the effectiveness of pedagogical technologies.

Stal Penzin:

And I think that media criticism can achieve a lot. It's very encouraging for example that Guild of Film Critics of Russia twice awarded prizes for work in media education - in 2001 and 2003 (to Alexander Fedorov and me). The newspaper of the Union of cinematographers of Russia "SK-News" has published quite a few of my articles about media education in Voronezh. But the magazine "Film Art" pays almost no attention to the problems of film and media education… In short, there is huge potential for fruitful alliance of media criticism and media education, but its realization is very weak so far.

Alexander Fedorov:

I'd like to point out that recently the important step toward the expansion of the interaction of media criticism and media education has been made. Thanks to the efforts of professor Alexander Korochensky the Internet site "Media Review" was launched, where the problems of both media criticism and media education are combined for the first time.

Alexander Korochensky:

I'm sure that in Russia the necessity for the opening of the new university pedagogical major "media education" (and not only the minor qualification) is imminent. This new major will be the step, adequate to the modern social-humanities significance of media education. Training within the framework of minor qualification lets preparing only "incomplete" specialists in the field. Maximum immersion in theory and methodology of media education can be achieved only through the major. The present state of media education theory and practice technically gives the opportunity to introduce the corresponding pedagogical major – under the condition of media education growth as the academic field and providing the readiness of mass Russian teaching community to accept such specialists.

I expect future graduates majored in media education to be employed in higher education institutions and schools above all. Today the number of teachers able to teach media education in schools, colleges and universities is very small compared to the objective social demand for the qualified specialists of the kind.

Valery Gura:

I think that the launching of the new speciality "Media education" is actual and essential, parallel with informing the public about the significance of this qualification in the epoch of the information society.

Oleg Baranov:

And I doubt that the new specialization Media Education will solve the problem… For instance, where will a media teacher work? In school? Will he get a full-time time job? Which institutes and

universities can prepare such specialists? I think we should consider integrated training, comprising specializations of a teacher and of an art critic. These specialists should work in professional development institutes, city and district teaching resource centers, providing help for schools and institutes. In my opinion, it is essential to introduce obligatory courses and seminars on media education into the State Standard of Higher Pedagogical Education. It will give an opportunity to a teacher of any subject to integrate media education. But one shouldn't connect media education with only philological or historical specialization. Today a teacher of each subject should be ready (at least on a basic level) to work on developing the media culture of a personality.

Tatiana Shak:

Applied to music, I see the necessity of introduction to the State Standard of Education the new specializations, which are needed under the modern condition of music culture and music business in Russia. It will allow to solve the problem of employment in spheres of culture - leisure activity, mass media, news in music (for example, "Music Journalism", "Music Editing on Radio and Television", "Computer Adaptation of Music", "Teacher of the Electronic Instruments"). One shouldn't also forget the teachers of music schools and teachers of music in secondary schools, who also need to be media literate and teach traditional subjects (Listening to Music, Music Literature, Music) taking into account media technologies. I don't exclude that in the nearest future there's going to emerge the new speciality "Music Media Educator".

Stal Penzin:

The university major "Media Education" seems to me very necessary. As for the employment, I'm sure that this qualification will be demanded - in the first place qualified media teachers could teach in universities, colleges, schools, various out-of-school institutions. It's not necessary to think that such speciality should become widely spread in each university or pedagogical institute. State Institute of Cinematography, for instance, is the only one in the country to give degrees to 20-30 graduates majoring in "Film Studies" annually. However no one doubts the right of existence of this speciality.

Natalya Kirillova:

For me the introduction of departments "Cross Cultural (mass) Communications" with main specializations: "Theory and History of Media Culture" and "Management in Media Sphere" into universities and pedagogical institutes looks as one of the most promising directions. This qualification will let the graduates to join the system of media education in both research and practice directions: to teach "Foundations of Media Culture" in schools and colleges, engage in media criticism and sociology, work as consultants, experts or analysts in executive and legislative authorities bodies, TV/radio companies, information agencies, press, etc.

This major will fill media education with new contents and will enable to vary its forms. But most importantly, it will unite efforts of those, who are connected with problems of media in this form or another – Ministry of Education of the Russian Federation, Ministry of Culture of Russia, Union of Cineastes, Union of Journalists, and others.

Nikolai Hilko:

Being a consistent proponent of the launching of the new university major "Media Education", I'll focus of the following employment opportunities for qualified media educators:

-media educator in cultural studies (teacher in colleges or universities);
-programmer (teacher of computer design/instructional design);
-director of the center of film/photo/video children's production (out-of-school centers);
-supervisor of the children's film club;
-recreation media teacher;
-librarian;
-editor, journalist;
-TV programs director;
-designer (Art schools);
-media teacher-rehabilitator (rehab centers, psycho neurological centers).

Svetlana Gudilina:

As for the development of media education naturally we need to start thinking about the training of specialists. Schools need qualified media teachers. Many schools would be happy to hire a specialist for setting up a journalist's club or school television, but it's not easy to find a teacher who knows the specifics of media education.

Since media education is more than a stand alone subject, we need to consider its integrated nature. Therefore besides the new university major 'Media Education', we need to raise the question about the integration of media education objectives into the courses in Methods of Teaching for all subjects. One may argue about which school subjects can be loaded with media educational aspects. But the experiments which are already being conducted and leading to interesting results, will be very useful for future teachers.

Alexander Sharikov:

I think that today qualified media educators are in great demand, and especially in higher education. Recently there occurred many new specializations, somehow connected to the sphere of mass communications. "Advertisement" and "Public Relations" are among of them. The common set of courses for such specializations includes "Theory of Mass Communications", "Sociology of Mass Communications". Due to the fact that no one trains specialists in these subjects so far (at least I haven't heard of it), there's a lacuna.

Media education could become a specialization within somewhat broader circle of majors, specifically, in communications. Therefore I suppose that it is appropriate to open ***departments of communications,*** including following specializations:

-communications studies (general theory of communications);
-media education;
-journalism (with minors in press, photography, TV, radio, Internet);
-advertisement;
-public relations;
-management in the sphere of mass communications.

Perhaps it should also include training of specialists in rhetoric that in this context is understood as the theory and practice of speech communication. Maybe other minors will add to it too, film studies among other.

All these specializations can have a common basis, and then the employment problem would be easier solved since students could quite quickly accommodate and get re-education within the range of above mentioned specializations. Judging by the tendencies in development, soon Russia will experience deficit of specialists in these fields.

Alexander Fedorov:

The idea of professor Alexander Sharikov to create the Departments of Communications at big universities seems to me very promising and convincing. Moreover that European and American universities have long replaced the traditional departments of journalism with such departments, comprising of course all functions of training future professionals in the sphere of press, radio, television and Internet. I think another option is to open the departments of "Information Technologies in Education" at pedagogical institutes. These departments could offer education in following:

-computer sciences;
-information security;
-media education;
-management in educational IT s;
-supervision of leisure activities with media; etc.

These departments would perhaps be suitable in universities of Culture and Arts. Then the set of specializations could be the following:

-cultural studies;
-media education;

-arts studies (including theatre and film studies);
-management in sphere of culture, media and education, etc.

Today we have prepared the complete package of documents (draft of the educational standard, curriculum, syllabus, etc.) for the university/institute's major "Media Education", that is currently under the review at the Ministry of Education and Science of Russia.

Tatiana Shak:

We need propaganda and advertisement of media education among general public and "authorities" as far as its necessity concerns, and the need for the specialization. The Association for Film and Media Education should promote the exchange of experience between media educators working in different fields; hold regular conferences (including via Internet) on media education problems; set up workshops of the best teachers; organize contests of students' creative media works. In general, I'm optimistic about the future development of media education in Russia, as life itself necessitates it. Our work shows that students of music institutes are ready to adapt to new forms of learning with media technologies. But are teachers and institutes ready for that? The application of principles of media education in teaching is possible only under the condition of breaking down the outdated stereotypes in the consciousness of the faculty.

Alexander Korochensky:

First we need to "enlighten" the "enlighteners"- i.e. to effectively and widely integrate the pioneer ideas and concepts of media education into the academic and education environment, in order to turn media education into the acknowledged and obligatory component of the educational process on different levels of system of education, and the obligatory element of public-informing activity, targeted at various age and social groups. The role of Russian Association for Film and Media Education can be the leading one. It is aimed at becoming the nucleus of the intellectual and executive consolidation of representatives of different directions and schools in national media education. The first thing to be initiated and implemented by the Association is the series of national and international conferences.

Valery Monastyrsky:

Main aims are to continue patiently developing the public opinion about the need for media education as an integral part of the personality's culture, provision of its information freedom and means of psychological defense against manipulative impacts of media; educational activity and other measures aimed at raising the awareness and media culture level of people, together with above mentioned state and public institutions; exchange of practices between the effective centers of media education, its generalization and promotion.

Valery Gura:

In my opinion, the main task of Russian Association for Film and Media Education is the coordination of the efforts of media education activists, Ministry of Culture, Ministry of Education and Science, Russian Academy of Education, Russian Union of Cineastes, aimed at the development of a modern media literate citizen, able to use media for personal growth and effective work. To do that the Russian Association for Film and Media Education has to possess sufficient financial resources and empowerment, for example, to be able to assign age ratings to media production and write recommendations for possible target audience. Although it is difficult to achieve today.

In the first place media education itself needs to be developed, filled with specific courses, syllabi, contents.

Oleg Baranov:

The principal task of the Russian Association for Film and Media Education is to succeed in building the interaction of all organizations involved in education and upbringing of young generations, to summarize and systematize the experience of media educators, to determine the strategy and tactics of the development of film and media education, to create teaching manuals.

Stal Penzin:

Here are my suggestions:

a) we need a film/video anthology**.** As soon as I got the VCR, I immediately started compiling video

sequences for classes: TV programs about cinema, documentaries about directors/ actors/etc., film episodes. And now the film center named after V.Shukshin, which I run, has a rich collection of valuable audiovisual material. Because if we talk about cinema - same as with music or art - we need illustrations, you can't do without them. Or imagine a literature teacher, whose students don't have an access to a library… However the majority of Russian schools, institutes and even city libraries don't have media centers. Maybe the Ministry of Culture could encourage Russian Institute of Cinematography's faculty and staff prepare such teaching aids - either on tapes or DVDs.

b) we need to catch the attention of those businessmen who are interested in media education ideas. For example, there's a businessman in my native Voronezh funding the video club in a state library, and another one, who finances the Shukshin film center: provides funds for video purchases, publications. Another entrepreneur has collected a big set of art house films.

I consider these points as basic condition for promotion of mass media education in this country…

Natalya Kirillova:

One of the main tasks of the Russian Association for Film and Media Education is to enhance the integration work, including holding conferences and forums, publications, expertise of curricula, research grants, academic exchanges, etc…

Nikolai Hilko:

One of the most important tasks of the Russian Association for Film and Media Education (provided the support of Ministry of Culture, Ministry of Education and Science, Russian Academy of Education, and other interested organizations) are the following:

-promotion of propaganda of screen culture as a form of aesthetical, artistic and creative development;
-activation of efforts to saturate the media education centers with ethnic-cultural content;
-creation of the database of these media texts in order to develop creative resources of folk art;
-development of the audience's culture, depth of the perception of screen works of art by the audience of difference ages;
-setting up children-youth festivals of media creativeness.

Perspectives of the development of media education in Russia in the nearest future consist in overcoming destructive orientations in viewers' culture and in educating young people about spiritual, ethnic, ethnic-cultural and aesthetical values through media, enhancing of the patriotic and civic education in the sphere of screen culture.

The following means are necessary for that:

1) to include media culture in the structure of education standard for all levels of general education;
2) to organize training of media educators of different specializations within the frameworks of the new specialization "Media Education" and the specializations "Cultural Studies", "Social-cultural Performance", "Social Pedagogy", "Information Security", "Library and Bibliography" as well.
3) to organize regular screenings of Russian films with following discussions in educational institutions and out-of-school leisure centers;
4) to widen the broadcast and raise the prestige of the television channel "Culture", distinguishing three directions: Arts, Leisure, Folk Art;
5) to add to the programming of federal and state TV channels educational, entertainment, scientific, sport, culture and analytical programs for children and adults, and also the best samples of Russian cinematography (at the expense of some reduction of the share of foreign film production and of course ceasing broadcast of programs and films loaded with violence, debauch, befogging human ethics.

Leonid Usenko:

By mutual efforts we need to launch the wide integration of curricula and media education courses for pre-service and in-service teachers (seminars, summer schools, conferences, publications, etc.). The main aim of media education should become the opposition to "mass culture". The only TV channel that tries to do this difficult job is "Culture".

Svetlana Gudilina:

Certainly the problem should be solved on the level of Ministry of Education of Russia, and

specialists of the Russian Academy of Education, Association for Film and Media Education, Ministry of Culture, Union of Cineastes can help in working out foundational documents. Only then it will be possible to see the results of work of institutes training media educators, and the results of work in schools that can realize the ideas of media education through these media educators, develop children's and teenagers' knowledge and skills necessary for this challenging and information saturated world.

Alexander Sharikov:

As any association uniting its members according to their professional activity, Russian Association for Film and Media Education should work in at least the following directions:

-interchange of experience that in particular presupposes: publications (including our journal 'Media Education'; Internet site (http://www.edu.of.ru/mediaeducation - Russian and English versions) with such materials, current news in the field; holding seminars, conferences; festivals of children's creativeness;

-defense of the field's interests: interaction with state federal and regional structures - Ministry of Education and Science of the Russian Federation, Ministry of Culture and Mass Communications, Federation Council, State Duma, Administration of the President, administrations and legislative bodies of the Russian Federation areas, etc.;

-incorporation of media education ideas in public opinion: interaction with press; with other social organizations (Union of Cineastes, Union of Journalists, etc.); international cooperation with media education associations.

But perhaps the most important direction of work is the establishment of departments or at least the media education major. It is critical to start systematical training of specialists and prepare the complete infrastructure (textbooks, teaching manuals, etc.).

Alexander Fedorov:

The Russian Association for Film and Media Education undoubtedly has a lot of objectives. Most of them require of course the effective collaboration (and mutual understanding) with Ministries and other organizations. And most significantly - substantial financing.

I'd like to remind that the Association annually holds media education festival for school children (run by Gennady Polichko). The members of the Association have an opportunity to learn about their colleagues' experience and to share their own through the journal 'Media Education' and site of Association located at the federal portal of Ministry of Education and Science of the Russian Federation (http://www.edu.of.ru/mediaeducation). I invite everyone who's interested to contribute their articles.

Media educational topics (many of which are full-text copies) - monographs, textbooks, articles, curricula - may be read at the following sites http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8, http://www.mediagram.ru, http://www.mediaeducation.ru , and others.

Alexander Korochensky:

The development of media education till recently was implemented with elaborating of its theoretical-conceptual foundations and methods of teaching questions on the agenda. For many years the scientific-conceptual research in the field has been realized by the representatives of various academic fields and scholarly-pedagogical schools, working discretely. In my opinion, further field narrowing of scientific approaches and concepts of media education essence and aims, inherent trait of some projects, can lead to failures. One cannot work with smaller problems while problems of general theory, concept-related remain unsolved. Field limitation is the main, although quite solvable problem of the current stage of Russian media education; it's it "infant illness".

Today with a considerable scientific material available, we need the quality breakthrough. There comes the stage of conceptual consolidation of knowledge about media education, complex scientific criticism and systematizing of research, done by representatives of various directions and approaches in theory and methods of media education and film education, media education on the material of press, TV, video, advertisement, Internet, representatives of journalism schools and communication studies. Success of such consolidation is the prerequisite of further development of Russian media education required to infuse the achievements of the past years - both Russian and foreign.

Series of cross discipline, cross field scientific forums, uniting representatives of all main directions in media education and promoting the exchange of theoretical and practical experience, interaction of different approaches, could contribute to such consolidation. The vital necessity for large-scale academic activities of the kind is obvious today - otherwise media education efforts will be stuck in 1st or 2nd gear. We need to brainstorm the key problems of media education through the discussion process of the leading representatives of different directions in media education. Of course we cannot hope that it will lead to theoretical-conceptual consensus of opinion among media educators. However better understanding and convergence of standpoints (for example, through improving, unification of key concepts of media education) can be achieved.

Oleg Baranov:

To talk about the perspectives of the development of media education in Russia means to talk about the problem of training qualified media teachers, able to determine the direction of own work. We need to clearly resolve aims and objectives of this training, provide all the necessary facilities. It needs to be done not on the enthusiasts' level, but on the State level.

Natalya Kirillova:

Perspectives of the media education development in Russia are directly connected to the process of socialization of the personality in the XXI century, problems of developing the foundations of the civic society that is especially vital and significant.

Alexander Fedorov:

So, media education today maybe divided into the following directions: 1) media education of future professionals in media sphere-journalists (press, radio, TV, Internet), cinematographers, editors, producers, etc.; 2) media education of pre-service teachers in universities, pedagogical institutes, training for in-service teachers at professional development courses; 3) media education as part of the general education of school pupils and students in schools, colleges, institutes (that in its turn can be integrated with traditional subjects or autonomous (clubs, optional subjects); 4) media education in leisure centers (Palaces of Culture, out-of-school centers, children clubs); 5) distance media education of children and adults through television, radio, Internet (media criticism plays a very important role here); 6) self/independent/continuous media education (theoretically lifelong).

Media education is closely connected not only to pedagogics and art education, but with such academic fields as Arts studies (including film studies, literature, and theatre studies), cultural studies, history (history of world art culture), psychology (art psychology, creativity) and others. Responding to the needs of modern pedagogy in development of a personality, media education broadens the spectrum of methods and forms of classes. And comprehensive study of press, cinema, television, video, Internet, virtual computer world (synthesizing traits of almost all traditional mass media) helps to correct for example such significant drawbacks of traditional aesthetical education as the isolated, one-sided study of literature, music or art, separate study of the form (so-called "imagery") and contents while analyzing a specific work.

Media education involves heuristic methods of teaching based on problem solving, role-plays and other productive forms of teaching, developing the individuality of a student, his/her independence of thinking, stimulating creative abilities through the direct involvement in creative activities, perception, interpretation and analysis of the structure of a media text, learning about media culture. Media education combines lectures and practical classes to involve students in the process of media text production, merges the audience into the inner laboratory of main media occupations, which is possible both at the autonomous option and during the process of integration into traditional subjects.

I think that media education should be and partially is of high priority in Russia today, as shown by our discussion…

Media Education around the World: Brief History

The Genesis (1920s-1940s)

The first leader of European media education movement was no doubt, the motherland of the film art - **France**. In the early 1920s in Paris the cinema club movement emerged, with the distinct media education aims. As early as in 1922 the first national conference of the regional departments of film education (*Offices regionaux du cinema educateur*) was held in France. At one of the congresses on education it was suggested to prepare the cinema educators in universities (Martineau, 1988: 28). At the same time a lot of educational institutions were actively promoting the movement of young journalists. Thanks to C.Freinet's good graces school, lyceum and university newspapers were published (Freinet, 1927).

In 1936 the French League of Education initiated the creation of the movement for "Cinema and Youth" (*Cine-Jeunes*), which united children, participating in film discussions, developing their critical thinking and artistic taste, creative skills (Chevallier, 1980, p. 9).

Nazi occupation interrupted the intensive development of media education in France; however, after 1945 it got another impulse. The Federation of cinema clubs of France was formed (*Federation francaise des cine-clubs*). On the whole, the "practical", "aesthetical" and "protectionist" theories of media education dominated in France at that time.

The history of media education in **Great Britain** is also a few decades old. Similar to many other countries, this movement began from film education, and then embraced a wider spectrum (press, radio, television, video, advertisement, Internet).

There are several organizations in the UK that deal with various problems of media education. The British Film Institute (BFI), founded by the government in 1933 stands out among them. The educational department has conducted conferences and seminars, workshops for teachers, accomplished amplitudinous research, published books, textbooks, and teaching manuals for many years.

In the 1930s British media education (although this term was not used at the time, here it denotes integration of mass media in education) was developing mainly according the inoculative paradigm, aimed at opposing harmful media influences.

The history of ***Russian*** Media Education goes back to the 1920s. The first attempts to instruct in media education (on the press and film materials, with the vigorous emphasis on the communist ideology) appeared in the 1920s but were stopped by Stalin's repressions. The end of the 1950s - the beginning of the 1960s was the time of the revival of media education in secondary schools, universities, after-school children centers (Moscow, Petersburg, Voronezh, Samara, Kurgan, Tver, Rostov, Taganrog, Novosibirsk, Ekaterinburg, etc.), the revival of media education seminars and conferences for the teachers.

Dominance of the "aesthetic concept" in the 1950s-1960s

France maintained its status of a leader in the world media education process of that period. Since 1952 the courses of audiovisual education for teachers have been taught. Due to the rapid development of radio and television the French Union of the Regional Film Education Departments (*Union francaise des offices du cinema educateur laique – U.F.O.C.E.L.*) was renamed into the French Union of Audiovisual Education in 1953 (*Union francaise des oeuvre laiques d'education par image et par le son – U.F.O.I.E.I.S.*). In 1966 the Association "Press-Information-Youth" (*Association Press – Information – Jeunesse*) was founded.

In 1963 the ideas of aesthetical theory of media education were reflected in the documents of the Ministry of Education of France. Teachers were encouraged (including the money reward) to educate their students in cinema literacy (study of the history, language, genres of the film art, technology of the film shooting, appreciation of the aesthetical quality of a film). One of the founders of media education – C.Freinet joined the discussion and emphasized that cinema and photography are not only the

entertainment and teaching aid, not only the art, but the new form of thinking and self-expression (Freinet, 1963, p.12). He believed that schoolchildren must be taught the language of audiovisual media (Freinet, 1963, p.4) the similar way they are practically taught basics of art. According to him, a person who himself can draw can appreciate the work of art of a painter better than a person who can't paint (Freinet, 1963, p.13).

Since the beginning of the 1960s the school and university audiovisual education (courses on film education were taught in 23 universities) was developing under the influence of the breakthrough of European "author's cinema", especially the French "new wave" (*nouvelle vague*). In the cineclubs of the 1960s left-wing radical ideas enjoyed popularity, that led to the numerous conflicts with the authorities.

And though courses on film art and journalism were taught in almost all French universities, media education in schools has been optional for a long time. One of the first attempts to introduce media studies into the school curriculum was undertaken in France in the middle of the 1960s.

In 1950 in **Britain** the concept of "screen education" was first formed, when school teachers founded the Society for Education in Film and Television (SEFT). The term "screen education" came into sight internationally in the beginning of the 1960s. Before that the term "film education" was wider spread, but with the development of television many started to believe that these two screen media should be united for the educational purposes (Moore, 1969, p.10). Under the influence of the theory of "author's cinematography", British media education of that time was connected with the study of media as popular culture through its best examples (popular arts paradigm). At the same time ideas of M.McLuhan had a certain impact on the development of media education in Britain. And though in 1964 only a dozen out of 235 colleges of education in England and Wales offered special courses on screen arts (Marcussen, 1964, p.73), media culture in this or that form was being studied in the majority of British universities.

The main problem was to find time in the school curriculum. Screen education was successfully taught autonomously in several English schools. But still British media educators considered that it would make more sense to integrate screen education into the language arts (Higgins, 1964, p.51).

The distinct orientation of the British educators of the 1960s onto the aesthetical theory of media education might be traced in the curriculum, developed by A.Hodgkinson, with the following objectives: to increase the understanding and pleasure of school pupils they get from television and cinema; to promote learning about the human society and recognition of individual uniqueness; to provide the self defense from commercial and other exploitation; to encourage the self expression not only through the traditional forms (speech, writing, drawing, etc.) but through the language of the screen (making films) (Hodgkinson, 1964, p.26).

Mass media education on the American continent was in its rudimentary stage until the 1950s. **Canada** is the home country of the famous media theorist - Marshall McLuhan. And it was he who developed the first in the country special course on media culture in the 1950s. The history of Canadian media education commenced with the film studies courses. Film education became a common phenomenon in Canadian secondary schools (Andersen, Duncan and Pungente, 1999, p.140). This movement was called Screen Education. In 1968 the first organization united Canadian media educators – Canadian Association for Screen Education: CASE, a year later it held the first big national conference in Toronto. Like their British colleagues, Canadian media educators of that period relied mainly upon the aesthetic (discriminatory) theory of media education (Moore, 1969, p.9; Stewart and Nuttall, 1969, p. 5).

Still in 1911 in the **USA**, when the National Council of Teachers of English was established, teachers discussed the topic of the educational value of films (Costanzo, 1992, p. 73). Thus, media education in the USA has to some extent existed in the form of separate directions since the 1920s (film education, media education on the material of press and radio). For instance, professor E.Dale of Ohio University promoted media education through press in the late 1930s. However such training was offered essentially at the selected departments (journalism, film) of few universities and was not widely spread. Since 1958 the program *Newspaper in Classroom* was introduced in secondary schools, which was sponsored by press through the American Newspaper Publishers Association (ANPA). 95000 teachers from 34000 schools joined it, involving more than 5 million students (Sim, 1977, p.75).

While by the end of the 1940s only 5 American universities offered film electives, at the beginning of 1950s this number doubled. And by the mid 1960s courses on radio and television were taught in 200 colleges, and the number of such courses exceeded two thousands (Marcussen, 1964, p.74).

In the 1960s media education in the USA like in many other countries (France, Canada, the UK) was centered around film education. Specifically practical, "hands-on" film education became popular, that presupposed that schoolchildren and students guided and supervised by a teacher made short documentaries and future films on the 8mm film. This activity became possible due to the fact that comparatively inexpensive, compact amateur film cameras, corresponding film, and chemicals for its developing came on the market, followed by the rapid growth of the net of laboratories (including the school and university labs) for developing and printing films. At that time the first Association for Screen Education was organized. In 1969 Utah and Ohio universities supported the development of the series of materials for 'critical viewing' for integration in Oregon, Syracuse, NY, Nevada and Florida (Tyner, 1999). Thus, film education became the first step for modern media education.

However in most cases screen education focused on media technology (e.g., students acquired skills to use video equipment) and not media culture. That is, they shot film sequences with the help of audiovisual devices, or media materials served in the classroom as an illustration for group discussions on burning social issues (for example, Vietnam war, civil rights movement, etc.). Still, even back then a lot of teachers dedicated their classes to the studies of the film language, aesthetics of a film.

Certainly, school media education was not obligatory in the USA. But teachers-enthusiasts tried to broaden the horizons of media preferences of their students, lead them out of the "vicious circle" of pop culture, and get them interested in *art house* production. They believed that thus the artistic perception of the audience might develop up to the degree of an adequate understanding of O.Wells' and S.Kubrick's media texts. This aesthetical approach, media as popular art in its localized choice of media spectrum had something in common with the so-called inoculative approach and civil defense approach, that had appeared in the 1930s, 1940s and was criticized by many researchers (L.Masterman, C.Worsnop and others).

The truth is, from the gamut of media, media educators were choosing exclusively ***art*** media texts hoping to teach the audience to appreciate "art" and disapprove "trash". 'Inoculative' approach concentrated on the adverse influence of media texts, containing violence scenes and representation of other negative phenomena in society. Teachers wanted to protect their students from media's harmful impact on their moral values and behaviour.

The 1960s became 'the Golden Age' for the aesthetic approach to media education in the USA, however principally in the higher education domain. Many universities added film studies into their curricula, with contents based on the visual language, film history and works of outstanding directors. Such courses were as a rule analogues to the literature courses. But it was difficult to define the difference between a 'good' and a 'bad' film due to the ambiguity of concept of 'good aesthetic perception and taste' and a lack of criteria rubrics for the artistic value of a media text. Moreover, approaches of artistic media education, in fact, left out the information sphere of media – press, radio and TV-news. Advocates of the 'pure' art media education dispensed with such aspects as the production, distribution, regulation and consumption of media texts. But we should bear in mind, that in practice, a media educator may have integrated several directions of media education (for example, inoculative, ethics and art, - to develop the aesthetic perception and simultaneously discuss the issues of media education texts production and audience).

The first **Russian** Council for Film Education in School and Universities was created as the subdivision of the Russian Union of Filmmakers (Moscow) in 1967. As in most European countries and the USA, Russian media education of the 1960s was developing with the clear dominance of the aesthetical theory (although the Communist authorities undoubtedly tried to impose the ideological approach on them). The analysis of the artistic quality of films came up to the foreground of media classes at schools and universities. The study of media culture was to a large extent integrated with Literature courses.

From Press and Film – to Media (1970s – 1980s)

The development of media and ICT education at all its stages of existence was significantly promoted by UNESCO. In the mid 1970s UNESCO proclaimed not only its support of media and ICT education, but included media education in its list of priority directions for the next decades. The powerful theoretical impact on media education all over the world was executed by the studies of H.Lasswel and M.McLuhan. It was M.McLuhan who among the first supported the argument for importance of media literacy in the 'global village' (McLuhan, 1967, p.31-36), into which according to him, our planet would turn after the unbound distribution and mass consumption of a wide spectrum of media texts in all parts of the world.

In 1972 media education aspects were included into the program documents of the Ministry of Education in **France**. In 1975 the Institute of Training for Film Culture Development (*L'Institute de formation aux activites de la culture cinematographique – IFACC*) was established. It revived the process of media education in universities, now to a great extent, semiotics oriented. In 1976 media education was officially part of the national curriculum of secondary schools. Schools were recommended to spend up to 10% of the time on realization of this objective. In the Ministry's document of 1978 one can trace the synthesis of the aesthetic and practical concepts of media education (Chevallier, 1980, p.14).

Since 1979 media education (*education aux medias*) in France has been maintained by several French Ministries. For instance, until 1983 the Ministries of Education, Entertainment and Sports carried out the project 'An Active Young TV-viewer' (*Le Telespectateur actif*). It affected masses of population – parents, teachers, youth clubs supervisors, etc. At the same time, researchers on the television impact on adolescent audience were conducted. The organization that this project gave birth to was called APTE (*Audiovisuell pour tous dans l'education* – Audiovisual Media in Education for All).

An exemplary project in media education in France is the Week of Press in School that has been conducted annually since 1976. Significantly, the term 'press' if not limited to print media only, but includes also radio and TV (particularly, regional TV networks). The Week of Press is aimed at the cooperative work of students and professional journalists. As a rule, a method of 'learning by doing' is used, when students themselves must inquire into the ways media function (e.g. through the activities imitating the process of the creation of media texts of different genres and types). About 7000 French schools usually participate in the event.

In 1982 the famous French media educator and researcher J.Gonnet made a suggestion to the Ministry of Education of France to create the national media education centre, which could assist teachers of various educational institutions to integrate effectively mass media into the process of education. Together with P.Vandevoorde he distinguished the following aims of the center:

- to develop critical thinking by comparison of different sources of information and to contribute to educating more active and responsible citizens;
- to develop tolerance, ability to listen to the arguments of each other, understanding of the pluralism of ideas, their relativity;
- to integrate dynamic pedagogic innovations at educational institutions of all levels;
- to overcome the isolation of school from media, i.e. to establish tight connections with life realities;
- to take advantage of the specific forms of print and audiovisual culture in our society (CLEMI, 1996, p.12).

J.Gonnet's plan was not only approved, but also financially supported by the French Ministry of Education - in April, 1983 in Paris the Center of Contact Between Education and Media (*Centre de liason de l'insegnement et des moyens d'information – CLEMI*) was open. Professor J.Gonnet was appointed its director. CLEMI has productively worked for more then 2 decades not only in Paris but almost in all French provinces and French-speaking overseas territories as well. Since the time of its establishment CLEMI has promoted the integration of media in teaching and learning, conducted regular courses for teachers, collected the archive of resources on media culture and media and ICT education.

In the 1970s - 1980s media education in the **UK** grew with the emergence of new film education courses for secondary schools and later media courses that were included into the list of examinations for 16-18-years-old pupils. Due to the development of semiotic theories in the 1970s media education headed towards the structuralist interpretation of media texts as sign systems (semiotic/representation paradigm). The publications '*Screen*' (and later '*Screen Education'*) addressed the 'ideological' theory of media education and reflected debates of specialists in higher education on media integration.

The opportunity to use video equipment and the growing impact of television highlighted the work of the TV-materials in British model of media education. However up until the 1980s it was carried out in those schools only where there were genuinely engaged teachers-enthusiasts, willing that their pupils develop competence in mass media.

Further changes initiated by the BFI (British film Institute) happened in 1988-1989, when media education for the first time in history became a component of the National curriculum in England and Wales. Media studies were to be handled in the English Language subject (mainly at the age of 11-16), though could be seen as cross-curricula too (within Foreign language, history, Geography, Art, Sciences, and other subjects).

C.Bazalgette – the coordinator of media education work in BFI and one of the leading architects of media education policy of the UK during the last 20 years – thought that media education should be aimed at educating more active, critical, literate, demanding media consumers, who could contribute to the development of a wider range of media production (Bazalgette, 1989). Besides, the integrated approach was recognized as the most effective way of media education development.

Across the ocean at that time media education was suffering privation. In the 1970s media educators in **Canada** were deprived of the state sponsorship and support. Despite that in April, 1978 the Association for Media Literacy (AML) was formed in Toronto, headed by Barry Duncan. By the way, today this organization numbers more than a thousand members.

However, since the 1980s, the situation has drastically changed. In 1986 owing to the mutual effort of the Association for Media Literacy and Ministry of Education of Ontario province, the fundamental text book on media education '*Media Literacy Resource Guide'* was published and soon translated into French, Spanish, Italian and Japanese. AML organized workshops for teachers, held conferences on a regular basis. Since 1987 media education has become an integral part of the secondary education in Ontario province, where one third of the 30-million population of Canada lives.

By the 1970s television surpassed cinema in the degree of influence on the audience. During these years the number of TV channels in the **U.S.** cities exceeded several dozens. In this connection the status of advertisement grew, commercials had a distinct impact on the market demand. American educators could not ignore these changes. In the 1970s film education was gradually transformed into media education (i.e. education about all existing mass media of the time; press, TV, cinema, radio.). By the middle of the 1970s nearly 35 per cent to 40 per cent of all secondary schools offered their students units or courses described as Media or Mass Communication (Sim, 1977, p.86), substantially, television-oriented. In the 1970s the movement for 'critical viewing' emerged in the USA, that combined political and research reasoning. The stimulus was a complex of social and cultural factors, connected with the more graphic, as, for example, in the 1950s – '60s, representation of violence on the American screens (Tyner, 1998).

During the 1980s media education in the USA continued to widen the sphere of its influence. One after another, pedagogic and research associations were set up in various states, with an agenda to integrate some aspects of media education and media culture in schools and universities. In the majority of universities media courses became a common phenomenon in the 1980s. However, media education did not gain the status of an academic compulsory subject in primary and secondary school. Certainly, the USA is a country embracing huge territories and populations, compared to Norway or Finland for instance. Still, the American researcher R.Kubey suggests that not only geographic and demographic factors hindered the development of media education (Kubey, 1998, p.59). A certain obstacle in the way of consolidation of media educators' efforts was the American system of education on the whole, where

each of the 50 states has its own policy in education and every educational institution – its own curriculum and programs. Moreover, unlike other English-speaking countries (for example, Canada or the UK), the leading media education communities in the USA are located outside the system of academic education. Besides, the pace of the media education development in the USA was slowed down by the relative cultural isolation of Americans from the rest of the world. It is known that Americans traditionally prefer watching, listening to or reading American media.

During the time when the intensive rethinking of media education approaches was on the upgrade in the Western hemisphere, in **Russia** of the 1970s–1980s media education was still developing within the aesthetic concept. Among the important achievements of these years one can recall the first official programs of film education, published by Ministry of Education, increasing interest of Ph.D. candidates to media education, experimental theoretic and practical work on media education by O.Baranov (Tver), S.Penzin (Voronezh), G.Polichko, U.Rabinovich (Kurgan), Y.Usov (Moscow) and others.

Search for the New Landmarks (the 1990s – early 2000s)

Along with Britain, **France** still remains one of the most active European countries to develop the media education. In France, the cradle of the cinema, the film education is still standing its ground. However a film is studied among other cultural and language means of expression. The theory and practice of audiovisual education (film education, in the first place) in France was first systematized and analyzed by the group of researchers headed by M.Martineau and published in the late 1980s and early 1990s (Martineau, 1998; 1991). A little later, UNESCO, CLEMI (Bazalgette, Bevort, and Savino, 1992) and the European Council (Masterman and Mariet, 1994) published several fundamental researches, this time dedicated to media education on the whole. The considerable part of these works was devoted to the analysis of the French experience in the field.

CLEMI works nowadays not only with teachers, students and pupils, but also with the instructors in clubs, journalists, and librarians. CLEMI considers the work with information as a priority, due to its understanding of media education as primarily civic education. The CLEMI staff believes that media and ICT education can be integrated with any school subject.

In 1995, already at an international level, a CLEMI team launched the program 'FAX'. The pupils issued school-newspapers that were then sent by fax to partner schools in different countries. Now this program takes advantage of the Internet technology logically, because recently CLEMI has paid much attention to the educational potential of the World Wide Web (Bevort and Breda, 2001). Particularly, in the early 2000 the program 'Educanet' was developed, with the mission to develop the critical, autonomous thinking related to Internet information; the responsibility and safety of students.

As it has already been mentioned, media education in France is by and large integrated into the required school subjects (for example, French, History, Geography), though there are optional courses on media culture as well. Autonomous courses on film, television journalism and media culture are offered in numerous specialized lyceums and universities. In higher education institutions of Paris, Lyle, Strasbourg and some other cities the special media studies courses are taught for pre-service teachers. Still, J.Gonnet reasonably notes that 'the development of the single approach to media education is nothing but illusion' (Gonnet, 2001, p. 9).

Since the late 1990s a new program of the ICT integration has begun in France. According to it, for instance, each class should have an access to Internet and its own e-mail address. The project is sponsored by regional administrations and the Ministry of Education. New ICT promotes the connection between the smaller schools in remote rural areas, so that they can exchange information and research results, communicate and use computers in teaching and learning. Teachers have access to the database CNDP (*Centre National de Recherche Pedagogique*) and download necessary materials from there.

The key concept of media education in France is the word combination *l'education critique aux medias* (or *le jugement critique*) – critical thinking development. Evidently, one can draw a clear parallel with the concept of the critical thinking by the British L.Masterman. The view is that not only should

students critically perceive and evaluate media texts, but also realize what kind of impact they exercise in surrounding reality (media as instruments of self expression of a personality, as means for the cultural development, etc.), the way media texts influence the audiences, etc. (Bazalgette, Bevort, and Savino, 1992; Bevort et all, 1999; Gonnet, 2001).

Thus, the distinguishing feature of media education in France is the emphasis on the education of a conscious, responsible citizen of a democratic society, while, for example, the Russian media education, having taken up its stand upon the rich traditions of literature-centered education, still remains aesthetically orientated.

The 1990s and early 2000s became quite productive years for the media and ICT education progress in the **UK** too (C.Bazalgette, D.Buckinham, A.Hart, S.Livingstone, L.Masterman and others leading media educators and researchers). In 1996 the College of Education of the University Southampton opened Media Education Center led by professor A.Hart. This center initiated large scale research, both national and international. The main projects of the centre (and before that – the research team of A. Hart) in the 1990s were the research of media and ICT education in the English curriculum and international outlooks of media education. The results were published in books and academic magazines (Hart, 1988; 1991; 1998), were reported at conferences and seminars to the international media education community.

At the turn of the century A.Hart launched another major research called '*Euromediaproject*' aimed at the analysis of the current state of media education in European countries. Sadly, the tragic death of A. Hart in 2002 interrupted the course of the project. The conclusions of this project were drawn by the research team guided by his Swiss colleaugue, Professor of Zurich University D.Suss (Hart and Suss, 2002).

In 1998 under the patronage of the government Department of Culture the BFI created Film Education Working Group that engaged in research activity of media/film education problems. BFI closely collaborates with another influential organization – Film education that also develops programs for film and TV curricular, and teachers' manuals.

However, unlike Canada and Australia, the study of media culture within integrated classes is not so spread in British schools (for instance, media education may occupy only 1-2 weeks a year, and more advanced study of media culture takes place in only 8 per cent of schools).

A.Hart critically estimated the UK situation in the field of media education. His findings related to the effectiveness of media education, integrated in English, are based on the practical activities of the Centre in 1998-1999, and include the following statements: teachers of English tend to be the followers of the discriminatory, protectionist paradigm of media education; topics of majority of media related lessons exclude political sphere; the dialogue form of work is rather poor, there's a scarcity of practical application of the experience of pupils, lack of connection with their previous knowledge.

These conclusions affirm that the problem of the quality of media education is on the agenda in the UK. But the other hand, the criticism from a different perspective – aesthetic theory may be possible here too. For example, A.Breitman argues that "accentuating the social and communicative functions of the screen media to the detriment of the aesthetic one, the British model of media education is losing one of the most effective means of the aesthetic and artistic development of the students" (Breitman, 1999, p.17). This tendency that takes place in the UK can be explained by the fact that the aesthetic theory of media education is considered to some extent to be 'obsolete' and it's ceded to the cultural studies theory.

Recently quite a few books, collections of articles textbooks and other publication have been published in Great Britain, and translated into foreign languages. And though there is no unity of opinion in British media education (the vivid example is the debate between L.Masterman and C.Bazalgette on the theory and technology approaches), it remains one of the most influential not only in Europe, but in the world scale too.

Schools in **Germany** began their media education practice with its integration into the required curriculum. Media education was included into Arts, Geography, and Social Sciences. In the opinion of many modern German teachers, the study of media culture should promote the development of the civic

self consciousness of pupils, their critical thinking.

Media culture is taught in the majority of German universities. Besides there are several research institutes, such as the National Institute of Film in Science (FWU). It publishes literature and teaching aids for schools (videos, leaflets, brochures, etc.). Another research centre on media is situated in Muenchen. Significant locations on the media education map of Germany are Kassel University with the media pedagogy centre headed by Prof. Dr. B.Bachmair, Mainz University Media Education and Competence Center by Prof. Dr. Stefan Aufenanger and Humboldt University in Berlin with media education projects by Prof. Dr. Sigrid Bloemeke and her colleaugues.

On the whole, media education (*Mediaenpaedagogik*) in Germany is understood as a wide range of various media related classes.

Within the broader media education field there are several directions:

- media training, and upbringing: defines the aims and pedagogic means necessary for this achievement;
- media didactics: defines which media can or should be used for the achievement of pedagogic aim;
- media research: embraces all scientific activity to find or/and prove aims, means, evidence, hypothesis related to media and systematizes them (Tulodziecki, 1989, p.21).

The synthesis of the church and media pedagogy is quite typical for modern Germany; church has its own radio, newspapers, books, films, TV programs production. Understandably, there are quite a few proponents of the inoculatory or protectionist theory of media education among the German media educators working for the church. That is why activists of the church centres consider the means of media influence and strive for participation in the pedagogic process, realizing that media today is an inalienable part of the everyday lives of people, their education, work and recreation. Thus, taking advantage of media, one can efficiently influence the perception and the way of thinking of audiences.

Unfortunately, the impact of German media and ICT education is actually limited to the few German-speaking countries. As a rule the theoretical and methodological works of German media educators are known abroad among the small specialists' circle.

Despite all the achievements of European media education, for the last 10-15 years **Canada** holds the leadership in the field (N.Andersen, B.Duncan, C.Worsnop, J.Pungente, L.Rother, etc.). At least, media culture here is an integral component of school curricula of the English language. Media and ICT course are offered in almost all Canadian universities. And nearly each Canadian province has its own association of media education activists that conducts conferences, publishes periodicals and other materials. French speaking Canadians also do not fall behind in the movement of media education.

In 1991 Vancouver hosted the opening of the CAME: Canadian Association for Media Education. In 1994 this association organized summer courses for teachers and began publications of the teaching recommendations and programs. Finally, the strong chain of efforts led to victory – in September 1999 the study of media culture became obligatory for pupils of all Canadian secondary schools, grades 1-12. Of course, Canadian provinces have certain peculiarities in educational practice. But the coordination of media educators from different regions is implemented by the CAMEO (Canadian Association of Media Education Organizations) founded in 1992.

Today one can state that media education in Canada is on the upgrade and holds the leading position in the world.

Along with Canada and UK, **Australia** is one of the most advanced countries in media education field. Media studies are provided in the school curricula of all Australian states. Media educators in Australia are united in a professional association ATOM (Australian Teachers of Media), issuing the quarterly magazine *METRO*. ATOM holds regular conferences, publishes books, audiovisual aids, etc.

Every Australian child has to attend school until the age of 15. 70 per cent of students continue their education until 17 (McMahon, and Quin, 1999, p. 191). Media education is taught essentially in senior classes, although the process starts in elementary school. In high school the specific course Media Studies is taught but at the same time media education is integrated with subject like 'The English Language', 'Arts', Technology', etc.

The majority of Australian teachers believe that media literacy is necessary for teaching and

learning, because media education is the means of culture dissemination and a source of new knowledge (Greenaway, 1997, p.187). Media preferences of the particular audience, appreciation of media texts should be considered (McMahon and Quin, 1997, p.317). There are also the proponents of media as popular art approach in Australia (Greenaway, 1997, p.188). However many media and ICT education activists in Australia interpret it in a broader than merely art context. Due to the development of the Internet the work of Australian media educators is spread overseas and is acknowledged internationally.

One cannot deny the fact that the **USA** has become a leading country in media culture. American press, radio, and especially cinema, TV and Internet dominate the world's information field. The impact of American mass media on the formation of the personalities of adolescents from different culture is hard to overestimate.

Though media education in the USA initially was not developing so intensely as in Europe, by the beginning of the XXI century we can see a mature system of American media pedagogy, which communicates with other countries through the web sites, publications, conferences. There are several major associations for media education in the USA.

By the early 1990s more than a thousand of American universities have offered over 9000 courses on film and television (Costanzo, 1992, p.73). In the mid 1990s the growth of the prestige of media education resulted in the integration of media education into the educational standards of the 12 states (Kubey and Baker, 2000, p.9). However 10 year later – by 2004 the number of states that officially recognized media literacy as part of the curricula, raised to 50.

As for media education in American universities – it has traditionally developed more lively. Nearly all American universities and colleges beginning from the 1960s have one way or another allocated media courses (at journalism departments, Film, Art, Cultural Studies, etc.).

In 46 states media education is woven with the English language or Arts. 30 states integrate media education in Social Science, History, civics, Ecology, Health. Professional associations try to include media education into the state standards (although optional but considered as desirable examples) because the acceptance of the state education standards would facilitate the dissemination of successful media education practices (Kubey, 1998; Tyner, 2000).

In the 1990s media education in the USA was used as a strategy for a television reform, propaganda of the health values, and as means of resistance against destructive stereotypes in multicultural society – in other words, as an extended inoculatory model, that strives to protect the audience from harmful media effects.

American media and ICT educators began to collaborate more closely with their foreign colleagues in the 1990s, particularly from other English-speaking countries. But in order to apply the borrowed experience successfully, Canadian or British models of media education must be certainly adapted to cultural, social, historic and economic conditions lying at the basis of the American education.

Perestroika, initiated by M.Gorbachev has changed the practice of media education in **Russia** dramatically. Media education encountered numerous difficulties during the whole history of its existence (ideological, financial, technical, etc.). In the 1920s - 1980s the political and censorship control, and the poor technical equipment of schools and higher educational institutions hindered the media education movement. Finally in the 1990s Russian media teachers were granted the freedom and independence for making programs and their practical introduction. But the raised costs increased technical problems of introducing media and ICT education. Many Russian schools and colleges in the 1990s didn't have enough money for paying salary to teachers, to say nothing of the audiovisual equipment. Moreover, at the time few universities were preparing future teachers for media and ICT education of pupils.

And still Russian media education was evolving. In May 1991 the first Russian Cinema Lyceum was opened (and it existed until 1999). International conferences on media education were held in Tashkent (1990), in Moscow region – Valuevo (1992), in Moscow (1992, 1995), Taganrog (2001). The total number of media teachers – members of the Association for Film and Media Education – reached 300. Unfortunately, "the epoch of reform" of the 1990s affected media and ICT education movement not to its advantage. The state support given to the Society of Film Friends (SFF) in the late 1980s ran out by

the early 1992. The private firm "VIKING" (Video and Film Literacy), organized by the Head of the Association for Film and Media Education G.Polichko, sponsored a lot of successful projects, such as the Russian-British seminars on media education and conferences, mentioned above. But in late 1990s the firm went bankrupt and closed. However in the 1990s the summer festivals of film & media education for children took place in some Russian cities with workshops on media and ICT. The screen arts and media education laboratories at the Russian Academy of Education continue their projects. The ICT Education development is supported by Russian Federation for Internet Education. Books and teaching materials, media education curricula are published (A.Fedorov, S.Penzin, N.Hilko, A.Sharikov, A.Spichkin, and others), etc.

The important events in media education development in Russia are the registration of the new specialization (since 2002) for the pedagogical universities – 'Media Education' (N 03.13.30), and the launch of a new academic journal '*Media Education'* (since January 2005). Additionally, the Internet sites of Russian Association for Film and Media Education http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8 (English and Russian versions), and http://www.mediagram.ru were created.

Taking into account the fact that UNESCO defines media education as the priority field of the cultural educational development in the XXI century, media literacy has good prospects in Russia. We can also see the fast progress of media education in other Eastern European countries. For example, Hungary, Slovakia and Czech Republic (since the beginning of the XXI century) became the first European country to introduce obligatory media education courses in secondary schools.

Summing up, at the beginning of the XXI century media education in the leading world countries has reached the mass scale, supported by the serious theoretical and methodological research. However media education is still not equally spread in all of the European, African and Asian countries.

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An Outline of Media Education in Russia

One can say that the hearth of film education in Russia was lit in 1919 when a film school was opened in Moscow. Important constituents of general media education in this country in the 1920's were film clubs and clubs of young journalists, amateur film/photo studios. In 1925 the Soviet Cinema's Friends Society (SCFS) was organized. A lot of well-known Russian directors like Sergei Eisenstein, Vsevolod Pudovkin, Dziga Vertov and others were in the Central Council of this society. There were about 50 SCFS' amateur studios in Moscow that had film cameras and – 93 in St.Petersburg (Ilyichev, Naschekin, 1986, p.7). Similar clubs where films were shown, discussed and made; lectures, exhibitions were held, worked in Astrakhan, Vologda, Rostov-on-Don, Voronezh, Tomsk, Omsk, Novosibirsk and other cities. Due to the initiative of the Central Council of SCFS in Moscow the special educational course for club leaders from different cities were taught. Zarkhi, Romm, Pudovkin and other Russian filmmakers were teaching there. Teaching manuals were published. The first All-Russian Conference of SCFS was held in 1928 with delegates from 60 cities. For several years SCFS published its newspaper "Cinema". In 1930 this society included 110 thousand members. The SCFS' statutes distinguished the following objectives: to study the mass audience and to teach by the means of cinema.

Simultaneously media education of pupils and students through press was developing. "The government supported this process, pursuing two main goals: the spread of the communist ideology and the liquidation of illiteracy of population (almost half of the country's population couldn't even read). These two goals were closely connected with each other. The role of media in a Soviet society was increasing rapidly. Dozens of newspapers and magazines published by different schoolchildren' – and youth unions appeared. Kids-journalists often joined the clubs where professional journalists taught them to prepare articles for newspapers and magazines" (Sharikov, 1990, p.29-30). Schools in almost all cities of Russia issued some kind of press or school papers in the 1920's.

However many of the creative attempts in Russian media education were abolished by the Stalin regime in 1934, when SCFS was closed. From the late Thirties till early Fifties on the whole only those film activities were allowed, which served aims of propaganda. However, in spite of the strict censorship, the debate clubs of SCFS developed in this way or another not only the creativity of children but also the critical thinking of the audience. Therefore they could provoke (undesirable for the regime) thoughts about life in the country and its social structure. Also cameras of some non-professional SCFS members could shoot something not very appropriate, not sanctioned by the authorities…

It was not until late 1950s – early 1960s that media education was given a second birth in Russian schools and universities. The amount of institutions where courses of film education were taught was growing (Moscow, Petersburg, Voronezh, Rostov, Samara, Kurgan, Taganrog, etc.).

Beginning from 1957 film clubs began to appear again, uniting thousands of the "The Tenth Muse" lovers of different ages. In 1967 the first big seminar of film clubs' leaders from 36 cities took place in Moscow. A statute of many clubs included not only the watching and discussion of films, but studying the history of cinema, works of outstanding masters, sociological research, etc. (Lebedev, 1969, p. 52-54).

By 1967 there were about 4 thousand small amateur film studios and circles (Ilyichev, Naschekin, 1986, p.38). Some of them became sort of media education centres. For example, they did sociological research about the role of mouvies in people's life, studied the history of cinema, organized film shows and discussions of films, exhibitions, made documentary, feature and animated amateur films and so on. The movement of school journalists and photographers was also given a new start.

The social and cultural situation in Russia at that time provided grounds for a great interest in cinema among school children and teachers. Video and PCs were only dreamt of in science fiction novels. Films were seldom shown on TV, (in fact there was only 1, later 2 TV channels). Therefore cinemas were crowded (statistics showed that in average, a person went to the cinema about 18 times a year), and school children went to the movies much more often than adults. For many Russians the screen was the only window into the world, cut through the still thick "iron curtain". Thanks to the production of

8- and 16-mm cameras the amateur film studios movement developed very actively until the early 1980's. Instructors or teachers of such clubs were taught at the Moscow Institute of Culture, some Pedagogical Institutes and Universities. The number of clubs and studios grew from 5 thousand (1974) to 11 thousand (1983), and the number of members of these youth groups grew from 60.000 to 120-130 thousand people (Ilyichev, Naschekin, 1986, p.53-60). In the second half of the 1980s many of these clubs began to use videotapes for making films, that was, no doubt, easier and cheaper.

"Curricula for the basics of cinema art for schools and pedagogical institutes were written in the 60s-70s. These programs were significantly different from many programs of other subjects: their authors avoided strict regulation, dogmatic approach (…). It was emphasized in these curricula that communication with art should be enjoyable. One more important peculiarity of the programs on cinema art was that the task was not to prepare specialists in a small field, because the country did not need 50 million film critics. The objective of cinema pedagogic was to widen the spiritual, cultural world of school children, to develop their personality" (Waisfeld, 1993, p.4-5). I agree here with I.Waisfeld who said that "classes of media teachers can be described as a dialogue. An old "teacher-centered" scheme, where a teacher is a source of knowledge and a pupil is its receiver, is broken. Both pupils and teachers get a bigger field for creativity, improvisation, for game activities. A game is treated as kind of a reality model. It helps to grasp the inner dynamics of a film, its deep roots" (Waisfeld, p.5).

However, some Russian teachers of media education still practiced outdated pedagogical approaches. For instance, A.Bernstein believed that "teaching with film is impossible without constant control of what a pupil sees on TV and in cinema theatres every day" (Bernstein, 1971, p.7). Here, I think, one can clearly see the similarity with viewpoints of many American media teachers (especially in the 1940s – 1970s) who also considered that the main goal of media education was a strict control, "information defense", "inoculative approach", aimed against the harmful impact of press, screen, etc.

In early 1980s there was a big experiment of introducing film education into the primary and middle school curriculum in some Moscow schools. Similar experiments on media education (on the press, cinema and TV materials) were conducted in summer children centres like "Ocean" and "Orlyonok". As for the universities, lectures and practical classes for the teachers-to-be were held. Some Institutes of Teachers' Professional Development (in Moscow, Kurgan, Tver) have also made a contribution to media education. Seminars and workshops on teaching cinema were conducted. Some universities integrated media education into courses of the aesthetic education.

Media education in Russia is not a required subject (with the exception of some secondary schools used as an experimental field and media orientated universities and faculties). Thus there is no national curriculum for media education, no standards or guidelines. Many Russian teachers still confuse media education with using media as a technical aid. Media language is seldom a topic in its own right. Only few school principals encourage the integration of media education, or support teachers' initiative. Media education can be integrated across the curriculum into Informatics (Internet & computer application lessons), Language and Literature, Arts, or Science. Another variant is an optional autonomous media education course.

For example, Film Studies courses have been taught in Voronezh Pedagogical Institute since 1970. Then similar courses appeared in Voronezh University and Institute of Arts, and several schools. Since 1965 the film club has been working in Voronezh. Some other Russian cities and towns (Moscow, Petersburg, Kurgan, Tver, Rostov, Samara, Taganrog, etc.) have a similar structure of media education centres. As a rule, it is a net of courses on media education in universities, teachers' training colleges, institutes, school elective subjects, film clubs in schools and community centers.

In 1967 the Council for Film Education in schools and higher educational institutes was established by the Union of Filmmakers (Moscow). It was headed first by a film critic N.Lebedev and then by Professor I.Waisfeld. He was the first Russian media educator who delivered a report on problems of media education at UNESCO conference in Rome in 1966. Some other Russian media/film educators who began their work in schools, colleges and clubs in the Sixties are: Ury Usov, Inna Levshina, Zinaida Smelkova (Moscow), Nina Gornitskaya (Petersburg), Stal Penzin (Voronezh), Uly

Rabinovich (Kurgan), Oleg Baranov (Tver), Evdokiya Gorbulina (Armavir), Elvira Gorukhina (Novosibirsk) and others.

From the very start the Council tried to consolidate the efforts of media teachers-enthusiasts from different Russian cities (Moscow, Petersburg, Voronezh, Kurgan, Samara, Novosibirsk, Rostov, Taganrog, etc.). It collaborated with the Ministry of Education, Pedagogic Academy and State Committee of Cinema specifically in publishing teaching plans, curriculums, sponsored seminars, workshops and conferences. Starting from the second half of the 1960's such conference were held in Moscow, Tallinn, Alma-Ata, Erevan, Tbilisi, Petersburg, Kiev, Kurgan, Bolshevo.

At all the stages of the media education development in Russia there were its opponents too. They were afraid that "fast and awkward accomplishment of the ideas of school film education can destroy the direct contact between the screen and young audience by its importunate interference. Thus, after special training newly educated "film literate" audience would critically evaluate, not simply enjoy a film. But in order to enjoy cinema one should watch films freely, without any bias. One cannot turn a visit to a cinema theatre into the obligatory school subject. It is not right to "freeze" love of the youth for the cinema" (Rybak, 1980, p.4).

However, despite of all the difficulties, the 1980s in Russia were marked by "the process of "deepening" of media education researches; transition from the description and summing up of the pedagogic experience to the revealing of psychological and/or sociological grounds of this phenomenon; the growth of the researchers' interest to children creativeness through media. Researchers began to explore media effects on smaller children. In the 1980s their activity affected the elementary school too" (Sharikov, 1990, pp.38-39).

In the end of the 1980s the vigorous development of the video began to change the work of clubs and amateur children's studios. VCRs and video cameras were used more and more often for making and showing films. School TV studios were emerging. In 1990 the Association of Young Journalists was established. In 1998 the Council for Film Education was transformed into the Association for Film and Media Education. In the 1990s it joined the European Association for Audiovisual Media Education.

Today the number of members of Russian Association for Film & Media Education is about 300: primary & secondary level schoolteachers, high school, university, college, lyceum teachers & professors, leaders of film-clubs, journalists, etc. Russian Association for Film & Media Education includes also members of the Laboratories of Screen Arts and Media Education (Russian Academy of Education, Moscow). The main directions of Association's work are: integration of media literacy courses in school and universities; development of school and university curricular; teacher training programs; conferences and seminars; publications; research; maintaining web resources on media education.

At the same time, as it has already been mentioned, media education in Russia has come across numerous difficulties during the whole time of its existence (ideological, financial, technical, etc.). In the 1920s - 1980s the political and censorship control, and poor technical equipment of schools and higher educational institutions hindered media education movement. In the 1990s media teachers were granted freedom and independence for developing programs and their practical implementation. But they lacked financial and technical support. Many Russian schools and colleges in the 90s didn't have enough money for teachers' salary, not mentioning the audiovisual equipment. Moreover, still just the few universities were preparing future teachers for media education of pupils.

The drastic change in social and cultural situation in Russia effected serious alteration in media education's development. The remains of the "iron curtain" fell down. More and more Russian were getting the opportunity to travel abroad. Cinema stopped being the only window into the world. Films (including foreign films) were not a deficit anymore; you could watch them on TV on different channels. Media repertoire was satiated with American action movies. Information about film and music stars, new releases and premiers could be read in hundreds of newspaper, magazines and books. By the end of the nineties nearly every urban family owned a VCR. Computers, interactive games, Internet spread very rapidly. Thus, an uncomfortable question arised: could a school teacher, as a rule lagging behind his

pupils as far as media consumption concerned, have authority in the sphere of media culture with his pupils?

But Russian media education was developing. International conferences on media education were held in Tashkent (1990), Valuevo (1992), Moscow (1992, 1995). The Screen Arts Laboratory at the Research Institute for Art Education of the Russian Academy of Education (this laboratory was headed by Professor Dr. Ury Usov until his death in April 2000) published books and teaching materials, programs on media and film education (by Prof.Dr.Ury Usov, Dr.Larissa Bazhenova, Dr.Elena Bondarenko, etc.).

Similar processes were going on in Russian film clubs in 1990s. After a long resistance by authorities (who looked at film clubs and media education movement as potentially dangerous encouragement of oppositional critical thinking) finally, in 1988 the Russian Federation of Film Clubs was officially established.

"Perestroika" years at first seemed as the golden age for film clubs. The foundation of the Federation promised an anticipated liberation from the censorship's dictatorship, an opportunity of the exchange with the best Russian and foreign films. In fact, the Film Clubs Federation began to collect its own film library, club enthusiasts were invited to regional and All-Russian seminars, conferences and festivals, famous actor and directors toured the country meeting their audience face-to-face. But the drastic growth of prices forced its rules. By the end of the 1990s even big Russian film clubs could not afford buying a new film copy from Moscow. Not to mention small film clubs in small provincial towns. Together with the film club movement the economic crisis hit amateur school film and video studios too. The vast majority of them closed down.

The publication of programs and study guides has always been an important component of media education. Moscow publishing houses ("Prosveschenie", "Pedagogica", "Detskaya Literatura", "Novaya Shkola", "Kino Center", "Iskusstvo") have published quite a monographs, programs dedicated to the issues of media education. Articles on film/media education were published in magazines "Iskusstvo Kino", "Pedagogica", "Specialist", "Ecran", etc.

One of the most active enthusiasts of literature on film education was Lev Rybak – a teacher, film critic, the chief editor of the "Kino Centre" publishing house. The author of several brilliant cineastes' biographies, Lev Rybak founded the book series "Cinema & School". There he published four of his books, written in an entertaining way, using the language, comprehensible both for teachers and high school students. Three of these books tackled the problem of screening Russian classical and modern literature. And in his book "Alone with a Film" L.Rybak wrote about the subjectivity of film perception. "Before I became a film critic, - Rybak wrote, - I had been a school teacher for more than 15 years. I went to the cinema with my pupils. And sometimes I was really hurt when a pupil of mine, after having seen a good film, said: "Rubbish!" evidently not considering the film to be a good one. I was mad: you can interpret a film in your own way, but try to comprehend it! Viewers' impressions of a film are always different, individual; there is no sense in trying to level them. But how can one make these impressions emerge at all and not be so poor?" (Rybak, 1980, p.6). I must agree that this is still one of the key questions on the media education agenda though many media education researchers and teachers have tried to find an answer to it.

So, there was no scarcity of pedagogical literature. However no regular academic journal on media education has been issued till 2005. The journal of "Media Education" was set up by the Association for Film and Media Education, and Taganrog State Pedagogical Institute. The magazine offers a needed forum for the exchange of information about different forms and contents of media education, thus fostering essential coordination of efforts of Russian media educators.

As far as the research work is concerned, the Laboratory of Screen Arts at the Institute of Art Education of the Russian Academy of Education was in the lead for several decades. First doctor's theses on media education appeared in the 1960s. Researches by O.Baranov (1968), A.Karasik (1966), Y.Rabinovich & R.Rabinovich (1966) were dedicated to the problem of film education of school pupils. And V.Saperov's thesis (1969) analyzed the problem of using radio broadcasting in education. In the

1970s many dissertations about teaching audiovisual literacy were defended (N.Goncharova, 1970; S.Sokolova, 1971; U.Usov, 1974; I.Levshina, 1974; G.Labkovska, 1976; S.Ivanova, 1978; Z.Malobitskaya, 1978; V.Monastyrsky, 1979). Later studies of media education for pupils included: producing and using audiovisual means in school (L.Pressman, 1981; V.Bulavko, 1982), filmmaking by school children (E.Yanelauskas, 1983; U.Bozhkov, 1984; P.Genkin, 1985), social & psychological aspects (Ch.Shakeeva, 1983; N.Kirillova, 1983), morals education of teenagers (Z.Smelkova, E.Zharinov, 1986), analysis of using foreign films in media education (A.Fedorov, 1986), inter-disciplinary ties of literature and film courses (G.Polichko, 1987), employment of cinema as a complex education of pupils (N.Gutova, 1987), aesthetic education and artistic development of school children (N.Yakovleva, 1988; U.Usov, 1989; G.Evtushenko, 1991, E.Bondarenko, 1994).

Theses based on the school data made way for the research of media education in universities. The most important works on film education in Universities appeared in the 1980s-1990s (L.Seregenkova, 1982; S.Odintsova, 1981; S.Penzin, 1987; A.Fedorov, 1993; L.Platunova, 1995). In 2000 the first Russian thesis analyzing the foreign experience, more specifically, the theory and history of media education in the U.S., was written (A.Novikova). In the 1990s the Laboratory of Technology and Media Education (Russian Academy of Education) headed by Professor L.Zaznobina worked out a concept of school media education, integrated into the basic curriculum.

From the 1990s onwards, Russian media education specialists (U.Usov, L.Bazhenova, A.Levitskaya, G.Polichko, A.Spitchkin, A.Sharikov, A.Fedorov and others) have joined the international media educators' community, participating in international conferences for media education (held in France, Canada, Austria, the UK, Brazil, Spain, Greece, Switzerland), publishing their works in French, American, English, Australian, and Norwegian journals.

By the year 2001 the number of secondary and higher educational Russian institutions training professionals in media, has quite grown. Besides VGIK (Russian State Institute of Cinematography), School for Script Writers and Film Directors, Russian Institute of Professional Development in the Field of Film, now there are St.Petersburg State University of Film and Television, Film-Video Colleges in Sergeev Posad and St. Petersburg, film/television colleges in Irkutsk, Sovetsk, and Rostov-on-Don. Professional media education is included into the curriculum of St. Petersburg State Academy of Culture, St.Petersburg Academy of Theatre Art, Institute of Professional Development of TV & Radio Specialists (Moscow), Independent School of Cinema and Television (Moscow), Grymov's School of Advertising, Institute of Modern Art (Moscow), New Humanities University of Natalia Nesterova (Moscow), several schools of animation, etc.

First works summarizing general problems of media education, appeared in 1990s (A.Sharikov, A.Fedorov, L.Zaznobina). In February 2000 (A.Fedorov and others) the first in Russia bilingual (Russian-English) Internet site http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8 on media education was created. More than 20000 people visited the site during the first 10 years of its existence.

The same year staff of the Laboratory headed by L.Zaznobina in the Russian Academy of Education opened one more Russian web site on media education.

The important event in media education development in Russia was the registration of the new specialization (minor) for pedagogical universities – 'Media Education' (N 03.13.30) in 2002. Since 2002 this specialization includes in education process in Taganrog State Pedagogical Institute (head of this media educational project is professor A.Fedorov, media educators: I.Chelysheva, E.Murukina, N.Ryzhykh, V.Kolesnichenko, D.Grigorova and others).

The media educators team (head is Alexander Fedorov) from Taganrog State Pedagogical Institute since 1994 published about 30 monographs (Fedorov, 2001; 2005; 2007 and others), textbooks and more than 400 articles about media education and media literacy. This team also received the research grants (media education topics) from many Russian and foreign foundation (foundation of President of the Russian Federation, Russian Foundation for Humanities, Foundation of Russian Ministry of Education, Kennan Institute (US), IREX (US), MacArthure Foundation (US), Open Society Institute (Soros Foundation, US), DAAD (Germany), Fulbright Foundation (US) and other).

In 2004 UNESCO and South Urals Media Education Center conducted the interregional round-table discussion "Media Education: Problems and Prospects" in Chelyabinsk. The participants discussed the concept and notions of media education and educational standards in this area and mapped out the ways of concerted efforts to be made by national and regional mass media in the coverage of media education problems. According to the participants, media education is a way of shaping national information and education policies and promoting information literacy, media culture of personality, and civil society. Media education problems were considered in the reports. Media education was proclaimed as one of ways of the development of a national information and educational policy, social integration, and media literacy.

The final document of the "round table" included suggestions to introduce a major specialty *Media education* with a qualification *Media educator* for universities of Russia; to develop the plan of effective realization of Media Education in various regions of the Russian Federation; to create a databank about forms and methods of media education activities with the purpose of the analysis and generalization of experience; to publish "Encyclopedia of Media and Media Education"; to support the regular release of a journal *Media Education*.

In the begin of XXI century Media Education Centers or projects (including media education/literacy conferences) were created in Belgorod (A.Korochensky and others), Byisk (V.Vozchikov and others), Chelyabinsk (I.Fateeva, A.Minbaleev and others), Ekaterinbourg (N.Kirillova and others), Irkutsk (L.Ivanova and others), Krasnodar (T.Shak and others), Omsk (N.Hilko and others), Perm (P.Pechenkin and others), Samara (A.Sharikov and others), Tomsk (I.Zhilavskaya and others), Toliatti and others Russian sities.

Many projects are realized due to my colleagues from the Russian Academy of Education. A network of school mediathekas (libraries containing books, journals, audio and video cassettes, CDs, DVDs, etc.) has been created in recent years, and a number of most interesting creative network projects for schoolchildren have been launched—these directions are guided by Y. Yastrebtseva. Her colleagues, L. Bazhenova and Y. Bondarenko, aim their efforts at promoting media educational work in Moscow schools. During the lessons, play activities are often used (especially with younger children), students perform creative tasks (making a short video film, a photo collage, etc.), and have collective discussions of media texts. Similar work is going on in schools and universities of other Russian cities — Tver, Voronezh, Samara, Perm, Chelyabinsk, Rostov, Taganrog, Tambov, Krasnodar, Yekaterinburg, Volgodonsk…

For example, the recognizable symbol of media education in Voronezh is the Student Film and Video Club, where participants come to discuss especially significant or problem films — the club is led by S. Penzin, an art critic and assistant professor of the Voronezh State University. Professor G. Polichko from the State University of Management is the initiator of annual media educational festivals for schoolchildren — with master classes, talks given by well-known figures of media culture, and collective discussions… Such festivals have taken place for about 10 years in different Russian cities.

In 2005, the Center for Media Education in the city of Togliatti organized a *Virtual Tour of the Media Land*, an Internet game for schoolchildren (http://mec.tgl.ru/modules/Subjects/pages/igra/priilog_1.doc). The participants form teams, visit some Russian media educational websites, study their content, answer questions, accomplish creative tasks, and create presentations. To find out more about the methods used in particular media educational classes your readers may visit the "Biblioteka" (*Library*) section of the Russian Association for Film and Media Education website.

Within the framework of conferences the reports directly concerning questions of media education, problems of the organization of multimedia databases, electronic libraries, and mediateques in libraries for children and youth were heard. Important objective for Russian media educators is to open (get it registered by the Russian Ministry of Education and Sciences) a new university major speciality (major) "Media Education" within the framework of which it will be possible to prepare professional media educators for universities and schools.

Within the context of increasing interest to media education worldwide, the UNESCO program's support, recent developments such as the introduction of a pre-service teacher training, and the systematic publication of a journal, media education has good prospects in Russia.

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Fedorov, A. (2007). *Development of the Media Competence and Critical Thinking of Pedagogical University's Students*. Moscow: ICOS UNESCO Program 'Information for All', 616 p.
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Ilyichev, S., Naschekin, B. (1986). *Cinema Amateur Movement: The Start and Perspectives*. Moscow: Iskusstvo, 110 p.
Lebedev, N. (1969). *Film and Audience.* Moscow: BPSK, 55 p.
Penzin, S. (1987). *Cinema and Aesthetic Education: Methodological Problems.* Voronezh: Voronezh University Press, 175 p.
Rybak, L. (1980). *Alone with a Film. Cinema and School.* Moscow: BPSK, 57 p.
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Moscow Media Education Centers for Non-professionals in the Media Fields

Introduction. The comparative analysis of Russian media education centers is closely connected not only with their goals and objectives but also with the typology problem of media education theories. In this connection Irina Fateeva suggests using a generalized term "action / activity theory" instead of the traditional pool of such theories (cultural studies theory, semiotic, socio-cultural, aesthetic, practical and other theories). This dominant practical approach is aimed at:

- adequate appreciation of media texts as human production, understanding of their origin and circulation, their critical assessment and well-grounded judgment of them;
- participant observation of mass media social functioning (both on the system and component levels), the audiences' media participation as conscious media consumers;
- dialogue-oriented media participation based on modern technologies;
- media creation based on the audience's participation in media education projects of a varied scale" (Fateeva, 2007, p. 34; Fateeva, 2008, p. 140-147).

Having analyzed the media education theories developed by media educators from different countries Irina Fateeva concluded that "to derive a media education theory from communication theories is not only unreasonable but also destructive since that initially causes conceptual disunity of teachers and their pupils intensified by moral and ethical problems: after failing to reach a consensus in the dispute the teachers are apt to impose their arguable views on the audience" (Fateeva, 2007, p. 25-26).

Such obvious rejection of conceptual approaches to media education is far from being undoubted. And the categoricity of the assertion also sounds bewildering: why are teachers sure "to impose their views"? Can the mutual process of correct comparative analysis of different theories and/or conceptions together with the audience fail to be fruitful?

Moreover, a thorough examination of each theoretical media education conception shows that all of them include media activity/action in a way, as a practical component of education.

On the one hand, we could deny with Irina Fateeva the theoretical peculiarities of this or that media education centre and confine ourselves to mentioning the unified "theory of media action" which is indeed characterized by a wide degree of generalization (and, neither Yury Usov nor Lev Pressman would object to its definition/formulation). But on the other hand, one cannot avoid in this case the loss of "creative individuality" of this or that media education centre, e.g. the aesthetically/artistically oriented media education conception of Yury Usov.

The total number of Russian most significant media education centers is more than ten. In this article we analyze the activities of Moscow media education centers. Besides we took into consideration chiefly the media education centers whose activities (in a varying degree) are aimed at ***mass media education***. That is why we describe the activities of numerous Moscow faculties of journalism, film and advertisement which train exclusively media professionals.

At the same time, we analyze the work of the Moscow State University media education centre exactly because during the last 7-8 years its leaders have attempted to extend the traditional scope of professional media education by arranging systematic (especially during the last two years) activities and events aimed at mass media education of school students and teachers.

Brief characteristics of Moscow media education centers

Thus, we single out five leading Moscow media education centers:

- Screen Arts Lab of Artistic Education Institute of the Russian Education Academy;
- Media Education and Technical Teaching Means Lab of the Educational Methods and Contents Institute of the Russian Academy;
- The Moscow City experimental platform "Media Education Technologies and New Teaching Forms in the Modern Educational Institution";
- Labs of experimental research coordination of the General Secondary Education Problems Centre of the Educational Methods and Contents Institute of the Russian Academy;
- Faculty of Journalism, MSU;

- Public organization – League of Young Journalists of Russia (YUNPRESS).

It should be also mentioned that the majority of the Moscow media education centers' staff are members of the Russian Association for Film & Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8) which unites hundreds of school teachers, university teachers, additional education institutions' workers, culture and non-profit public organizations' workers from different Russian cities.

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1. Name of the Media Education Centre: Screen Arts Lab of Artistic Education Institute of the Russian Education Academy (http://www.art-education.ru/otd-dop-ekran.htm).

2. **Year of establishment, location:** 1974, Moscow.
3. **Financing sources:** state funding (till 1992), state funding and grants of different funds (since 1992).
4. **Direction:** Professor Dr. Yury Usov (1974-2000); Dr. Larisa Bazhenova (since 2000).

Yury Usov (28 July, 1936 – 27 April, 2000): Brief Biography

During many years Prof. Dr. Yury Usov was an undisputed leader of Russian media education movement, a board member of the Russian Association for Film & Media Education.

Two years after graduating from the Cinematography Faculty of the All-Union State Institute of Cinematography (1972) he successfully defended a Ph.D. thesis and became Head of the Film and Television Lab (the Artistic Education Institute of the Education Academy). He initiated a number of wide-scale experiments in film education in many schools of the Russian capital in the first half of the 1980s. It was he who gave a thorough and detailed description of the ***aesthetic/artistic theory of media education***.

Prof. Dr. Yury Usov actively promoted media education in schools, Moscow Cinema Lyceum, teachers' training courses in film education; he supervised PhD. students' research, wrote a number of books on the theory and methodology of film and media education in schools.

His first articles were published in the 1970s in Russian collections of scientific works and journals *(Soviet Screen, Pedagogika, Public Education, Television and Radio Broadcasting, Specialist, Arts and Education, Art in School*, and others). He took part in several international conferences on film education and artistic education; was one of the organizers of the Russian-British seminars on media education in the middle of the 1990s.

Bibliography (Yury Usov's books in Russian):

Usov, Y. (1980). *Methology of Using Film Art for Aesthetic Development of Senior School Students (Grades 8-10).* Tallinn.
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http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8

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Fedorov, A., Tchelysheva, I., Muryukina, E., et al. (2007). *The Aesthetic Conception in Russian Media Education and Creative Heritage of Y. Usov*. Taganrog.

Larisa Bazhenova: Brief Biography

Ph.D., member of the Russian Association for Film & Media Education. Worked as senior scientific associate for the Screen Arts Lab of the Artistic Education Institute of the Russian Education Academy. After Y. Usov's decease (2000) she became head of the laboratory in the present-day Artistic Education Institute of the Russian Education Academy. Under the supervision of Prof. Usov she repeatedly took part in practical experiments in film education of school students. Used to teach in the Moscow Cinema Lyceum for some years. Now teaches in different educational institutions of Moscow. Participated in many Russian and international conferences.

Larisa Bazhenova is the author of numerous articles on film education published in Russian journals:

Primary School, Art and Education, Art in School, Specialist, Family and School, Media Education et al.

***Bibliography (*Larisa Bazhenova's books in Russian):**

Bazhenova, L. (1992). *In the World of Screen Arts.* Moscow.
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Bazhenova, L. (2004). *Media Education of the School Student (Grades 1-4).* Moscow.
http://www.art-education.ru/otd-dop-ekran.htm

5. Target Audience: school students of different age-groups, school teachers.

6. Chief aim: research of screen arts' potential (film, TV, video) in students' artistic education and media education, personality development on art media texts.

7. Objectives:

- research and analysis of media education experience;
- experimental, aesthetic, ethical, audio-visual, emotional and intellectual media education of school students developing: various types of active thinking (imaginative, associative, logical and creative thinking); perception, interpretation, analysis, and aesthetic appreciation of media texts; need for media language acquisition in communicating with both screen and traditional arts products and mass media; need for verbal communication to exchange views on the acquired information, and in artistic and creative activities; abilities to impart the knowledge gained at media education lessons; skills to represent the results of their personal perception of different arts, the surrounding world via communication technologies in the form of multimedia and audio-visual (video creation, computer-generated imagery) and written texts;
- holding of conferences and seminars on media education;
- arranging of optional and compulsory media education courses for schools students, teachers' extension courses;
- post-graduate media education research.

8. Working definition of media education:

Y. Usov defines *media education* as "a system of using mass communication and information media (press, radio, film, TV, video, computers, and photography) in a student's individual development. The system itself, unlike the traditional school subjects aimed at knowledge acquisition, suggests in the first place introducing the artistic and creative activities shaping the student's emotional and intellectual development" (Usov, 1998, p. 55). He also introduced the concept of "audio-visual culture as a definite system of the student's levels of aesthetic development on the screen arts material: needs level, education level and audio-visual thinking level" (Usov, 1989a, p. 21).

9. Key media education theories: aesthetic and cultural studies media education theories.

10. Media education model units: ascertaining experiments aimed at detecting the initial levels of students' of different ages aesthetic development in screen arts; "forming" experiments aimed at school students' aesthetic film/media education; final ascertaining experiments aimed at detecting the changes occurred in the course of the "forming" experiments. In general, Y. Usov's model integrates the study of screen, traditional arts and communication technologies. The model contents are defined by "the concept of the aesthetic culture as a system of the students' emotional and intellectual development levels of imaginative, associative and logical thinking, perception of fiction and fact, interpretation skills, media evaluation skills, need for artistic and creative activities on the material of the traditional arts and various mass media (film, TV, video, press, radio, computer and multimedia technologies)" (Usov, 1998, p. 56).

According to Y. Usov, this model can be realized in the form of specialized and integrated media education. Moreover, the model can be applied in different variations and correlations, and that is by itself, in our opinion, very essential namely for Russia (due to different living conditions in big cities and remote regions, financial instability of education).

Usov's model is directed at the effective development of such important aspects of basic *personal culture* as: active thinking (including imaginative, creative, logical, critical, and associative thinking); perception, interpretation, assessment and analysis of media texts; need for media language acquisition and qualified usage; need for verbal communication in the course of media information perception; knowledge communication skills and perception/reflection sharing skills via media (Usov, 1998, p. 56).

Yury Usov (Usov, 2000a) is also the author of the educational model of virtual thinking development based on the unity of video production and reflection on its results. The perception and analysis of the art/screen media text is achieved by video production of a picturesque scene; video material editing/montage; detecting of semantic, emotional interrelations between discrete elements; conception development of the watched episode; opinion development and verbal communication; a coherent analysis of the screen version and so on (Usov, 2000a, p. 3-6).

The concept of virtual reality has greatly changed of late. It used to be considered as something similar to artistic reality but due to the intensive development of computer technologies the virtual reality does actually appear on the inner screen of the person's mind, linking him/her with any media text, either his/her own or somebody else's.

That prompted the idea of the so-called virtual thinking which, according to Y. Usov, is able to resolve the contradictions between the level of achievements in the field of the art's aesthetic impact and the present day man's readiness to actively use these possibilities: both at specialized lessons and personally when perceiving and interpreting multivariate space-and-time reality.

The virtual thinking is closely connected with the history of the screen arts development, and with all types of studying the space-and-time reality (montage, audio-visual, space-and-time, screen). Undoubtedly, the development of the virtual thinking is one of the progressive fields of media education in the modern information society.

An important feature of Y. Usov's model is the integration of screen, electronic and new ICT in the systems of basic and additional education, and in out-of-school students' activities.

11. Organizational forms: media education integration into school students' academic, out-of-school and leisure activities. Here four types of activities are distinguished: 1) learning about media arts and their functioning in the society; 2) looking for a media text message communicated through the space-and-time form of narration; 3) interpreting the results of perception, aesthetic evaluation of a media text; 4) artistic and creative activity in screen arts (Usov, 1989a, p. 7-8).

12. Teaching methods:

According to the knowledge sources: *verbal methods* (lecture, description, debate, explanation, discussion); *visual methods* (illustration, demonstration of media texts); *practical methods* (practical assignments on media material). According to the level of cognitive activity: *explanatory and illustrative* methods (the teacher gives some information about the media, media culture, and the audience assimilate the information); *reproductive methods* (the teacher works out a system of various exercises and tasks on media texts for the students to master the methods of solving them); *problem-solving methods* (problem analysis of some situations or media texts aimed at developing the audience's critical thinking); *heuristic, research methods* (the teacher creates conditions for the students' research and creative learning). Preference is given to students' media texts perception and analysis, to the system of role-play/creative lessons, practical lessons in video filming, etc.

13. Media education program contents (based on the key concepts of media education: *media agency, media category, media technology, media language, media representation, media audience*):

- introduction to media education (the definition of media education, media text, the main criteria for its evaluation, media creation, etc.);
- media reality in school media education (means of the visual image, media culture and the model of its development, etc.);
- man and environment, the possibilities for its study, comprehension and identification (correlation between the perceptive units, different means of establishing these interconnections; information space, its interpretation through word, music, image, etc.);
- technologies improving the human environment and modeling the human mind (media technology development, modeling of the world and the human mind, etc.)
- philosophic, aesthetic, and cultural evaluation of mass media; the peculiarities of the digital society, the narration and impact of modern media, modern ICT potential, etc.

14. Application fields: Compulsory and optional subjects (in specialized educational institutions

(lyceums, vocational schools); teachers' extension courses), society classes (clubs, studios, institutions of additional education and leisure). The film/media education programs can be applied within the framework of artistic and aesthetic subjects (*World Artistic Culture*, *Basics of Media Culture, etc.*), literature, history, foreign language studies, etc. For instance, the subject *Media Studies* can be part of different school subjects, or can be taught as an independent special course. Since the problem of training professional media teachers in Russia has not been solved yet, such a varied approach is logical for Russian media education.

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1. **Name of the Media Education Centre:** Media Education and Technical Teaching Means Lab of the Educational Methods and Contents Institute of the Russian Academy (http://www.mediaeducation.ru).
2. **Year of establishment, location:** 1965, Moscow.
3. **Financing sources:** state funding (till 1992), state funding and grants from different funds (since 1992).
4. **Direction:** Prof. Dr. Lev Pressman (1965-1993), Prof. Dr. Ludmila Zaznobina (1993-2000), Prof. Dr. Alexey Zhurin (2000-2004), Dr. Elena Bondarenko (2004 – now).

Lev Pressman (1924 – 1996): Brief Biography

One of the founders of the 'practical branch' of media education in Russia, Doctor of Education (1981), Professor (1982), Member of the Russian Union of Filmmakers. He graduated from Kuibyshev Pedagogical Institute (1948). Used to work as a school teacher (in the 1940s-1950s). Since 1960 began working at the Academy of Pedagogical Sciences of RSFSR (later – the Russian Academy of Education) where he headed the Lab of Technical Teaching Means from 1965 to 1993. In his old age he was chief research officer of the Russian Academy of Education.

For many years Lev Pressman initiated and headed numerous media education projects. He is the author of many books on the problem of using media in school. In the course of several decades he succeeded in developing an effective system of using ICT in school teaching literature and Russian, and an extensive film reader for literature classes. Lev Pressman composed scripts for more than 150 educational films, TV programs, diapositive films; had several teaching aids on media education published. He had his articles published in Russian journals: *Pedagogika, Cinema Art, Soviet Screen, Literature in School, Russian in School, Public Education, Family and School* and others, and also in scientific collections of articles. Frequently participated in different scientific conferences.

***Bibliography* (Lev Pressman's books in Russian):**

Pressman, L. (1965). *Film and Television Education for Developing Students' Speech.* Moscow.
Pressman, L. & Kisenkov, V. (1972). *ICT in School.* Moscow.
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Pressman, L. (1988). *Teaching Methods of Using ICT: Screen and Sound ICT.* Moscow.
Pressman, L. (1993). *Video Recording in School.* Moscow.

Ludmila Zaznobina (1939-2000): Brief Biography

Doctor of Education, Professor, Ludmila Zaznobina headed the Lab for ICT Education and Media Education in the Russian Academy of Education from 1993 to 2000. For many years she supervised the experiment of media education and using ICT in Russian schools. She was one of the leading authors and the editor of the collective monograph 'Media Education Integrated into Compulsory Education', the author of the project 'Media Education Standard' (1998) for Russian secondary schools.

Ludmila Zaznobina is the author of many books on media education integrated into compulsory secondary school subjects, and teaching methods of chemistry. Her books were published in such Russian journals as *Public Education, Chemistry in School, Pedagogika, Educational ICT* and others.

Bibliography **(Ludmila Zaznobina's books in Russian):**
Zaznobina, L. (1981). *Screen Aids in Teaching Chemistry.* Moscow.
Zaznobina, L. (Ed.) (1996). *Media Education.* Moscow.
Zaznobina, L. (Ed.) (1999). *Media Education Integrated into Compulsory Education.* Moscow.
Zaznobina, L. (Ed.) (2000). *School ICT Equipment in Modern Conditions.*
http://www.mediaeducation.ru

Alexey Zhurin (born September 30, 1955): Brief Biography

Doctor of Education (2005), member of the Russian Association for Film & Media Education. A. Zhurin graduated from Moscow State Pedagogical Institute (1977), worked as a teacher, deputy headmaster, research assistant (since 1998 – as a senior research fellow) of the Media Education and Technical Teaching Means Lab of the Educational Methods and Contents Institute of the Russian Academy. From the second part of 2000 to 2004 he headed this laboratory. Since 2004 he has been deputy director of research in the Educational Methods and Contents Institute of the Russian Academy. The main field of his research is developing the theory of making and using ICT methods in teaching chemistry and media education. He is the author of a number of articles on media education published in such Russian journals as *Pedagogika, Chemistry in School, Media Education* and others. He has also a number of published books on ICT; often took part in conferences and workshops.

Bibliography **(Alexey Zhurin's books in Russian):**
Zhurin, A. (1999). *Self-Tuition Manual for Computer Users in Questions and Answers.* Moscow.
Zhurin, A. & Milutina, I. (1999). *Computer Basics*. Moscow.
Zhurin, A. (1998; 1999). *Windows 95 for School Students and Computer Novices. Microsoft Office 2000 for School Students and Novice Computer Users*. Moscow.
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Zhurin, A. (2009). *Integrated Media Education in the Secondary School (Natural Sciences).* Moscow.
http://www.mediaeducation.ru

Elena Bondarenko (born June 10, 1962): Brief Biography

Candidate of Education (1997), member of the Russian Association for Film & Media Education. After graduating from the Film Critic Faculty of All-Union State Institute of Cinematography (1985) worked as a scientific assistant in the Lab of Screen Arts in the Artistic Education Research Institute of the Russian Academy of Education. Since 2004 she has been head of the Media Education and Technical Teaching Means Lab of the Russian Academy of Education. She is the winner of scientific grants of the Russian Humanitarian Scientific Fund (2000-2002, 2004-2006) and the program 'Renovation of the Humanitarian Education in Russia' of the 'The Open Society' Institute (1994). She was an organizer and leader of the training group at the workshops 'Media-95' (Russia - UK) and 'Media Education and the Problems of Educational Television' (Krasnaya Pachra, 1996), an expert of the All-Russian Scientific School 'Media Education and Media Competency' (2009). Participated in scientific conferences of the Russian Association for Film & Media Education and six media education festivals. Her research is focused on the development of teenage media culture. She is the author of numerous articles, teaching aids and programs on film and media education, has publications in such Russian journals as *Specialist, Pedagogika, Standards and Monitoring in Education* and others.

Bibliography **(Elena Bondarenko's books in Russian):**
Bondarenko, E. (1994). *Dialogue with the Screen.* Moscow.
Bondarenko, E. (1994). *Excursion into the Screen World.* Moscow.
Bondarenko, E. (2000). *Theory and Methods of Social and Creative Rehabilitation by Audiovisual Culture Means.* Omsk.
Bondarenko, E. (2001). *Creative Rehabilitation by Media Culture Means.* Omsk.
Bondarenko, E. (2003). *In the World of Cinema.* Moscow.
http://www.mediaeducation.ru

5. **Target Audience:** school students of different age-groups, school teachers.

6. **Chief aim:** preparing school students for living in the information society (information competency and competent usage of data flows) through media education integrated into the system of compulsory education.
7. **Objectives:**

- research and analysis of media education experience;
- holding of conferences and workshops on media education problems;
- developing of media education courses for school students, teachers' extension courses;
- post-graduate media education and ICT education research supervision;
- teaching the audience (school students, teachers) to accept and process media information (in wide sense);
- developing the audience's (school students', teachers') critical thinking, understanding of the implied meanings of media texts, conscious resistance to mass-media manipulations;
- out-of-school information inclusion in the context of general compulsory education, in the system of the knowledge and skills formed within school subjects;
- developing students' skills to find, prepare, hand over and accept the required information, also using ICT (computers, modems, faxes, multimedia, etc.) (Zaznobina, 1996, p. 73; Zaznobina, 1998).

8. **Working definition of media education:** the former amorphous definition of media education offered by E. Zaznobina (media education is the preparation of *'students for the life in the information environment by the intensification of media educational aspects while teaching different school subjects'* (Zaznobina, 1998)) was replaced in the 2000s by a more systematized and strict definition offered by A. Zhurin. '*Media education is a pedagogical science which studies the mass media impact on children and teenagers and deals with theoretical aspects of preparing students for meeting with the media world; practical cooperative activity of the teacher and students preparing children and teenagers to use the media and to understand the role of mass media in culture and perception of the world; an educational sphere consisting in the knowledge of the mass media role in culture and perception of the world, and skills of effective interaction with media content'* (Zhurin, 2005, p. 51).
9. **Key media education theories:** practical theory, theory of developing critical thinking, and semiotic theory of media education.
10. **Media education model units:**

    To a great extent L. Zaznobina's media education theory coincides with the media education approach of V. Polevoy who proved in his research that students' thinking on the audio-visual level of perception will be considerably activated only on condition that they are given an opportunity to independently (to a certain or full extent) estimate and make out the essential and the inessential, the required and the accidental on the screen; to analyze, synthesize and generalize what has been seen (Polevoy, 1975, p. 8). The traditions of the media education model offered by L. Zaznobina are being developed now in the Media Education and Technical Teaching Means Lab of the Russian Academy of Education. Thus, the model of media education integrated with the system of compulsory education suggests the following components: objective, contents, activity, technology and regulation (Zhurin, 2005, p. 30).
11. **Organizational forms:** media education integration into compulsory school subjects.
12. **Teaching methods:** According to the knowledge sources: *verbal methods, visual methods, practical methods;* according to the level of cognitive activity: *explanatory and illustrative* methods, *reproductive methods*, *problem-solving methods*, *heuristic, research methods.* The methods if integrated media education depend on the used educational means and their aims, organizational forms of the educational process. The alterations caused by integration on the level of these components lead to alterations in teaching methods. Moreover, alongside with the organizational forms that prompts the modification of the inner contents of teaching methods. The principal modification consists in the practical realization of the informational equality between the teacher and the students against the background of the participants' free choice of bifunctional educational means

of the didactic process consisting in using bilateral analysis of the educational material presented by the chosen educational aids. The result is that the methods well-known to *the teacher* get enriched with the new techniques which ensure a peculiar interpenetration of different methods (Zhurin, 2005, p.37). Preference is given to the synthesis of theoretical and practical assignments: information search and systematization, information conversion from visual into verbal forms and vice versa; information transformation, information search for errors, media texts review, information search for the message, ICT literacy, etc.

13. Media education program contents (based on the key concepts of media education: *media agency, media category, media technology, media language, media representation, media audience*):

- media education assignments integrated into compulsory primary school subjects;
- media education assignments integrated into compulsory subjects of the general secondary school.

As a result, according to the media education standard offered by L. Zaznobina, school leavers are supposed to be able:

- to understand tasks in different wordings and contexts;
- to find the required information in different sources;
- to systematize the offered information or the self-obtained information on the given characteristics;
- to collect and systematize subject information during a long period of time (term, school year or any other time cell);
- to convert visual information into verbal system;
- to transform information, modify its content, form, sign system, data carrier and so on, depending on the communication purpose and the intended audience;
- to apprehend communication purposes, directivity of the information flow;
- to give argumented opinions;
- to find errors in the obtained information and correct it;
- to tolerate alternative view points and to give sound arguments (for and against the opinion);
- to review and announce media texts;
- to ascertain associative and practically expedient relations between media texts/messages;
- to distinguish the message in the media text and to dejoin it from "white noise";
- to make an outline of the media text, to suggest the form of its presentation in accordance with its contents;
- to extract data from the offered information and to present them list-form or in any other form;
- to operate (even on the primitive level) these tools of data preparation, transmission and accessing (Zaznobina, 1996, pp. 75-76; Zaznobina, 1998).

14. **Application fields:** secondary education institutions. The following objectives of media education (integrated into humanitarian subjects and natural sciences of the school curriculum) are emphasized: educational information on this or that field of knowledge (irrespective of the information source or carrier); information transmitted through different communication channels available to school students; ICT of information creation, transformation, reservation, transmission and operation (Zaznobina, 1996, pp. 74-75).

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1. **Name of the Media Education Centre:** Moscow City Experimental Platform "Media Education Technologies and New Teaching Forms in the Modern Educational Institution" of the Experimental Research Coordination Lab in the General Secondary Education Centre of the Contents and Teaching Methods Institute (Russian Academy of Education) (http://art.ioso.ru).
2. **Year of establishment, location:** 2001, Moscow.
3. **Financing sources:** state, municipal funding, grants.
4. **Direction:** Dr. Svetlana Gudilina.

Svetlana Gudilina: Brief Biography

Head of the Experimental Research Coordination Lab in the General Secondary Education Centre of the Contents and Teaching Methods Institute (Russian Academy of Education), Ph.D., member of the

Russian Association for Film & Media Education. Svetlana Gudilina is the research supervisor of the Moscow city experimental platform "Media Education Technologies and New Teaching Forms in the Modern Educational Institution". She teaches a university course 'Using ICT in Education' in Moscow State Pedagogical University.

Svetlana Gudilina has a number of publications (including teachers' guides, programs) on the problems of integrated media education, media education and arts in school. Frequently took part in scientific conferences. Designer of the web-site: http://www.art.ioso.ru, http://www.art.ioso.ru, http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8, http://edu.of.ru/medialibrary

5. **Target Audience:** school students of different age-groups, students, teachers, kindergartens' educators (basic platforms: School № 858, School № 1173, Kindergarten № 2435, innovation web: Schools №№ 511, 515, 574, and 1405).
6. **Chief aim:** to train pupils, students, teachers to sensibly interact with audio-visual media texts as well as with printed texts, to develop communicative and analytical skills working with different text forms, to form creativity through positive media within media education integrated into compulsory school subjects and in the process of self-education as well.
7. **Objectives:**

- research and analysis of media education experience;
- holding of conferences and workshops (including remote videoconferences) on media education problems;
- creating media education courses for school students, pedagogical university students, teachers, kindergartens' educators;
- helping students to obtain actual independence of mass media manipulations;
- making students active participants of communication in the modern society as well as in the future society;
- developing students' media competency, i.e. their abilities to expert information search and interpretation; abilities to analyze, critically interpret and create media texts; use media for self-education, in creative projects and intellectual potential enhancement.

8. **Working definition of media education:** the definition given in the UNESCO papers.
9. **Key media education theories:** practical theory, theory of developing critical thinking, and semiotic theory of media education.
10. **Media education model units:** administrative, cultural, teaching and methodical, educational and scientific components.
11. **Organizational forms:**

- city, regional seminars run by teachers-experimentalists; workshops on media education for educators and school administration with the framework of teachers' extension program;
- Internet-seminars for pupils and teachers;
- annual scientific practical conference 'Educational Technologies of the 21st Century';
- annual school students' teleconference 'World's Culture in the Internet';
- regional educational project 'Media Festival';
- teachers-experimentalists' participation in the system 'President's Prize', 'Moscow Grant';
- creation of Media Education Technologies Bank;
- master-classes including media education elements, discussions of video recorded lessons for the channel 'Stolitsa Plus';
- master-classes at All-Russian Exhibition Centre;
- realization of the program for pedagogical university students 'ICT in Teaching';
- experimental site support: http://art.ioso.ru.

For instance, there were organized seminars on different topics for primary school: *Media Education Technologies in Primary School, Audio/Video Recording in Primary School, How to Work with Children's Journals,* etc. For general and secondary school the following topics were chosen*: ICT and Media Education, Media Education Integrated into Compulsory Education, Teaching with Media* (chats,

Internet-seminars, teleconferences, presentations, round work tables, etc.), *Didactic and Teaching Requirements to Smart Board Usage, Cinema Art Through Creation, Using Internet Resources in the Classroom, How to Become a Journalist, Educational Environment of School and Mediatheque, The Principle of Visualization in Media Education Technologies, Development of Media Education Competences.* For pre-school institutions: *Media Education in the Kindergarten, Information and Communication Environment in the Media Educational Aspect, Development of Communicative Skills in the Media Educational Aspect, Game in the Media Educational Aspect* and others (Gudilina, 2009 http://art.ioso.ru/index.php).

***12.* Teaching methods:**

According to the knowledge sources: *verbal methods, visual methods, practical methods;* according to the level of cognitive activity: *explanatory and illustrative* methods, *reproductive methods*, *problem-solving methods*, *heuristic, research methods.* Preference is given to research methods and the methods developing the audience's critical thinking (reflective methods of assessment, comparison and identification of information and media texts), practical methods (ICT literacy development which helps to understand mass media messages and objectives from inside).

13. Media education program contents: (deals with the key concepts of media education: *media agency, media category, media technology, media language, media representation, media audience*):

- School № 511: *Communicative Competency Development in the Aspect of Media Education*;
- School № 515: *The Role of ICT and Mass Media in the Media Educational and Communicative Competence of School Students;*
- School № 574: *The Realization of the Socialization Principle in Educating with Media Technologies;*
- School № 858: *Media Education Integration into Basic School Subjects;*
- School № 1173: *Modern Means of Education in the System of Media Education and Communicative Didactics* (Primary School) and *Media Education and Internet Technologies Integration for the Development of School Students' Communicative Competence;*
- School № 1405 (*Inspiration*): *The Role of Media Education in Teaching the Arts* (Gudilina, 2007, p. 11).

So, each school involved in the experiment works on a definite theme of the general program of the media education centre.

In the city kindergarten № 2435 another experiment is being carried out on the topic: *The Development of Communicative Culture in the Media Educational Aspect in the Preschool Institution.*

14. Application fields: schools, kindergartens, universities.

After several years of the experimental work in schools the experiment organizers raised a question: *What has changed in your school since the media education experiment was started?* 62 teachers and local education authority officials took part in the questionnaire. The majority of the interviewees noted the positive changes in teaching methods, intellectual and scientific growth of school teachers; in understanding how to organize students' media education, the work with e-books, etc. (Gudilina, 2009 http://art.ioso.ru/index.php).

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1. **Name of the Media Education Centre:** Faculty of Journalism, Moscow State University (http://www.journ.msu.ru).
2. **Year of establishment, location:** the Faculty of Journalism (MSU) has been training media specialists since the date of its opening (1947, Moscow) but it took up mass media education only in 2009 when the direction of the faculty won a UNESCO Bureau grant in Moscow for arranging media education courses for Moscow school teachers; they presented their project for the discussion in the Moscow City Parlament which was approved of in May, 2009 and recommended the introduction of media education courses in the city in Moscow schools.
3. **Financing sources:** state funding, grants.
4. **Direction:** Prof. Dr. Elena Vartanova.

Elena Vartanova (born December 28, 1959): Brief Biography

Doctor of Philology (1999), Professor, dean of the Faculty of Journalism (MSU) Elena Vartanova graduated from the Faculty of Journalism (MSU) (1981). She is a member of the *European Media Management Education Association*, ECCR (The European Consortium for Communication Research),

IAMCR (International Association for Media and Communication Research) and the Russian Association for Film & Media Education, director of the Finnish-Russian Research Centre of journalism, mass communications and culture, editor of the Russian journals *Media@almanach* and *Meida@scop.* In 1995-2000 she was an expert of the Council of Europe. She is a laureate of scientific grants of a number of international funds and the Russian Humanitarian Scientific Fund (2006-2008). Has more than 100 articles published in Russian and foreign academic journals. Presently she researches modern media economics in the information society, supervises a media education project supported by a UNESCO Bureau grant in Moscow. She reads lectures on media economics, history of business journalism, foreign mass media.

Bibliography **(Elena Vartanova's books in Russian):**

Vartanova, E. (1997). *The Northern Model at the End of the Century. Press, TV and Radio of Northern Europe Countries between State and Market Regulation*. Moscow.

Vartanova, E. (1999). *The Finnish Model at the Turn of the Century: Information Society and Mass Media of Finland in the European Perspective*. Moscow.

Vartanova, E. (2006). *Encyclopedia of the World Media Industry*. Moscow.

Vartanova, E. (2009). *The Theory of Mass Media.* Moscow.

http://www.journ.msu.ru

5. **Target Audience:** students of the journalism faculty, media specialists, teachers, school students.
6. **Chief aim:** developing the audience's creative and critical attitude to mass media, the audience's transformation into a lifelong creative media user (Vartanova, Zasursky, 2003, p. 5).
7. **Objectives:**

- holding of conferences and workshops on media education problems;
- creating programs of media education courses for school / university students, and teachers;
- familiarizing the audience with the key concepts and laws of the communication theory, developing initial operational skills of media work;
- developing the audience's comprehension of media and media texts, of conscious contact with the media;
- developing media creation.

8. **Working definition of media education:** "Media education = protection against the media + preparation for media analysis + comprehension of media functions + conscious participation in media culture" (Vartanova, Zasursky, 2003, p. 6).
9. **Key media education theories:** elements of the theory of developing critical thinking, sociocultural theory, semiotic theory, cultural studies theory, practical and protectionist theories of media education.
10. **Media education model units:** administrative, educational and teaching, and scientific units.
11. **Organizational forms:** different media education courses depending on the education institution (university, school) which take into account the interconnection of different modules/stages in the education system.
12. **Teaching methods:** according to the knowledge sources: *verbal methods, visual methods, practical methods;* according to the level of cognitive activity: *explanatory and illustrative* methods, *reproductive methods*, *problem-solving methods*, *heuristic, research methods.* There dominate theoretical and practical blocks including creative assignments, role play of different types.
13. **Media education program contents** (deals with the key concepts of media education: *media agency, media category, media technology, media language, media representation, media audience*):

- media categories;
- mass communication (the concept of mass communication , media language, etc.);
- media technologies;
- media reflection of reality;
- Internet as mass media (Vartanova, Zasursky, 2003, p. 9-10).

Besides they offered some rough media education programs: 1) knowledge of mass media and developing initial media user's skills; 2) developing media comprehension and constant media user's skills training; 3) conscious media participation; 4) media creation development (including the ability to

create media texts) (Vartanova, Zasursky, 2003, p.7-8), and a series of media education programs for school students (2009-2010) of an apparently practical character. In the authors' opinion they can be grouped or altered depending on the target audience.

14. **Application fields:** the media education courses can be used in institutions of different types for: 1) continuous education, 2) school education; 3) higher education, 4) disadvantaged groups education, 5) teachers' training (Vartanova, Zasursky, 2003, p. 7).

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1. **Name of the Media Education Centre:** public organization – League of Young Journalists of Russia (YUNPRESS) (http://www.ynpress.com, http://www.mediashkola.ru)
2. **Year of establishment, location:** 1996, Moscow.
3. **Financing sources:** private financing, grants.
4. **Direction:** Dr. Sergey Tsymbalenko.

Sergey Tsymbalenko (born October 14, 1949): Brief Biography

President of the regional public organization – YUNPRESS, executive director of the League of Young Journalists of Russia, Ph.D., Sergey Tsymbalenko graduated from the Philosophy Faculty of the Urals State University; worked as a staff correspondent of the newspaper *Pionerskaya Pravda* in the Urals, an instructor of the Central Council for the pioneers' organization. In 1992 was one of the founders of the first in the country children's information/news agency YUNPRESS.

***Bibliography* (*Sergey Tsymbalenko's books in Ruyssian*):**

Tsymbalenko, S., Sharikov, A., Scheglova, S. (1999). *Russian Teenagers in the Information World (Sociology Surveys).* Moscow: Yunpress.

Tsymbalenko, S., Sharikov, A., Scheglova, S. (2006). *The Information Environment of the Russian Teenager in the Post-Soviet Period (Sociological Analysis).* Moscow: Research Institute of School Technologies. 128 p.

http://www.ynpress.com

http://www.mediashkola.ru

5. **Target Audience:** school students.
6. **Chief aim:** developing school students' media activity (generally on the press material).
7. **Objectives:**

- teaching the basics of media culture to school students;
- developing school students' media creation (generally on the press material);
- organizing different festivals and competitions of school press;
- sociological research on the topic 'Children and Media'.

8. **Working definition of media education:** the definition given in the UNESCO papers.
9. **Key media education theories:** the theory of media activity resembling the practical theory of media education.
10. **Media education model units:** objective block (school students' involvement in media text creation), 'media activity' block (collaboration of media specialists, teachers and students aimed primarily at developing school press), result block (forming a net of school editions meant for the audience of different ages).
11. **Organizational forms:**

- media production (e.g. children and teenage press, Internet sites);
- educational programs (courses, seminars, master classes, workshops) on media education on the press material;
- holding of media festivals, competitions;
- publishing books on media education of school students on the press material.

12. **Teaching methods -** according to the knowledge sources: *verbal methods, visual methods, practical methods;* according to the level of cognitive activity: *explanatory and illustrative* methods, *reproductive methods*, *problem-solving methods*, *heuristic, research methods.* But practical methods dominate.
13. **Media education program contents** (deals with the key concepts of media education: *media agency,*

media category, media technology, media language, media representation, media audience): mass communication, media technologies; developing school students' media creation.

14. Application fields: in educational institutions of different types, culture centers, media agencies.

Conclusions. My analysis has shown that the majority of media education centers tend to the synthesis of theoretical concepts and pay with every year more attention to practical methods of media education. It is characteristic of the media education conceptions of E. Bondarenko, S. Gudilina, L. Zaznobina, E. Vartanova and Y. zasursky, S. Tsymbalenko and other Russian media educationalists.

At the same time, the synthesis of the aesthetic and sociocultural media education models suggested by Y. Usov (Usov, 1989, 1998), for example, is now supported by such Russian media educationalists as L. Bazhenova.

Thereby, Moscow media education centers have developed a number of perspective media education models used in education of people of different social strata, especially – of school students and young people.

The analysis of the basic media education models used in Moscow media education centers has shown that nowadays the synthetic media education models are most typical; they are based on the synthesis of the sociocultural, educational and informational, practical and utilitarian models. And they lean towards the maximum usage of media education potential depending on the aims and objectives; they are characterized by variability, and the capacity to entirely or partially integrate into the education process.

The suggested media education technology is based as a rule on blocks or modules of creative and role play/gaming assignments for the teachers to use both in school and out-of-school activities. An important peculiarity of the analyzed models is that they have a wide field of application: schools, universities, institutions of additional education and leisure activity. Media studies may be organized in the form of lessons, optional classes, and special courses integrated into different school subjects, or used in school societies.

And here one should consider S. Pensin's opinion who justly warns against such typical mistakes unfortunately characteristic of some media education models: vulgar sociologism, imposition of ready stereotyped schemes, retreat from ethical problems of media texts (Pensin, 1987, p. 64).

Taking into consideration the above-examined models one can build a rough model of developing a person's media competence depending not only on the general didactic principles of education (upbringing and all-round personality development, scientific character, intelligibility, systematic character, unity of theory and practice, visualization, life-long learning, practical value, sound knowledge, positive emotional background, consideration of students' individual peculiarities, etc.) but also on some specific principles connected with media content.

Among such principles one can mention the observance of unity of the emotional and intellectual aspects in the personality development, creative abilities, and individual thinking in teaching targeted at the maximum usage of media culture potential, and based on using hedonistic, compensatory, therapeutic, cognitive and heuristic, creative and gaming potential of media texts enabling the teacher to involve the audience both in perceptive and interpretive activity; analysis of space-and-time, audio-visual media text structure, and also in media creation (creating one's own media texts of different types and genres). Plus correlation with the current media situation which alongside with its shortcomings (stranglehold of low-grade mass media production, etc.) offers teachers the challenge connected primarily with using video recording, computers, Internet, interactive media potentialities.

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Gudilina, S. (2004). Development Prospects for Media Technologies. In: *Education Technologies of the 21st Century.* Moscow: Contents and Teaching Methods Institute of the Russian Academy of Education, p. 71-78.

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Pensin, S. (1987). *Cinema and Aesthetic Education: Methodological Problems.* Voronezh: Voronezh State University. 176 p.

Polevoy, V. (1975). *Research into Efficiency of Using Educational Film Methods for Cognitive Activity Intensification.* Ph.D. Thesis Abstract. Moscow. 21 p.

Tikhomirova, K. (2004). Visual Aids of Education in the System of Media Education Technologies in Primary School. In: *Education Technologies of the 21st Century.* Moscow: Contents and Teaching Methods Institute of the Russian Academy of Education, p. 243-268.

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Usov, Y. (1989a). *Film Education as a Means of Aesthetic Education and Artistic Development of School Students.* Ph.D. Thesis Abstract. Moscow. 32 p.

Usov, Y. (1989b). *Film Education as a Means of Aesthetic Education and Artistic Development of School Students.* Doctoral Thesis. Moscow. 362 p.

Usov, Y. (2000a). Virtual Thinking of School Students in Familiarization with Different Arts. In: *Art in School.* № 6, p. 3-6.

Usov, Y. (2000b). Screen Arts as a New Way of Thinking. In: *Art and Education.* № 3, p. 48-69.

Usov, Y., et al. (1998). *The Basics of screen Culture.* Moscow: Russian Academy of Education. 60 p

Vartanova, E. & Zasursky, Y. (2003). Russian Module of Media Education: Conceptions, Principles, and Models. In: *Information Society*. №3, p. 5-10.

Zaznobina, L. (1996). Media Education Standard Integrated into the Arts and Sciences of Primary and Secondary General Education. In: *Media Education*. Moscow: Moscow Institute of Advanced Training in Education, p. 72-78.

Zaznobina, L. (1998). Media Education Standard Integrated into Different School Subjects. In: *Standards and Monitoring in Education.* №3, p. 26-34.

Zhurin, A. (2005). Media Education Integration into Secondary School Curriculum. In: *Media Education*. №2, p. 29-51.

Regional Media Education Centers (for non-professionals in the media fields) in the European Part of Russia *

*** The author is Dr. Anastasia Levitskaya**

Using the comparative methodology, we will try to analyze the aims, tasks, models and practical activity of the most important regional Media Education Centers (for non-professionals in the media fields) of the European part of Russia.

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1. The name of the Media Education Center: The School of Film Education in Tver.
2. Year of establishment, location: 1968 (this year O.A.Baranov defended a Ph.D. thesis on film education of pupils; the cinema club for pupils under the direction of O.A.Baranov has begun its work since 1957), Tver.
3. Financing sources: government, public financing; funds earned by the pupils. Infotainment of the regional media (television, radio, the press, internet-portals).
4. Direction: professor O.A.Baranov.

Oleg Baranov (born 28.12.1934): a short creative biography:

O.A.Baranov is one of the founders of the media education movement in Russia, Ph.D. (1968), professor of Tver State University, member of Russian Association for Media Education, member of Russian Cinematographers Union, Honored teacher or the Russian Federation, Honored educator of the RF. He graduated from the Kalinin State Pedagogical Institute (1957) and post-graduate courses in VGIK (All-Russian Institute of Cinematography). One of the first Russians who defended a Ph.D. thesis on film education of pupils. For many years he had been the head of the Film Club in a boarding school (1957-1971). He was the head of sub-faculty and the dean of one of the departments of Tver State Pedagogical University. At present time he teaches at Tver State University and Tver School N14 (here he is also a deputy director and conducts an experiment on aesthetical education). O.A.Baranov is an author of many works on cinema education of pupils and students, also on the problems of school and youth cinema clubs, as well as some textbooks for pedagogical institutes of higher education. His articles on media education have been published in numerous periodicals "Popular Schooling", "The Art of Cinema", "Family and School", "Radio and Television", "Upbringing of School Children", "Projectionist", "Media Education" etc. since 1960. Altogether he published more than 70 works, including a book on film education published in Prague (1989) in the Czech language. O.A.Baranov participated in numerous conferences where he read reports on cinema education and aesthetical education.

Bibliography (Books by O.A.Baranov):

Baranov, O. *Film Club in Kalinin.* Moscow,1967.
Baranov, O. *Optional Cinema Courses in School.* Kalinin,1973.
Baranov, O. *Cinema in the work of Secondary School.* Kalinin,1977.
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Baranov, O. *Pedagogickym otazkam vychovy filmovym umehim oborove informachi strcaisko.* Praha, 1989.
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Agafonov Y. Cinema and School. In: *Literary Newspaper.* 1968. March, 27.
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http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8
http://www.mediagram.ru

5. Target Audience: school children of different age groups, students.

6. Chief aim: aesthetic, audio-visual, emotionally-intellectual, ethical education of the audience, the development of media competence of a personality by means of artistic media texts.

7. Objectives:

- to help the students to understand the main laws and the language of the artistic media;
-to develop emotionality and tenderness;
-to develop moral and aesthetic/artistic perception and taste, the abilities to a qualified analysis of the artistic media texts;
-to develop firm value, moral and aesthetic principles and orientations; involvement into moral and aesthetic process (Baranov, 2002, p.25).

8. Working definition of media education: The synthesis of the definitions proposed by UNESCO (UNESCO, 2009) and Y.N.Usov (Usov, 1989).

9. Key media education theories: aesthetical, ethical, cultural theories of media education.

10. Media education model units: target (orientation on aesthetical, audio-visual, ethical media education of the audience), stating, contents (first of all the studies of the history and the contemporary state of the art of cinema; the work of A.P.Dovzhenko in particular); the development of practical skills with the accent on the collectively conducted analysis of audio-visual media texts, mainly of high artistic level; making of media texts by students), resulting (rise the level of media competence of the audience).

11. Organizational forms: integration into the traditional subjects, autonomous lessons, lectures, seminars, special courses, optional courses, media/cinema workshops, media/cinema clubs, school movie theatre, family movie theatre (Baranov, 2002, p.25; Baranov, 2008, p.199).

12. Teaching methods: according to the source of the gained knowledge: verbal methods (lecture, narrative, conversation, explanation, discussion); visual methods (illustration and demonstration of media texts); practical methods (fulfillment of various practical tasks on the material of media). According to the level of cognitive activity: explanatory/illustratory methods (a teacher's statement of some information about media, perception and learning of this information by the audience); *reproductive methods* (working out and the use of various exercises and tasks on the media material so that students could master the methods of solving them), *problem methods* (problem analysis of certain situations or media texts with the purpose of the development of critical thinking); *partially search or heuristic, research methods* (research and creative activity arrangement).

At the heart of the training technique lies the analysis of the media texts:

Form 1-4. Reconstruction of the plot storyline of a movie, finding out the causal relationship between the preceding and the following episode.

Form 5. Basic elements of compositional construction of a movie in the consequence of episodes: exposition – culmination – finale.

Form 6. Formation and development of an image, a character in the consequence of episodes.

Form 7-8. Elementary idea about the artistic structure of a movie through basic cinematographic concepts: montage, cinematographic time.

Form 9-11. Complete analysis of a movie as a work of art (Baranov, 2008, p.164).

13. Media education program contents: relative to the study of such key concepts of media education as "media agencies", "categories of media", "media technologies", "language of media", "media representation", "media audience":

Forms 1-4. The sort of spontaneous viewer's experience. Elementary ideas about the peculiarities of cinematography and the people who create it (by the example of animated cartoons).

Forms 5-6. Extending and development of fragmentary, episode-by-episode perception of a movie, finding out openly heroic characters, active situations and conflicts.

Forms 7-8. The beginning of the development of evaluative criteria, finding out separate compositional elements in the structure of a movie, and the determination of connections between those elements.

Forms 9–11. The development and securing of the skills of the integral analysis of movies, elaboration of

individual system, the development of one's own view on art in general and cinematography in particular (Baranov, 2008, p.164).

14. Application fields: lessons in study groups (in schools, boarding schools, clubs, institutions of accessory education and leisure), elective courses, integrated media education (educational institutions of different types).

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1. The name of the Media Education Center: V.M.Shukshin Cinema Video Center.

2. Year of establishment, location: 1989, Voronezh (before that there used to be a similar structure established in 1965 on the basis of cinema clubs and university media education courses).

3. Financing sources: government (Voronezh State University, Voronezh State Pedagogical University, Ministry of Education and Science of the Russian Federation grant program "Universities of Russia"), public organizations (Theatre Workers Union, The House of Actors, Russian Cinematographers Union, etc.); municipal authorities (the structures connected with education and culture). Infotainment of the regional media (television, radio, the press, internet-portals).

4. Direction: Ph.D., associate professor S.N.Penzin.

Stal Penzin (1932-2011): a short creative biography

One of the founders of media education movement in Russia, Ph.D. (1968), associate professor in Voronezh State University, S.N. Penzin was the member of Russian Association for Media Education, member of the Russian Cinematographers Union. S.N.Penzin graduated from Voronezh State University in 1955, and from VGIK post-graduate studies in 1968. He defended his thesis on the subject of the educational role of television. S.N.Penzin received Cinematographers Union Prize (1987) and Russia's Film Critics Prize laureate (2002). He was a research project director by grants of Russian Ministry of Education and Science ("Universities of Russia" program, 2002-2005). For many years S.N.Penzin teached Film Theory and History in Voronezh State University, Voronezh State Pedagogical Institute and Voronezh Institute of Arts. Since 1970 he had been teaching in the town's film club. As the director of V.M.Shukshin Cinema Video Center he connected with Voronezh universities. Since 1950s he has wrote many articles on the issues of film and media education. They were published in numerous scientific editions and magazines («Soviet Screen», «Educational Work», «The Art of Cinema», «Projectionist», «Rise», «Pedagogics», «Higher Education in Russia», «The Higher School Messager», «Specialist», «Media Education»), newspapers («SK-News», «Teacher's Newspaper», «Family», «Arguments and Facts», «Antenna», etc.). S.N.Penzin in the author of several monographs, school-books dedicated to the problems of theory of cinematography, film education in schools and institutes of higher education, aesthetic education, film clubs movement. He also participated in many Russian and international conferences and seminars.

Bibliography (books by S.N.Penzin):

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http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8
http://www.mediagram.ru

5. Target Audience: students, the youth, the adults.
6. Chief aim: the development of a personality on the material of the artistic audiovisual media texts. As a result according to S.N.Penzin a personality must possess the following qualities: general aesthetic (good aesthetic taste, absence of stomps of spectacular's perception, creative thinking, understanding that cinema is an art and not a reflection of real life, knowing the importance of art studies) and special (need for serious cinema art, the ability to understand films sufficiently, selective attitude towards film production, interest in the history of cinema etc) (Penzin, 1987, p.46-47).
7. Objectives:
-aesthetic, audiovisual, emotionally-intellectual, ethic media education of the audience;
-knowledge forming (as a result – understanding of the importance of the studies of the history of cinema and its theory, the ability to familiarize oneself with all the elements of a film, fully apprehend any film, selective attitude towards cinema);
-the development of creative thinking;
-as a result of the upbringing a young person should develop such qualities as good aesthetic taste, understanding of the necessity of art studies, need for communication with "serious art", etc. (Penzin, 1987, p.47-48);
-the acquaintance with the tasks of cinema/media education (Penzin, 2004, p.151) .
8. Working definition of media education: Media education is defined as aesthetic upbringing of the audience (students, school children, youth, etc.) on the material of audiovisual artistic media texts (on the basis of the masterpieces of «author's cinematography»).
9. Key media education theories: aesthetic and ethic theories of media education: "we can't come to nothing more than specific aesthetic tasks, for the viewer above all must be a personality, a Human (also be a homo eticus, "an ethic man" (Penzin, 1987, p.47).
10. Media education model units: target (orientation on aesthetical, audiovisual, emotionally-intellectual, ethical media education of the audience), contents (first of all the studies of the history and the contemporary state of the art of cinema; the development of practical skills with the accent on the collectively conducted analysis of audio-visual media texts, mainly of high artistic level), resulting (rise the level of aesthetic taste and media competence of the audience).
11. Organizational forms: introduction of media education into educational (in Voronezh State University and other institutions of higher education), and leisure activities of the students and youth by means of perception of media texts, explanation of the apprehended material, artistic creativity.
12. Teaching methods: according to the source of the gained knowledge: *verbal, visual methods, practical* methods. According to the level of cognitive activity: *explanatory/illustratory, reproductive, problem, partially search or heuristic, research* methods. Among the main methods S.N.Penzin emphasizes *reproductive, heuristic and research* methods on the basis of his collection of films and educational film fragments, card index and methodical textbooks.
13. Media education program contents:
relative to the study of such key concepts of media education as "media agencies", "categories of media", "media technologies", "language of media", "media representation", "media audience":
a) aesthetics and fine arts fundamentals (mainly cinematography), the history of cinematography, which help the full-fledged artistic perception of any film; b) information about basic fields of application of theoretical knowledge; c) information about the unsolved scientific problems; d) the tasks which help the students gain experience in the analysis of pieces of cinema art (Penzin, 1987, p.46; Penzin, 2004).

Guided by the traditional principles of didactics S.N.Penzin singles out the following peculiar principles of media education: cinema studies in the system of arts; unity of rational and emotional in the aesthetic perception of cinema art; bifunctionality of aestheic education when aesthetic sense makes clear the ethic one (Penzin, 1987, p.71). It follows that there's a "unity of three main aims of film analysis studies. The first one is the studies of everything which is directly related with the author who is he main carrier of aesthetic basis. The second one is the comprehension of the hero. The third one is the synthesis of the previous two concepts. (...) The three aims are indivisible, they appear simultaneously and require

simultaneous solution" (Penzin, 1987, p.56).

14. Application fields: disciplines of compulsory and optional series of studies (mainly in the institutions of higher education) , club studies (in clubs, media centers, institutions of accessory education and leisure).

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1. The name of the Media Education Center: Media Education Center "Media Education and Media Competence"

2. Year of establishment, location: 2003 (this year the collective under the direction of A.Fedorov won the status of the Leading scientific school by the President's grant program "The Support of the Leading Scientific Schools"), Taganrog (though purposeful media education activity in Taganrog schools and Taganrog State Pedagogical Institute started in 1981).

3. Financing sources: funds of Taganrog State Pedagogical Institute, various federal and departmental programs of Ministry of Education and Science of the RF, Presidental funds by the program "The Support of the Leading Scientific Schools", funds of Russian Humanitarian Foundation and other Russian and foreign foundations.

4. Direction: Prof. Dr. Alexander Fedorov. The members of the research team are the members of Russian Association for Media Education Dr. I.V.Chelysheva, Dr. A.A.Levitskaya, Dr. E.V.Muryukina, Dr. N.P.Ryzhih, Dr. V.L.Kolesnichenko, Dr. D.E.Grigorova, Dr. E.A.Stolbnikova, and others; post-graduates G.V.Mihaleva, R.V.Salniy, R.V.Serdyukov, A.P.Zhdanko and others. The team collaborates with the professor of Taganrog State Pedagogical Institute V.V.Gura and his post-graduates, who conduct researches at the turn of media education and informational literacy.

Aleksandr V. Fedorov (born. 4.11.1954): a short creative biography:

Dr. (1993), professor (1994), President of Russian Association for Media Education, the Chief Editor of the journal "Media Education", member of the board of directors of the Russian Cinematographers Union, Pro-rector of Scientific Work of Taganrog State Pedagogical Institute (since 2005). A.V. Fedorov graduated from the Film Critic Department of VGIK (Moscow, 1983), finished post-graduate courses (1986) and doctorate (1993) in the Institute of Artistic Education of Russian Academy of Education (Moscow). A.V. Fedorov is a member of Russia's National Academy of Film Arts and Sciences (since 2002), International Clearinghouse on Children, Youth and Media, FIPRESCI and CIFEJ (Montreal, Canada). He is laureate of Cinematographers Union Prize (1983), Russia's Film Critics Guild Prize (2001), The Prize for Outstanding Contribution to the Development of Media Education (2007). A.V. Fedorov won the first prize in All-Russian Competition "The Best Book on Communication Sciences and Education" (in Media education section, 2009).

As the head of Media Education Center "Media Education and Media Competence" A.V. Fedorov conducts scientific research. He's a laureate of All-Russian Competition of the Leading Scientific Schools of the RF (2003-2005) by the Russian President's program; the Competition of the projects according to the Special Federal Program "Scientific and Pedagogical Manpower of Innovation Russia" (2009-2013); the program of Ministry of Education and Science of the RF "The Development of Scientific Potential of the Higher School" (2006-2008); research grants on the Arts (media, cinema art and media education): Russian Humanitarian Scientific Foundation (the leadership over the seven projects, 1999-2010), The Foundation of the President of the RF for the support of creative projects of national significance in the sphere of culture and arts (2001-2002), Ministry of Education and Science of the RF (1997-2000), the program "Universities of Russia" (2002-2003), Open Society Institute (various lines of investigation in the Arts field, 1997-2002), Central European University (1998, 2006), The *MacArthur* Foundation (1997, 2003-2004), The Kennan Institute (2003), German DAAD Foundation (2000, 2005, 2010), Swiss Scientific Foundation (2000), French Foundation - Maison des science de l'homme (2002, 2009), ECA Alumni (2004), MION Center: Interregional Research in social sciences (2004-2005) and others.

A.V.Fedorov worked in the Press, in schools, was a member of editorial board of the magazine "Screen" (Moscow), teached in Russian New University. For more than 20 years (1987-2008) he was the

head of the Department of Socio-cultural Development of Personality in Taganrog State Pedagogical Institute. He gives courses on media education, he is the scientific adviser of post-graduates (11 of them defended a thesis).

A.V. Fedorov is the author of 20 books on media education, media competence, media culture, Russian and foreign cinema art. He has published over 500 articles in Russian and foreign magazines since 1978 (such as *"Alma Mater: the High School Messenger", "Russian Humanitarian Foundation Messenger", "Higher Education in Russia", "Innovations in Education", "ICT in Education", "Distant and Virtual Education", "Art and Education", "World of Education – Education in the World", "School Technologies", "The Kennan Institute Messenger in Russia", "USA-Canada: economics, politics, culture", "Pedagogics", "Human", "Specialist", "Break", "Mediateka", "School Library", "Practical Psychology", "Pedagogical Diagnoctics", "Youth and Society", "Media Education", "Screen", "The Art of Cinema", "Projectionist", "Opinions", "Video Ace Premier", "Videoshop", "Meeting", "Monitoring", "Journalism and Media Market", «Total DVD», «About Cinema»* (Moscow), *"Cinema Screen News", "Kino-Kolo", "Media Critics"* (Ukraine), *"Innovation Educational Technologies"* (Belorussia), *"Cinema"* (Lithuania), *Audience* (USA), *Cineaste* (USA), *Film Threat* (USA), *Russian Education and Society* (USA), *Canadian Journal of Communication* (Canada), *Cinemaction* (France), *Panoramiques* (France), *Educommunication* (Belgium), *International Research Forum on Children and Media* (Australia), *Media i Skolen, Tilt* (Norway), *MERZ: Medien + Merziehung* (Germany), *Media Education Journal* (Scotland), *Educational Media International, International NGO Journal, Thinking Classroom, AAN Quaterly* and others; in newspapers *"Art Lantern", "Culture", "Our Time", "Week", "New City Gazette", "Teacher's Newspaper", "Screen and Stage", "SK-News", "Literary Newspaper", "The 1st of September", "Business Screen",* etc.

A.V.Fedorov repeatedly participated in the work of international media education conferences (Geneva 1996, 2000; Paris, UNESCO 1997, 2007, 2009; San-Paulo 1998; Vienna, UNESCO 1999; Saloniki 1999, 2000; Toronto 2000; London 2002; Strasbourg, 2002; Montreal 2003; Baltimore 2003; Budapest 2006; Prague 2007; Graz 2007; Madrid, UN, 2008, Ludwigsburg, 2010, etc.). He researched media education and media culture in Central European University (Budapest, 1998, 2006), Kassel University (Kassel, 2000), Media Education Centers in Belgium (Brussel, 2001) and France (CLEMI, Paris, 2002, 2009), The Kennan Institute (W.Wilson Center, Washington, USA 2003), Humboldt University in (Berlin, 2005), Mainz University (Mainz, 2010). He was a member of the board of juries (incl. FIPRESCI) during International festivals in Moscow, Sochi, Oberhausen, Montreal, Locarno, etc.

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5. Target Audience: students, pupils, teachers.

6. Chief aim: the development of media competence of a personality, its culture of communication with the media, creative, communicative abilities, critical thinking/autonomy, abilities to the full-fledged perception, interpretation, analysis and evaluation of media texts, self-expression with the help of media, preparation of future media educators for various institutions.

7. Objectives:

- creation of scientific and methodological basis for the development of media education and media competence of the growing-up generation;
- analysis of Russian and foreign experience in the field of media education;
- creation of the scientific basis of the monitoring of the levels of media competence of the audience of various age groups;
- during the process of basic and optional education to develop the following abilities: perceptive-creative (creative perception of media texts of various types and genres taking into consideration their connections with various arts etc.); practical-creative (creation of media texts of different types and genres); analytical (critical analysis of media texts of different types and genres); historical-theoretical (self-dependent use of the gained knowledge on theory and history of media/media culture); methodical (take-over methods and forms of media education; various technologies of self-expression with the help of); practical-pedagogical (use of gained knowledge and abilities in the field of media education during teaching practice).
- development of collaboration (including international collaboration) with the scientific and educational institutions related to media education and media competence;
- training of top-qualified, media competence specialists and pedagogical cadres (candidates and doctors of science) on the basis of the newest pedagogical technologies in collaboration with the interested faculties;
- development of new progressive forms of innovation activities, scientific collaboration with scientific, educational organizations, foundations and other structures with the purpose of joint solution of the most important scientific and educational tasks in the field of media education;
- conducting of conferences, seminars, competitions on the subject of media education, media

competence;
- development of publishing activities on the subject of media education;
- development of the financial basis of the researches on the subject of media education and media competence attracting funds from various sources, usage of non-budget fund.

8. Working definition of media education:

Media education is the process of the personality's development with the help of and on the material of the means of mass communications (media). It is aimed at the development of the culture of the intercourse with media, creative, communicative abilities, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self expression with media technology. Media literacy, acquired in the result of this process, helps a person to actively use the resources of the information field of TV, radio, video, cinema, press, Internet.

Media education can be divided into the following parts: 1) media education of the future professionals in the world of the Press, television, radio, video and the Internet – journalists, editors, directors, producers, actors, cameramen, etc.; 2) media education of the future teachers of the universities and pedagogical institutes, in the process of rise the level of teachers' skills at media culture courses; 3) media education as a part of general school, college, university education which in its turn can be integrated into the traditional subjects as well as be autonomous (special, optional, etc; 4) media education in the institutions of the accessory and leisure education (centers of out-of-school education, aesthetic and atristic upbringing, in domiciliary clubs, etc; 5) distance media education of the school children, students and adults with by means of the Press, television, radio, video, DVD, the Internet (here media critics plays a very important role; 6) self-dependent/ continuous media education (which theoretically can be carried out during the whole life) (Fedorov, 2007).

9. Key media education theories: cultural, socio-cultural, theory of the development of critical thinking, practical.

10. Media education model units::

1) diagnostic component: stating of the levels of media competence and the development of critical thinking with respect to media and media texts of the given audience at the initial stage of education;

2) contents-specific component: theoretical component (the studies of history and theory of media culture; the development of media educational motivation and technology; i.e. the studies about methods and forms of media education of the audience) and practical component (the creative activity on the material of media, i.e. the development of creative abilities to self-expression with the help of media; creatively apply the gained knowledge and skills; the perceptive-analytical activity, i.e. the development of abilities to critically perceive and analyze media texts of different types and genres);

3) resulting component (final questionnaire, testing and creative works by the students; the analysis of the level of the development of critical thinking and media competence of the students at the final stage of education) (Fedorov, 2007, p.141-145).

The necessity of diagnostic and resulting components is determined by the fact that in the beginning as well as in the end of realization of the main structural sections a teacher needs to have a clear idea of the level of media competence of the given audience: in the beginning to determine the scope of knowledge in order to accomplish the tasks of media education; in the end to determine the effectivity of a media education course.

The practical component based on the principles elaborated by Y.N.Usov (Usov, 1989, p.185-195), provides for the synthesis of comprehension of a media text: first of all of an episode, then of the whole piece, as the result of the generalization of the elements of visual and time/space narrative. However the peculiarity of A.V. Fedorov's approach lies in the series of practical creative tasks, which precede "reading" and discussing of media texts. Such tasks allow the audience to penetrate into the laboratory where the pieces of media culture are created (for example to become familiar with such concepts as foreshortening, composition, etc.).

The mastering of the audience's creative abilities on the material of media is connected above all with the new creative possibilities which appeared by the beginning of the 21st century with the

spreading of video equipment and computers. It's clears that this stage provides for the tasks which are traditional for Russian media education as well (for example, writing articles for the Press, short scenarios, "screenings" of the abstracts from literary works, etc.). However the main thing is that cameras, DVD-players, computers and monitors allow to "identify" oneself with the authors of the pieces of media culture (journalists, producers, script writers, directors, actors, designers, animators, etc.) without any technical difficulties. This helps to develop not only creative abilities, imagination, fantasy but also by interaction to perfect perception and analysis of media texts created by the (Fedorov, 2007).

Then it's logical to proceed to perceptive-analytical activity, which provides for:

-examination of the inner contents of the key episodes thich reveal most vividly the regularities of building of a media text in general;

-an attempt to know about the logics of author's thinking (integral reconstruction of the main conflicts, characters, ideas, sound, etc.);

-revelation of the conception of the creator(s) of a media text;

-evaluation of this system of author's views by the audience; the audience's expression its own personal attitude to the given (Usov, 1989, p.253).

A.V. Fedorov is sure that historical-theoretical section should not be necessarily placed in the first place of the whole structure of the model, it's better to get acquainted with the history and theory of media culture and media education when the audience has already developed perception, the ability to critically analyze media texts, creative approaches. The integrity of the process of media education is not violated, the section of the history and theory of media culture would rest upon the firm footing, and would not turn to a bulk of facts and names.

This section often is not present in the models of school media education. However it's important for the future and present teachers. A.V. Fedorov believes that without getting acquainted with the history and theory of media culture and the peculiarities of the present state of media a teacher's knowledge would be a lot like his students' so the teacher wouldn't be able to answer many questions, he would be unable to make out a qualified media education program, etc. At the same time it's not obligatory for a teacher to include all the gained knowledge on history and theory of media culture into his program of a school optional course, for instance. However such an informational stock would no doubt have positive influence on his general culture (Fedorov, 2007, p.141-145).

As to creative, game approaches their necessity is beyond any doubt as well because during a game personality continues o develop (psyche, intelligence, individual thinking, business-like character, communicativeness, etc.), the additional reserves of human abilities are being activated and mobilized. This deals with role-play, didactic games, special pedagogical games conencted with the development of specific skills necessary for a teacher (Fedorov, 2007, p.141-145).

11. Organizational forms:

· The development of media competence and critical thinking of the students within the bounds of the specialization for pedagogical institutes "Media Education" (state registration number 03.13.30), school media education studies (integrated and optional);

· long-term plan of subjects and determination of the working priorities of the education center, assisting young scientists who are researching media education;

· organization of examination in the field of media education, media literacym media culture;

· realization of innovation projects concerned with media education, effective use and development of educational, scientific and experimental bases;

· conducting of scientific conferences and seminars (for instance in 2009 the Media Education Center organized and conducted the All-Russian Scientific Schooling fot the Youth with the financial support of the Special Federal Program "Scientific and pedagogical manpower of innovation Russia for 2009-2013" of the Ministry of Education and Science of the RF, all the details at http://edu.of.ru/mediacompetence).

12. Teaching methods:

according to the source of the gained knowledge: *verbal, visual methods, practical* methods. According

to the level of cognitive activity: *explanatory/illustratory, reproductive, problem, partially search or heuristic, research* methods. Practical, creative, tasks, role-playing games prevail during the studies. In scientific research the research methods prevail.

13. Media education program contents (relative to the study of such key concepts of media education as "media agencies", "categories of media", "media technologies", "language of media", "media representation", "media audience"):

-the place and the role of media and media education in contemporary world, types and genres, the language of media;

-main terms, theories, key conceptions, trends, models of media education;

-main stages of historical development of media education in Russia ans adroad;

-the problems of media competence, critical analysis of media functioning in society and of media texts of different types and genres (content analysis, structural analysis, event analysis, analysis of stereotypes, analysis of cultural mythology, analysis of characters, autobiographical analysis, iconographic analysis, semiotic analysis, identification analysis, ideological and philosophical analysis, ethic analysis, aesthetic analysis, cultivation analysis, hermeneutical analysis of cultural context);

-technologies of media education studies (mainly creative tasks of different kinds: literary-imitating, theatrical-play, graphic-imitating, literary-analytical, etc.) (Fedorov, 2007).

14. Application fields: institutions of higher education (pedagogical institutes first of all), normal schools, extension courses for teachers, schools, institutions of accessory. In particular a youth discussion film club has been working for several decades (nowadays attached to Taganrog State Pedagogical University, A.P. Zhdanko, a post-graduate, runs a media education circle in Taganrog Secondary school № 9. Another post-graduate A.S. Galchenkov organized a monthly magazine "Literary Media World" in 2009 on the basis of Taganrog Secondary school № 22.

The team of Media Education Center works on the systematization and the analysis. On September, 2002 by the initiative of the head of the scientific school Ministry of Education of the RF registered the new specialization for pedagogical institutions of higher education – 'Media Education'. 1.09.2002 for the first time in Russia the experimental teaching on this specialization began in Taganrog State Pedagogical Institute.

In 2000 the members of the Media Education Center "Media Education and Media Competence" created and now supports several web-sites dedicated to media education, including a site on the federal portal of Russian Ministry of Education and Science (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8). Since January, 2005 the Media Education Center began issuing the Russian pedagogical magazine "Media Education" (periodicity – 4 times a year, print and Internet versions.

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1. The name of the Media Education Center: Tolyatti Media Education Center (http://www.mec.tgl.ru).

2. Year of establishment, location: 1996, Tolyatti (in 2008 the Center was reorganized and became a part of the town education structure of a broader activity spectrum).

3. Financing sources: municipal, financing of granting foundations (for instance of Intel's program "Education for the Future").

4. Direction: there're no evident leader at O.A.Baranov, L.S.Zaznobina, S.N.Penzin or Y.N.Usov level. Media Education Center doesn't pose theoretical problems of media education, instead concentrates on its practical aspects.

5. Target Audience: teachers of different institutions, students (more than 1500 a year), preschool age children.

6. Chief aim: assistance to the development of media education and informatization of preschool, school and accessory education by means of teaching, information, technical, consulting and research activities.

7. Objectives:

- organization of the system of media education of teachers, which would be able to quickly react on educational and administrative needs of urban sphere and branch of education;
– rise of media competence of teachers by means of familiarization with modern information and communication technologies.
– rise of media, information and communication competence of school and preschool children.

8. Working definition of media education: the definition proposed by UNESCO.

9. Key media education theories: practical theory of media education.

10. Media education model units: target (orientation on practical media education through familiarization with modern information and communication technologies), informational, contents (first of all the studies of computers, audiovisual equipment, information science); activity (at the heart of it is creation of media texts), methodical/technological, resulting.

In particular at the determination of the effectiveness of the Media Education Center activity the following indexes are being studied:

- the level of professional skill of the Center's staff;
- the reasons for increase/decrease of the number of students;
- evaluation of mastering of the material (also according to the results of testing and questionnaire);
- the effectiveness of education process (the use of the gained knowledge in practice;
- the level and the character of the inclusiveness of the students into the image projects; comparison of the audience's expectations and the degree of its contentment with the results of the studies;
- the effectiveness of systematic decision about elimination of problematic zones and also the adequacy of financial and technical resources for the solution of educational tasks (Media Education Center, 2003).

11. Organizational forms: integration into traditional subjects, autonomous lessons, lectures, seminars with the use of a large collection of CD, DVD and video materials), special courses, web-laboratories, computer classes. "The teaching staff believes that the process of raising the level of teachers' and managers' skills is inseparable from the process of familiarization with informational technologies for their usage in the professional activity. The program of raising the level of teachers' skills must rest upon the existing experience, it must provide for the possibilities for systematic introspection, it must provide for the mechanism of age-specific and cognitive psychology, social and psychological context of the governed pedagogical system" (Media Education Center, 2003).

12. Teaching methods: according to the source of the gained knowledge: *verbal, visual methods, practical* methods. According to the level of cognitive activity: *explanatory/illustratory, reproductive, problem, partially search or heuristic, research* methods. Practical, creative, tasks, role-playing games prevail during the studies.

13. Media education program contents:

- methodical fundamentals of preparation and conducting of media lessons for preschool and school children in educational institutions of different types;
- remote projects («Media Education in the XXI Century», «Money-box of Media Lessons», «Pedagogical Ideas Competition», «Success Ladder» etc.).

14. Application fields: integrated, optional media education, including its remote form (in educational institutions of different types).

Conclusions. In the regions of the European part of Russia (Arkhangelsk, Belgorod, Vladimir, Voronezh, Kazan, Krasnodar, Penza, Rostov-on-Don, St.Petersburg, Saratov, Smolensk, Taganrog, Tambov, Tver, Tolyatti, etc.) there're quite a lot of teachers of media who aspire to develop media competence of the mass audience of various age groups and social status. One after another media education centers appear. The dean of the faculty of journalism of Belgorod State University, professor A.P.Korochensky became the creator of the leading scientific school on media critics in Russia. In St.Petersburg the school of media philosophy (the leader – prof. V.V.Savchuk) and the school of theory and practice of journalism (the leader – prof. S.G.Korkonosenko). A scientific school on media psychology is coming into being in Saratov State University. Media education centers in Samara and

Smolensk are coming into being as well.

However according to the results of our analysis, the most fundamental theoretical and practical results in the field of media education (for non-professionals in the media fields) were achieved in the regional media education centers of Tver, Voronezh and Taganrog.

There the system of diversification of funding of media education centers for non-professionals in the media fields was created, media education is oriented there on the broad audience (school children, students, teachers). Exactly there the aims and tasks of media education were formulated: in Voronezh and Tver there's an accent on aesthetic and ethic theories of media education, in Taganrog – on the most actual media education theories.

Exactly in Tver, Voronezh and Taganrog dozens of monographs, textbooks and programs relative to the history, methodic and theory of media education were published. There were achieved the most important results of practical introduction of media education (integrated, optional) into the educational process of the institutions of different types. In scientific work of there media education centers search and research methods prevail, while during studies predominate innovation approaches in practical, creative and problem tasks, in different role-playing games.

Summing up we'll underline that in our opinion the work of the leading Russian media education centers completely meets the actual tasks posed by UNESCO, namely to assist:

- mapping of existing methodologies for media education with the subsequent spreading of the most perspective of them;
- development of evaluation procedures taking into account the specificity of media education in formal and non-formal contexts and settings;
- conducting of further research in the field of media education;
- media literacy teaching of students, teachers, instructors, members of nongovernmental organizations and associations and other interested persons (including summer media courses, remote education);
- the official legalization of media education in different countries, elaboration of corresponding curriculum (formal and informal);
- creation of manuals for teachers and parents, with a variety of supports and materials (a collection of publications called 'Pilot' and tool kits, adjustable with regional modules);
- media partnerships with schools, NGOs, other private or public institutions and actors;
- creation of web-sites for practitioners, trainers and teachers (with the access to media education resources);
- organization of local, national and international forums with an established periodicity, connections with schools and delivery of labels of excellence with a UNESCO 'stamp';
- creation of a network of specialized film and TV festivals;
- consolidation of existing federations or professional associations and documentation centers;
- publication of recommendations in support of public media, non-profit, commercial-free, specially when addressed to youth;
- creation of support for monitoring institutions to warrant quality and access to media for young people (UNESCO, 2002).

I think that these recommendations of UNESCO are extremely actual today for Russia as well as for other countries.

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Russian Ural and Siberian Media Education Centers

During all the years of its evolution (since 1920s) media education in Russia has been developing not only in capitals but also in the provinces. By the 1990s it led to establishing a number of regional scientific educational centers. In particular, in recent years only in the Urals and Siberia there were founded 7 media education centers: in Yekaterinburg, Chelyabinsk, Perm, Omsk, Tomsk, and Irkutsk. Let us summarize, systematize and analyze the experience accumulated by these media education centers.

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1. **Name of the Media Education Centre:** Regional Media Education Centre (http://www.omo-ps.ru).
2. **Year of establishment, location:** 1993, Yekaterinburg (though it acquired its present name in 2006).
3. **Financing sources:** regional budget, grants. Regional media information support (the press, TV, radio, Internet). Also the Regional Media Education Centre issues an illustrated media edition journal 'Education. Media. Society'(http://www.omo-ps.ru/journals).
4. **Direction:** A.R. Kantor

Anna Kantor (born October 17, 1954): brief creative biography

Head of the Regional Media Education Centre (Yekaterinburg), member of the Russian Union of Journalists, Russian Media Union and Russian Association for Film & Media Education. A.R. Kantor graduated from Ural State University (1977). For many years she worked as a senior editor in Culture Administration, head of Media Relations Office of Youth Palace (Yekaterinburg). She is the author of the TV media projects "Palace Time" (going on air for 15 years already) and a TV media project "Kamerton", Laureate of the All-Russian competition "St. Petersburg Screen", a winner and diploma-holder of regional creative media competitions. A.R. Kantor was awarded diplomas of the Russian Ministry of Education and Science and the Governor. She took part in a number of media education conferences.

http://www.omo-ps.ru
http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8
http://www.mediagram.ru

5. **Target audience:** teachers, school students of different educational institutions.
6. **Chief aims:** integration of educationalists' and media experts' efforts in media education promotion and TV education development in the region.
7. **Objectives:**

- teaching the audience to acquire and critically analyze media information:
- developing the audience's skills to find, transfer, accept, and create information (media texts) using TV, video, computer and multi-media technologies.

8. **Working definition of media education:** synthesis of the definitions given by UNESCO (UNESCO, 1999), J.N. Usov, A.V. Sharikov, and A.V. Fedorov: "Media education can be considered as educational practice aimed at developing media competence, critical and thoughtful treatment of mass media with the view of acquiring self-organization skills, self-education of citizens capable of forming their own opinions based on varied media information. Media education will enable them to gain access to required information, to analyze it, learn to define economic, political, social and/or cultural priorities presented in the mass media. Media education teaches to interpret and create media texts, choose the most convenient media for communication, and, finally, to largely affect media management and media production" (Kantor, 2000).
9. **Key media education theories:** synthesis of the practical media education theory and the theory of critical thinking development.
10. **Media education model units:** the objective unit (practical media education of the audience by familiarizing them with up-to-date media technology and the audience's critical thinking development as a result of media texts analysis), the contents unit (study of media devices, introduction to media creation, development of practical and process-oriented media texts production skills in TV, print media and Internet), the result unit (media competence development of the audience).

11. **Organizational forms:** media education integration into educational, out-of-school and leisure activities, organization of media education courses for school teachers in the region, organization of film clubs for school students and youths, support of school-youth Internet sites, press, TV, etc. The series of television programs "Palace Time" has become "a model of media education and media creation since it's a product of pupils' and Ural university students' active participation" (Kantor, 2009). There is a children's animation studio "Attraction" (mentor – S. Ainutdinov).
12. **Teaching methods:**
    - according to knowledge sources: *verbal* (lecture, narration, dialogue, explanation, discussion), *visual* (illustration and demonstration of media texts), and *practical* methods (media practice);
    - according to the cognitive level of activity: *explanatory-illustrative* (teachers give some information about media; the audience accepts the information), *reproductive* (teachers use various tasks and media related activities for students to acquire the necessary skills), *problem-solving* (problem analysis of situations or a media text to develop the audience's critical thinking), *searching or heuristic, research methods* (students' research and creation). The preference is given to practical methods.
13. **Media education program contents:**

- familiarization with media, acquisition of basic process-oriented media skills;
- development of the audience's abilities to analyze and comprehend media texts;
- development of the audience's media creativity (including the ability to create media texts).

14. **Application fields:** out-of-school education - studios, circles, school-youth media (television, press, radio, Internet, etc.); teachers' extension courses.

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1. Name of the Media Education Centre: Ural Centre for Media Culture and Media Education (http://www.urfomediacenter.ru). Founders: Institute of Regional Policy (Yekaterinburg), Media Union of the Ural Federal District, Russian State Vocational Pedagogical University, Ural State University, Ural Department of Russian Union of Cineastes; partners: Russian Institute of Culturology, Russian Association for Film and Media Education, Yugor State University, district television company "Ermak", etc.

2. **Year of establishment, location:** 2006, Yekaterinburg.
3. **Financing sources:** as a public noncommercial organization the Ural Centre for Media Culture and Media Education does not have a direct state, regional or municipal financing, and depends mainly on the sponsorship of different funds and business organizations. Regional media information support (the press, TV, radio, Internet), including the journal "Ural Federal District".
4. **Direction:** Doctor of Culturology, Prof. N.B. Kirillova

Natalja Kirillova (born February 8, 1954): brief creative biography

Head of the Ural Centre for Media Culture and Media Education, Director of the Ural Centre for Media Culture and Media Education, Doctor of Culturology (2006), Professor of Ural State University, chief editor of the journal *Ural Federal District*, Honored Art Worker of the Russian Federation (2005), Member of the Russian Association for Film & Media Education and the Russian Union of Cineastes. N.B. Kirillova graduated from Magnitogorsk Pedagogical Institute and studied at the Film Expert Faculty of All-Russian State Institute of Cinematography. She taught literature in a secondary school and later in a music vocational school of Magnitogorsk. In 1978-1983 she worked as a senior teacher at the Faculty of Aesthetics of Magnitogorsk Mining-and-Metallurgical Institute. From 1996 till 1999 she was an Associate Professor, Professor, and Vice-Rector of Yekaterinburg Drama Institute. From 1996 till 1999 she worked as a General Director of the Sverdlovsk Regional Film and Video Production Association; from 1999 till 2000 she was Director of Sverdlovsk State Television and Radio Company. Numerous publications of N.B. Kirillova (in collections of scientific papers, journals, such as the *Soviet Screen, URFO, Pedagogika, Media Education*, etc.) are dedicated to the problems of cinema art, media culture, and media education. She has been an initiator and participant of a number of scientific conferences.

Bibliography (N.B. Kirillova's books in Russian):
Kirillova, N. *The Role of Cinema at Literature Lessons and in Upbringing Children.* Magnitogorsk, 1979.
Kirillova, N. *Using Films in University Teaching. Teachers' Guidelines.* Magnitogorsk, 1981.
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http://www.urfomediacenter.ru
http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8
http://www.mediagram.ru

5. **Target audience:** statesmen, public figures, journalists, politicians, scholars and scientists of various fields and schools, educators, teachers, librarians, university students and other groups of people.
6. **Chief aims:** state policy realization of building a civil society developing in the direction of humanization, coping with information inequality, exploring cultural diversity, well-directed development of the "knowledge society ".

7. Objectives:
- methodology development of the educational informational process in the Ural federal district connected with public media access;
- creation of a social cultural information bank which will contribute to the dialogue of cultures in the global media world and combine the efforts of statesmen, public figures, journalists, politicians, scholars and scientists of various fields and schools, educators, teachers, librarians, university students and other groups of people in this direction;
- multi-portal Internet resources solution and the Center users differentiation for getting prompt on-line consultations; the audience's participation in international, all-Russian and regional conferences, symposia, seminars, various competitions, forums, etc. (Kirillova, 2006).

8. Working definition of media education: the definition given in the UNESCO documents.

9. Key media education theories: cultural studies theory of media education.

10. Media education model units: the objective unit (public media education aimed at building a humanistic civil society; coping with information inequality, exploring cultural diversity), the contents unit (a thorough study of media culture in all senses, development of practical and functional skills in the field of media culture) (Kirillova, 2005; 2008).

11. Organizational forms: scientific, social-educational, publishing, instructional, consulting activities in media culture and media education; support of civil society institutes; panel discussions, workshops, including Internet-conferences on media culture and media education.

12. Teaching methods: according to knowledge sources: *verbal, visual, practical* methods; according to the cognitive level of activity: *explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods.

13. Media education program contents:
- the notion of media culture and its role in the society;
- social and cultural factors affecting the transformation of the media environment and the media world;
- media culture as a research subject;
- media culture and the 21st century myths;
- media education as a social modernization factor (Kirillova, 2005).

14. Application fields: a wide range of educational and cultural institutions, an audience's self-education, including Internet media education.

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1. Name of the Media Education Centre: South Ural Media Education Centre.
2. Year of establishment, location: 2004, Chelyabinsk.
3. Financing sources: South Ural University resources, grant financing.
4. Direction: Journalism and Mass Media Faculty (South Ural University) leading instructors' joint management (L.P. Shesterkina, A.V. Minbaleev, E.P. Sokolova).

Ludmila Shesterkina (born 1952): brief creative biography

One of the media education leaders in Chelyabinsk, L.P. Shesterkina, graduated from Orenburg State Pedagogical Institute, attended post-graduate training courses of All-Union State Advanced Vocational Training Institute for TV workers (1982). She is a PhD in History (her dissertation was dedicated to the history of television in Chelyabinsk), Professor, Member of the Russian Union of Journalists, Member of the International and Euro-Asian Television and Radio Academy, Honored Culture Worker of the Russian Federation, Dean of the Journalism Faculty of South Ural State University (Chelyabinsk), Professor of the educational centre "Modern Media Technologies". For many years L.P. Shesterkina worked in television and radio. In 2000 she participated in the American Trainee Program 'Productivity Enhancement in Television and Radiobroadcasting'. The news office in Chelyabinsk which she headed from 1999 till 2002 was one of the best news bureaus of the CIS countries and Baltic States. She is the author of the broadcasting conception 'South Ural State University - TV' – the first university broadcasting television company in Russia. The Faculty of Television and Radio Journalism (presently, the Faculty of Mass Media Communications) which she established in 2002, is a leading educational centre for training TV and radio journalists in Chelyabinsk region. She has developed guidelines and handbooks on television and radio, and founded a career development centre for television and radio workers. She often gives master classes and workshops for working TV and radio journalists. L.P. Shesterkina is a laureate of the 'Man of the Year' contest (1999) and the gubernatorial award, numerous honor certificates and journalistic competitions. She has publications in collections of scientific papers and journals on the problems of media, television, radio, and media education. She participated in international and Russian conferences dedicated to the questions of media, journalism, information society, and media education.
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http://www.mediagram.ru

5. Target audience: people at large, priority groups – students (including media experts), young people, teachers, journalists.
6. Chief aim: building an integrated media education space in the socio-cultural sphere of the region, training a media competent generation.
7. Objectives:

- preparing young people for life in the modern information society; supporting effective media education of young people, teachers; training media competent citizens; training them for full inclusion and participation in the mass communications;
- bridging the gap between media specialists and media teachers;
- professional retraining of media specialists, additional education of working journalists in the form of workshops, courses, retraining courses together with editorial offices and in collaboration with independent press institutions;
- advanced vocational training of public offices workers in media education;
- teacher training, media education courses for teachers;
- research, development and promotion of new forms and methods of media education;
- collaboration between other Russian and foreign media education centers (Regulation …, 2004, p. 2-3).

8. Working definition of media education: the definition given in the UNESCO documents.
9. Key media education theories: socio-cultural, protective/inoculative and practical theories of media education.
10. Media education model units: the objective unit (media education of students and people at large

aimed at building an integrated media education space in the socio-cultural sphere of the region; training a media competent generation), the contents unit (study of media culture, development of practical and process-oriented skills, media texts production skills), the result unit (development of the audience's media competence).

11. Organizational forms: scientific, social and educational, publishing, instructional, organizational and consultative activities in media education; organization of extension courses, panel discussions, workshops and Internet conferences.

12. Teaching methods: according to knowledge sources: *verbal, visual, practical* methods; according to the level of cognitive activity: *explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods. Practical methods are preferred.

13. Media education program contents:

- mass media and their function in the development of the society;
- legal regulation of mass media;
- 21st century mass media, the social function of mass media;
- media education and media culture;
- media safety, information security;
- media languages;
- technologies of media texts production (Alvares, 2004, p. 4-7).

14. **Application fields:** a wide range of educational and cultural institutions. By the way, following the model of the Chelyabinsk Media Education Centre there was created a media education centre in Kopeisk (Chelyabinsk region) in 2009 which united teachers from different schools of the city. Since then there has been issued a media education newspaper (print and on-line version) in Kopeisk. In 2009 and 2010 there were held scientific conferences in Chelyabinsk and Kopeisk including a section dedicated to media education. In recent years Chelyabinsk has become one of the most rapidly developing centers for regional media education. One can't but mention the vigorous activity of I.A. Fateeva, Head of the Journalism Department (Chelyabinsk State University), Doctor of Philology (2009), Member of Russian Association for Film & Media Education, Member of the Russian Union of Journalists. She is the author of a monograph dedicated to the questions of media education (Fateeva, 2007), in which she offered a synthetic (compositive) theory of media education instead of the practical one (see also Fateeva, 2008, p. 140-147).

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1. Name of the Media Education Centre: Media Education Centre

2. Year of establishment, location: 1999, Irkutsk**.**

3. Financing sources:

4. Direction: Dr. L.A. Ivanova.

Ludmila Ivanova (born March 28, 1962): brief creative biography

Dr. L.A. Ivanova graduated from Irkutsk State Pedagogical Institute of Foreign Languages (1984). PhD in Education (1999): defended a dissertation on the topic 'Education of Media Competent Adolescent School Students by Video (at French Lessons)', associate professor (2001), member of East-Siberian Centre for Education Development, member of International Science Academy of Pedagogical Education, and of Russian Association for Film & Media Education.

Since 1984 she worked as a school teacher of French, since 1986 as a lecturer, and since 2002 as a head of the Education Department of Irkutsk State Linguistics University. At present L.A. Ivanova is working on a research project 'Training Media Educated Intending Teachers in the System of Lifelong Pedagogical Education'. She is head of the department 'Problems of School and University Media Education' at the East-Siberian Centre for school teachers and university readers.

Media education problems are studied at the Education Department within the framework of the theory of education course, course papers and diplomas. Sample topics of graduates' diplomas are: 'Lifelong Personal Media Education', 'Media Education in Russia: from History of Development',

'Teenagers and Mass Media Communications', 'Development of Personal Information Culture in the Open Educational Environment', 'Pedagogical Conditions of Developing Students' Media Competence in High School' and others.

L.A. Ivanova is the author of a number of books and articles on media education, and a participant of Russian and international conferences and workshops.

Bibliography (L.A. Ivanova's books in Russian):

Ivanova, L. *Media Education: from History of Development: Guidelines.* Irkutsk, 1997.

Ivanova, L. *Didactical Material to the Course 'French and Media Education' (an integrated course for 7th form students): Guidelines.* Irkutsk, 1999.

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5.Target audience: linguistics university students, school teachers.

6. Chief aim: development of students' foreign language communicative competence and media competence.

7. Objectives:

- specification of methodological grounds for studying the problems of lifelong media education of intending foreign language teachers and interpreters;
- research of personal media competence development in the system of lifelong education;
- systematization of media education theories and technologies;
- research of gender stereotypes of mass media perception (Ivanova, 2008, p.46).

8. Working definition of media education: the definition given in the UNESCO documents.

9. Key media education theories: cultural studies theory of media education, theory of critical thinking development.

10. Media education model units: the objective unit, initial diagnostic unit, contents unit (students get factual and theoretical knowledge and skills necessary for interpretation, analysis and evaluation of media texts), final diagnostic unit, result unit (development of the audience's media competence).

11. Organizational forms: scientific, social-educational, publishing, instructional, organizational and consultative activities in media education; organization of workshops and conferences.

12. Teaching methods:

according to knowledge sources: *verbal, visual, practical* methods; according to the level of cognitive activity: *explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods. Problem-solving, research and practical methods are preferred.

13. Media education program contents:

- basic media education terms;
- genesis and development of modern mass communication media;
- a system of exercises, tasks, role and business games aimed both at studying foreign languages and media education (using photos, shots, pictures, art reproductions of famous French artists' pictures, music tracks, posters, promotional flyers, composite photos, animation films, ads, short films, authentic video clips, TV news, entertainment programs, feature films, amateur (school students') videos);
- guidelines on conducting lessons which integrate studying foreign languages with media education; audio-visual training, shooting practice, working experience in global interactive telecommunication networks (Ivanova, 2009, p. 284).

14. Application fields: educational institutions of different types, teachers' extension courses.

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1. Name of the Media Education Centre: Department of Film/Photo/Video Creation of Omsk State University.

2. Year of establishment, location: 2010, Omsk (though the department members have been studying theory and practice of media education since 1990s, when the university began training specialists of the qualification "Public Artistic Creativity" with the specification "Art Director of a Film/Photo/Video Studio").

3. Financing sources: public finances, grants.

4. Direction: N.A. Bykova (acting head of the department), N.F. Hilko.

Nikolay Hilko (born October 10, 1959): brief creative biography

Doctor of Education (defended a dissertation at Moscow State University of Culture on media education in 2007), associate professor of the Department of Film/Photo/Video Creation of Omsk State University. N.F. Hilko is a member of Russian Association for Film & Media Education, a grant laureate of the Russian Humanitarian Scientific Fund (1997-2005, 2008), the Russian Fund of Fundamental Research (2002-2004) and the "Integration" fund.

In the focus of his pedagogical research are pupils' photo creation, audio-visual culture and media education. Now he is working on the problem of "Cultural-Ecological Creation Determination in Screen Media Education Activities". He is the author of numerous books, handbooks and articles on media creation, screen culture, media education published in journals (*'Art and Education', 'Media Education', 'Cultural Life of South Russia', 'Personality. Culture. Society'* and others) and in collections of scientific papers, university training schemes.

Bibliography (N.F. Hilko's books in Russian):

Hilko, N. *Development of Teenagers' Image Perception of the World.* Omsk, 1994.
Hilko, N. *Multi-Artistic Acquisition of Photo Creation. Creation Training Scheme.* Omsk, 1998.
Hilko, N. *Photo Creation.* Omsk, 2000.
Hilko, N. *Audiovisual Culture: Dictionary.* Omsk, 2000.
Hilko, N. *Role of Audiovisual Culture in Personal Creative Self-Fulfillment.* Omsk, 2001.
Hilko, N. *Composition in Audiovisual Arts. Handbook.* Omsk, 2002.
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Hilko, N. *Development of Audiovisual Creativity: Psychological and Social Aspects*. Omsk, 2004. 158 P.
Hilko, N. *Socio-Cultural Aspects of Screen Media Creation.* Moscow, 2004.
Hilko, N. *Ecology of Audioviisual Art.* Omsk, 2005.
Hilko, N. *Pedagogy of Audiovisual Creation in the Socio-Cultural Sphere.* Omsk, 2008.
http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8
http://www.mediagram.ru

5.Target audience: students, teachers of additional educational institutions, cultural institutions' workers, school students, young people.

6. Chief aim: efforts integration of the higher education system, additional education and culture, and media experts in media education.

7. Objectives:

- developing the audience's skills to find, transfer, accept, and create information (media texts) using audio-visual, multi-media technology;
- familiarizing the audience with the basics of audio-visual and media culture, its role in the modern society.

8. Working definition of media education: the definition given in the UNESCO documents.

9. Key media education theories: synthesis of the practical media education theory and the cultural studies theory.

10. Media education model: the objective unit (practical media education of the audience through their mastering of media technology), the diagnostic unit, the contents unit (study of media technology, the essentials of media creation, development of practical, process-oriented skills to create media texts: film, video, photo, TV and other media texts), the result unit (development of the audience's media competence).

11. Organizational forms: media education integration in educational, out-of-school and leisure activities, organization of media festivals, exhibitions of students' works.

12. Teaching methods according to knowledge sources: *verbal, visual, practical* methods; according to the level of cognitive activity: *explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods. Practical methods are preferred.

13. Media education program contents:

- correlation of audio-visual culture concepts in the context of social and personal aspects; structure and functions of audio-visual culture;
- audiovisual culture as a system of creative personal orientation, creative function of audiovisual

communication in the system of media interaction;
- artistic and engineering approaches to audio-visual creation;
- social and ethno-cultural aspects of audio-visual creation;
- rehabilitation-educational, ecological basics of personal development in audio-visual creative activities;
- changes in personal development in audio-visual creation;
- developing the audience's skills in media creation, skills to create their own media texts of different types and genres (Hilko, 2001; 2004).

14. Application fields: institutions of higher education, additional education (studios, circles, school-university media), teachers' extension courses.

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1. Name of the Media Education Centre: Media Education Centre - 'Perm Cinemateque'. (http://www.permcinema.ru/news/text/?id=240)

2. Year of establishment, location: 2006, Perm.

3. Financing sources: various, including book-office takings. Project participants: film studio "New Course", Perm region administration, Supporting and Developing Fund of Perm Region Cinema Art "Perm Film", the S. Eisenstein Foundation (Moscow), Central Film Museum (Moscow), Regional Festivals Supporting Fund (Moscow), Russian Union of Cineastes, National Association for Festivals, European Coordination of Film Festivals (Brussels), embassies and consulates, libraries, educational institutions, non-profit public organizations. Regional media information support (print press, TV, radio, Internet).

4. Direction: P.A. Petchenkin.

Pavel Petchenkin (born 1956): brief creative biography

A famous Russian documentary film maker, member of the Russian Union of Cineastes. P.A. Petchenkin graduated from Perm Polytechnic Institute (1978). He used to be engaged in literary work and slide films; worked as a Perm television director (since 1986). He founded an independent film studio "New Course" (since 1987). Today this film studio is the only professional studio in Perm which endeavours to keep up the traditions of film production. P.A. Petchenkin is a repeated prize winner of international film festivals, President of the international documentary film festival "Flahertiana" that is aimed at practical and theoretical support of documentaries of the genres founded by Robert Flaherty. In recent years he actively studies the problems of media education in Russia.
http://www.permcinema.ru

5. Target audience: every segment of population including students and teachers of different educational institutions.

6. **Chief aims:** integration of educationalists' and media experts' efforts to develop media education in the region; promotion of the local cultural environment for the creative projects development in audio-visual culture, personal self-fulfillment, deprovinciation of people's world outlook, encouragement of public activity through enlightenment and education by cinema art, accessibility of the majority of people to world cinema masterpieces.

7. Objectives:
- educational and informational services in audio-visual culture, media education;
- support of festival, film club and amateur film movements;
- the audience's familiarization with cinematograph as a popular art and with media technologies;
- development of the audience's aesthetic perception and critical evaluation of film/media texts;
- teaching the basics of media psychology, media education and media creation;
- development of new methods, media courses and programs for all levels of education intended to be used in educational practice (e.g. a teachers' program 'Unique Shot').

8. Working definition of media education: the definition given in the UNESCO documents.

9. Key media education theories: synthesis of the aesthetic and practical media education theories, and the theory of the audience's critical thinking development.

10. Media education model: the objective unit (development of the audience's media competence and

media creation by their familiarizing with modern media technologies, and development of the audience's aesthetic taste and critical thinking while analyzing media texts); the content unit (study of cinema art history and modern cinema, media technologies, basics of media creation; development of practical and process-oriented skills), the result unit (development of the audience's media competence).

11. Organizational forms: media education integration in educational, out-of-school and leisure activities of the audience, organization of film/media educational courses for school teachers, organization of film clubs for school students and young people, supporting the Internet site, etc.

12. Teaching methods:

according to knowledge sources: *verbal, visual, practical* methods; according to the level of cognitive activity: *explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods. Practical methods are preferred.

13. Media education program contents:

- the audience's acquaintance with cinema art and media culture in the whole;
- development of the audience's capacity for aesthetic analysis of film/media texts;
- media creation development (including skills to create media texts);
- acquisition of media educational skills (for teachers).

7. **Application fields:** specialized film clubs and movie theatres, additional educational institutions – studios, circles, school-youth media (TV, print media, radio, Internet sites, etc.), teachers' extension media educational courses. In 2008 Perm Institute of Arts and Culture enrolled the first students with a qualification - "Film and Video Creation".

Conclusions. The comparative analysis of the models and functions of the media education centres showed that despite having some definite differences and peculiarities, they have the following common features:

- differentiated financing resources (public financing, grants, business organizations, etc.) and regional media information support;
- presence of famous Russian media teachers heading the media education centres;
- a target audience of a wide age-specific and professional range (with the predominance of students of different educational institutions, teachers, media experts);
- the chief aim of a media education centre is multi-aspect, as a rule, but in the whole, it can be generalized under a common assertion – development of the audience's media competence. And under media competence of a person we mean "a sum-total of an individual's motives, knowledge, skills, abilities (indicators: motivation, contact, information, perception, interpretation/evaluation, activity, and creativity) to select, use, critically analyze, evaluate, create and spread media texts of different types, forms and genres, and to analyze complex phenomena of media functioning in the society" (Fedorov, 2007, p. 54).
- the objectives of the media education centres are also varied, but in the whole, there predominate the objectives aimed at developing media competence of different social groups: development of the audience's skills to find, transfer, accept, and create media information (media texts) using television, video, computer and multi-media technologies; teaching the audience to acquire and critically analyze media information; delivering courses in media education for teachers; support of festival, film club and amateur film movements and others.

Also one can point out some common functions of the media education centres:

- educational work, organization and realization of research projects, conferences, and publishing activities;
- as a working definition of media education they use either the definition given in the UNESCO documents or any other close terminology;
- as a key media education theory they refer to a synthesis of the practical and cultural studies media education theories, the theory of the audience's critical thinking development, or a theory similar to the practical theory including some elements of other theories, e.g. the theory of media activity;

- a basic media education model usually consists of the following components: the objective unit (development of the audience's media competence), the contents unit (theory: development of the audience's motivation, knowledge about media culture; practice: development of the audience's perception and analytical skills, and media creativity skills), the result unit (level enhancement of the key media competence indicators); and as for the diagnostic unit (level detection of the audience's media competence), it is not necessarily included but is often implied;
- the organizational forms are aimed at media education integration into educational, out-of-school and leisure activities of the audiences, media educational courses for teachers; organization of film/media clubs for school students and young people, support of school-youth Internet sites, print media, TV, etc.; holding of panel discussions, seminars, workshops, training courses, conferences, festivals, competitions on media education topics; publishing monographs and handbooks;
- the teaching methods are manifold both according to knowledge sources (*verbal, visual, practical* methods) and according to the level of cognitive activity (*explanatory-illustrative*, *reproductive, problem-solving, searching or heuristic, research* methods). Though practical methods are preferred;
- major areas of the media education program contents are in character with the above-mentioned objectives and aimed at the audience getting a wide range of knowledge about media culture, developing the abilities to percept, critically analyze, and comprehend media texts, encouraging media creation, mastering media educational skills (for teachers);
- media education programs application fields normally cover a broad range of educational and cultural institutions (inclusive of the audience's self-education, e.g. with the help of media educational Internet sites).

Our analysis also showed that the media educational models offered by leading Russian media educators are similar to the ones of their foreign colleagues (see Baran, 2002), however they definitely have some peculiarities, such as a more tolerant attitude to studying the aesthetic/artistic scope of media culture.

Anyway, the media education centres have a common aim to enhance the level of all the basic indicators of the audience's media competence: motivation, contact, information, perception, interpretation/evaluation, activity, and creativity.

Thus, a personality with a high level of media competence (though some scholars prefer to use the terms 'media culture level', 'media literacy', or 'media educational level' instead of the term 'media competence', it testifies a terminological pluralism characteristic of the media educational process) evinces the following media competence characteristics:

1. **Motivation:** a wide range of genre, subject-based, emotional, epistemological, hedonistic, intellectual, psychological, creative, ethical, aesthetic motives to contact media flows, including:
   - media texts genres and subject diversity, including non-entertaining genres;
   - new information search;
- recreation, compensation, and entertainment (in moderation);
- identification and empathy;
- his/her own competence confirmation in various life activities and media culture;
- search of materials for educational, scientific, and research purposes;
- aesthetic impressions;
- readiness to apply efforts when reading, comprehending media contents; philosophic/intellectual, ethic, and aesthetic dispute/dialogue with media message authors, and critical estimate of their views;
- learning to create his/her own media texts by studying creation of professionals;
2. **Contact:** frequent contacts with various types of mass media and media texts.
3. **Information:** knowledge of basic terms, media communication and media education theories; media language peculiarities, genre conventions, essential facts from media culture history, media culture workers, clear understanding of mass communication functioning and media effects in the socio-cultural context, the difference between an emotional and well-grounded reaction to a media text.
4. **Perception:** identification with the media text author, basic components of the 'primary' and

'secondary' identifications being preserved (excluding a naпve identification of the reality with the media text contents), i.e. an ability to identify with the author's position which enables to anticipate the course of events in a media text.

5. **Interpretation:** an ability to critically analyze media functions in the society with regard to varied factors based on highly developed critical thinking. Media text analysis based on the perceptive capability that is close to 'comprehensive identification', an ability to analyze and synthesize the spatiotemporal form of a media text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, critical appraisal of the author's opinion in the historical and cultural context of the work (expressing reasonable agreement or disagreement with the author's point of view, critical assessment of the moral, emotional, aesthetic, and social value of a media text, an ability to correlate the emotional apprehension with conceptual judgment, extend this judgment to other media genres/types, connect the message with their own and other people's experience, etc.). This reveals the critical autonomy of a person (irrespective of public opinion on the media), his/her critical analysis of the message based on high-level information, motivation, and perception indicators.
6. **Activity:** practical skills connected with selecting, creating and spreading media texts (including individual and collaborative projects) of different types and genres; active self-training ability.
7. **Creativity:** creativity in different activities (perception, game, art, research, etc.) connected with media.

The greater part of the indicators can be generalized under a common term of *activity* (perceptive, intellectual, practical) connected with mass media and media education.

The diversity of the media education models does not exclude a possibility to generalize them by building a certain compositive model with the objective, diagnostic, contents units (theory and practice) and the result unit. A different matter is that not in every media education model one can distinguish all the units. For instance, in some media education centers created within the walls of 'houses of youth creation' and leisure centres of practical orientation, the theoretical and diagnostic aspects are given less attention than in the media education centres functioning within universities or research studies institutes.

Our generalized model of media education (Fig. 1) is based on the cultural studies, practical, semiotic, ethic, and critical media education theories, that confirms the conclusion that modern teachers often synthesize different theories (e.g. a synthetic theory of media activity). As a matter of fact, this model (Fig. 1) represents a synthesis of the analyzed theories (Fedorov, 2007): socio-cultural, educational-informational and practical-utilitarian models, and reflects modern media educational approaches, offered both by Russian and foreign scholars.

Modern media education models lean towards making the best use of media education potentialities depending on their aims and objectives; they are varied and can be wholly or partially integrated into the educational process. Besides, they do not only observe the general didactic principles of education (upbringing and all-round development of a personality in studying, scientific and systematic approaches to teaching, knowledge availability, learning in doing, visual instruction, self-education encouragement, life-oriented education, long lasting and sound knowledge, positive emotional background, individual approach in teaching, etc.), but also some specific principles connected with media contents. Among them one can mention the unity of emotional and intellectual personality development, a person's creative and individual thinking development. Whereas the teaching methods are aimed at taking advantage of potential media culture opportunities, as the use of hedonistic, compensatory, therapeutic, cognitive-heuristic, creative and simulation media culture potentialities enables the teacher to involve the audience in perception and interpretation of media messages, spatial-temporal analysis and visual structural analysis of a media text. Moreover, reference to the present day media situation which alongside with some negative aspects (low-quality mass culture content, etc.) opens wide opportunities for teachers connected with using video recording, computers, and Internet that approximate a contemporary viewer to the status of a reader (personal, interactive communication with media).

The methods proposed for the realization of the modern media education models are usually based on units (blocks or modules) of creative and simulation activities which can be used by teachers both in class and out-of-school activities. A significant feature of the analyzed models is their wide integration: at schools, colleges, universities, additional training institutions, leisure centres. Moreover, media education lessons can be conducted in the form of lessons, electives, special courses, either integrated with other school subjects, or used in clubs' activities.

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Basic Media Education Models

Models of media education can be divided into the following groups:
- educational-information models (the study of the theory, history, language of media culture, etc.), based on the cultural, aesthetic, semiotic, socio-cultural theories of media education;
- educational-ethical models (the study of moral, religions, philosophical problems relying on the ethic, religious, ideological, ecological, protectionist theories of media education;
- pragmatic models (practical media technology training), based on the uses and gratifications and 'practical' theories of media education;
- aesthetical models (aimed above all at the development of the artistic taste and enriching the skills of analysis of the best media culture examples). Relies on the aesthetical (art and cultural studies theory);
- socio-cultural models (socio-cultural development of a creative personality as to the perception, imagination, visual memory, interpretation analysis, autonomic critical thinking), relying on the cultural studies, semiotic, ethic models of media education.

We must bear in mind that these models rarely exist in their 'pure' form and are often tied to one another.

Methods of media education may be classified according to
a) the mode of presentation: aural (lecture, conversation, explanation, discussion); demonstrative (illustration, audio, visual or audiovisual); practical (various media activities);
b) the level of the cognitive activity: explanatory-demonstrative (communication of certain information about media, its perception and assimilation; reproductive (exercises, tasks that help students masters the technique of their solution); problem (problem analysis of certain situations or texts targeted (creative quest activities). Close attention is paid to the process of perception and media texts analysis, units of simulations, creative activities, and practical activity of the print and audiovisual production, web pages elaboration.

There has been a long debate about the conditions necessary for more effective media education. There have been and there are proponents of the extra-curricula/out of class media pedagogy (Levshina, 1974: 21). But there are a lot more supporters of the integrated media education (L.Zaznobina, A. Hart and others).

Overwhelming spread of mass media, arrival of new ICT, to my mind, provides the opportunity to apply many of the existing media education models, synthesize and integrate them.

For convenience, I divide them conventionally into groups A, B, and C.

Group A. Media Education Models, Presenting the Synthesis of Aesthetic and Sociocultural Models (Usov, 1989; 1998)

Conceptual Ground: aesthetic and cultural studies theories of media education.
Aims: aesthetic, audiovisual, emotional, intellectual education of the audience, developing:
- various kinds of the active thinking (imagery, associative, logical, creative);
- skills of perception, interpretation, analysis and aesthetic evaluation of a media text;
- need for verbal communication about the new information and the want of the art, creative activity;
- skills to pass on the knowledge, gained at classes, impression of the different forms of art, and environment, with the help of ICT in multimedia forms: integration of media education into the study, extra-curricula and leisure activities of students. 4 kinds of activities may be distinguished: 1) learning about media arts, their functioning in society; 2) looking for the message of a media text communicated through the space-and-time form of narration; 3) interpreting the results, aesthetic evaluation of a media text; 4) artistical, creative activity (Usov, 1989a: 7-8).

Main components of the media education program's contents (based on the key concepts of media education: agency, category, technology, language, representation and audience) are:

- Introduction to media education (the definition of media education, media text, main criteria for its assessment, process of the creation of media texts, etc.);
- Media reality in media education (means of the visual image, media culture, model of its development, etc.);
- A human being and the environment – study, comprehension and identification (correlation of the perceptive units, various means of the establishment of these interconnection; information space, its interpretation through word, music, image, etc.);
- Technologies, improving the study of the environment, modeling the human consciousness (the development of media technology, modeling of the world and a person's picture of it, etc.);
- Digital millennium – a new phase of civilization (philosophical, aesthetical, cultural evaluation of mass media; peculiarities of the digital society, narration, impact of modern media; potential of ICT technologies, etc.).

On the whole, Y.Usov's model integrates media studies with the traditional arts and ICT. The contents of the model is determined by the concept of "aesthetical culture as a system of levels of the emotional and intellectual pupil/students' development in the field of the image, associative logical thinking, perception of fiction and reality, skills for interpretation, reasoning for evaluation of various types of media information, need for the creative artistic activity on the material of traditional arts and mass media" (Usov, 1998: 56). Usov's model is aimed at the effective development of such important aspects of culture of a personality as: active thinking (including imaginative, creative, logic, critical, associative); apprehension, interpretation, evaluation and analysis of different media texts; the need for the comprehension and a qualified usage of media language; need for the verbal communication during the reception of the media information; skill to transfer the knowledge, results of the perception through media (Usov, 1998: 56).

Application fields: required and optional subjects (in educational institutions of different types), clubs, extra-curricula forms of education. While validating this model, Y.Usov found possibilities for its implementation in special and integral media education.

Our study has shown that media education models, suggested by L.Bagenova (1992), I.Levshina (1974), V.Monastyrsky (1979), G.Polichko (1990), U.Rabinovich (1991) and some other media educators also present a synthesis of the aesthetic and sociocultural models of education. In Western countries the orientation to the aesthetic models, as it is known, was popular until the 1970s. Among their advocates were British A.Hodgkinson (1964: 26-27), Canadians F.Stewart and J.Nuttal (1969: 5) and G.Moore (1969: 9). Nowadays a similar approach is supported by the Australian P.Greenaway (1997: 188). But on the whole, aesthetic (art orientated models of media education) yielded to the socio-cultural models based on the cultural studies theory and critical thinking theory.

<u>Group B.</u> Media Education Models Presenting a Synthesis of the Aesthetic and Ethic Upbringing Models (Penzin, 1987; 2004; Baranov, 2002)

Conceptual ground: aesthetic and ethic theories of media education: one cannot confine to a specific – aesthetical or critical – aim only, because a person above all must be ethical, *homo eticus* (Penzin, 1987: 47).

Aims: the development of a personality on the material of art media texts, resulting, according to S.Penzin, in acquirement of the fine aesthetical taste, awareness of the clichés of the perception, imaginative thinking, realizing that media is an art construct, and not a mirror reflection of real life, understanding of the need for art study, - general aesthetic qualities. And some specific qualities are: the demand of the serious media art, ability to interpret media texts adequately, interest in media history, etc. (Penzin, 1987: 46-47).

Objectives are:

- knowledge acquisition (and as a result – understanding the need for studying media theory and history, ability to interpret all elements of a media text, accurately analyze of its language, making conscious

choices related to media consumption;
- training the skills of visual thinking, post-viewing reflection;
- upbringing aimed at the fine aesthetic taste development, cultural requirement to communicate with the 'serious art' vs. pop art (Penzin, 1987: 47-48);
- moral development of the audience, steady ethical values, principles and orientations (Baranov, 2002: 25).

Forms of work: integration of media education into the school, extra-curricula and leisure activities of the pupils- through the organization of the media text perception, explanation, activities.

Main components of the media education program's contents: (dealing with the key aspects of media education- "media agency", "media category", "media technology", "language", "representation", and "the audience"):
- introduction to the aesthetics and art studies (particularly, film studies), history of the cinematograph, assisting the valid aesthetic perception of any film;
- pragmatic spheres of application of the theoretical knowledge;
- challenging problems in modern state of research;
- activities, with the help of which the pupils acquire the experience of analysis of film art samples" (Penzin, 1987: 46; Penzin, 2004).

Having made a start from the traditional principles of didactics, S.Penzin distinguishes the following specific principles of media education: the film study in the system of arts; the unity of the rational and emotional in the aesthetic perception of film art; bi-functionality of the aesthetic self upbringing, when the aesthetic sense clarifies the ethical (Penzin, 1987: 71). Hence follows the "trinity of objectives of the training to analyze a film, as a piece of art. The first objective is the understanding of the author's concept, study of everything that is directly connected to the author - the main agent of the aesthetical origin. The second one is the comprehension of the character- the main vehicle of the aesthetical origin. The third one is the fusion, synthesis of the above two. (…) All the three objectives are inseparable; they emerge and require a solution simultaneously" (Penzin, 1987: 56).

Fields of application: required and optional subjects (mainly at university level), club/extra school centers; integrated media education.

Our analysis has shown that media education models, suggested by A.Breitman (1999), N.Kirillova (1992), Z.Malobitskaya (1979) and others, also in one form or another synthesize the aesthetical, informative, and ethical upbringing models. In many countries such models since the early seventies (together with the study of the oeuvre of the authors of media masterpieces, and inoculation of the "expert" taste for the "high quality art media texts") have been gradually substituted by the models of socio-cultural education based on the cultural studies theory of media education and the theory of the audiences' critical thinking development.

***Group C.* Media Education Models, Presenting a Synthesis of the Sociocultural, Informative and Practical/Pragmatic Models (Fedorov, 2001; Sharikov, 1991; Spitchkin, 1999; Zaznobinà, 1996, 1998)**

Media education is regarded as the process of the personality's development with and through mass media: i.e. the development of the communicative culture with media, creative, communicative skills, critical thinking, skills of the full perception, interpretation, analysis and evaluation of media texts, training of the self-expression with media technology, etc. The resulting media literacy helps a person to use possibilities of the information field of television, radio, video, press, and Internet effectively, contributes to the more sophisticated insight into the media culture language (Fedorov, 2001: 38).

Conceptual basis: the sociocultural theory, elements of the critical thinking theory, semiotic, cultural studies, ethical and ecological theories of media education. The cultural studies component (the necessity for media education as a result of the development of media culture) and sociocultural component (acknowledgment in pedagogy of the importance of the social role of media) condition,

according to A.Sharikov's concept, the main postulates of sociocultural theories of media education: 1) the development of media obligates to the necessity of the special professional training in each new field, connected with new mass media; 2) taking into account the mass scale of the media audience, professionals, especially the teachers of the special media subjects, face the need of the media language education for the bigger audiences; 3) this tendency grows because the society realizes the growing influence of media and, as a result, persuades media educators to further development of the media education process.

Aim: sociocultural development of a personality (including the development of the critical thinking) on the material of mass media.

Objectives:

- introduction of the basic concepts and laws of the theory of communication;
- development of the perception and comprehension of media texts;
- development of the skills of analysis, interpretation, evaluation of media texts of various types and genres, critical thinking of the audience;
- development of the media communicative skills;
- training to apply the new knowledge and skills for the creation of own media texts of various types and genres.

Forms of work: media educational (special) and long-term course, accounting the specifics of the educational institution, interrelation of different levels in the system of continuous education (foe example, pre-service education of teachers); integrated courses, autonomous courses.

Main components of the media education program's contents: (dealing with the study of the key concepts of media education: media agency, category, technology, language, representation and audience):

- types and genres, language of media; the place and role of media education in the modern world;
- basic terminology, theories, key concepts, directions, models of media education;
- main historical stages of the media education development in the world (for high education institutions only);
- problems of media perception, analysis of media texts and the development of the audience related to media culture;
- practical application activities (literature-simulated, art-simulated, and drama-situational).

Fields of application: may be used in educational institutions of different types, in colleges of education, in-service teacher upgrade qualification training.

The views of professionals in media studies E.Vartanova and J.Zassursky (2003: 5-10) are quite close to this concept too. At the beginning of the XXI century they suggested the drafts of media and ICT education curricula for the various institutions and audiences.

For the full implementation of the model the rubric for the criteria of the media literacy development is necessary (A.Fedorov, 2005: 92-114), which are: 1) motivational (motives of contact with media texts: genre, thematic, emotional, gnoseological, hedonistic, psychological, moral, intellectual, aesthetical, therapeutic, etc.); 2) communicative (frequency of contact with media culture production, etc.); 3) informative (knowledge of terminology, theory and history of media culture, process of mass communication); 4) perceptive (skill of the perception of a media text); 5) interpretive/ evaluative (skills to interprets, analyze media texts based on the certain level of media perception, critical autonomy); 6) practically-operated (skill to create/ disseminate own media texts); 7) creative (creativity in different aspects of activity- perceptive, role-play, artistic, research, etc., related to media).

Media Education Model of the Critical Thinking Development (Masterman, 1985; 1997; Silverblatt, 2001)

Conceptual basis: the theory of the critical thinking development, ideological and semiotic theories of media education.

Aims: to develop the critical autonomy of the personality, to teach the audience to realize how media represent/ rethink the reality, to decode, critically analyze media texts, to orientate in the

information/ideology flow in modern society.

Objectives:

- teaching the audience about 1) those who are responsible for the creation of a media text, who own mass media and control them; 2) how the intended effect is achieved; 3) what values orientations are presented; 4) how it is perceived by the audience (Masterman, 1985);
- development of the critical, democratic thinking, "critical autonomy", skills to understand the hidden meaning of a message, to resist the manipulation of the consciousness of an individual by the media, evaluate the credibility of the source, etc.

Forms of work: autonomic and integrated media education in the educational institutions of various types.

Main components of the media education program's contents (dealing with the key aspects of media education: media ideology, media agency, category, technology, language, representation, audience):

- media education units integrated into the school/ university curriculum;
- media education autonomic courses for schools/ universities.

These activities include: content-analysis, narrative analysis, historical, structural, genre analysis of media texts, and analysis of the characters' representation.

Application fields: educational institutions of various types.

Cultural Studies Model of Media Education (Bazalgette, 1989; 1997; Buckingham, 2003; Hart, 1991, 1998; Andersen, Duncan & Pungente, 1999; Worsnop, 1999; Rother, 2002; Potter, 2001; Semali, 2000; Fedorov, 2001; 2005; 2007 and others)

Conceptual Foundation: cultural studies theory of media education (with some elements of the semiotic and practical theories).

Aims: based on the six key concepts (C.Bazalgette) (agency, category, language, technology, representation, audience): to prepare young people to live in a democratic mediated society. In D.Buckingham's handling of the question, the concepts "agency", "category", and "technology" are united into one, related to the media text production (Buckingham, 2003: 53). According to the Canadian media educators, there are 7 key concepts (all media texts are results of media construction; each text has its unique aesthetic form; the form and contents are closely connected; each type of media has its peculiarities of the language, hints and codes of the reality; media construct reality; the audience evaluate the significance of a media text from the point of view of such factors as gender, race, age, experience; media have socio-political and commercial meanings; media contain ideological and values messages).

Objectives:

- development of the skills of perception, "decoding", evaluation, comprehension, analysis of a media text;
- development of the awareness of social, cultural, political, and economic meanings and sub-meanings of media texts;
- development of critical thinking skills;
- development of communicative skills;
- ability for a self-expression of a person through media;
- ability to identify, interpret media texts, experiment with different ways of the technical applications of media, to create media production;
- ability to apply and transfer knowledge about the theory of media and media culture.

Form of work: integrated and autonomic media and ICT education in secondary, high and supplementary education institutions.

Main components of the media education program's contents

(dealing with key aspects of agency, category, language, technology, representation, audience.):

- media education units, integrated into the basic school/university courses;
- autonomic media education courses

Conclusions. The analysis conducted has shown, that the models of S.Minkkinen (1978: 54-56),

A.Silverblatt , and others are quite close to the media education model, targeted at the critical thinking development, suggested by L.Masterman. However, a greater number of media educators adhere to the synthesis of socio-cultural, informative, and practical-pragmatic model, presented in the model of C.Bazalgette, D.Buckingham, A.Hart. I suppose that the theoretical and methodological viewpoints of J.Bowker, B.Bachmair, J.Gonnet (and the leading media education organization in France, CLEMI - *Centre de liaison de l'inseignement et des moyens d'information*), D.Considine, B.McMahon, R.Quin, T.Panhoff, J.Potter, L.M.Semali, K.Tyner, leaders of the Belgium media education organization CEM (*Conseil de l'Education aux Medias*) also gravitate towards it.

The analysis has also demonstrated that the media education model, suggested by the leading Canadian educators is rather allied to C.Bazalgette's and other European educators' model, although undoubtedly, it is different in some ways, first of all - in a more tolerant attitude to the study of the aesthetic/artistic spectrum of media culture.

To a great extent we can trace a correlation between the model of C.Bazalgette, D.Buckingham and A.Hart and the concepts of A.Sharikov (1991), L.Zaznobina (1998), A.Spichkin (1999), A.Fedorov (2001), E.Varnanova and J.Zassursky (2003), A.Korochensky (2003), S.Korkonosenko (2004), N.Hilko (2001; 2004) and some other Russian media educators, who also somewhat synthesize the sociocultural, informative, and practical-pragmatic models of media education.

Therewith the synthesis of the aesthetical and sociocultural models, suggested for instance in the models by Y.Usov (1989a; 1998), S.Penzin (1987; 1994), O.Baranov (2002), U.Rabinovich (1991), G.Polichko (1990), nowadays is supported mainly by the Russian media education activists - L.Bagenova (1992), I.Levshina (1975), V.Monastyrsky (1999).

On the other hand, in the ethical approaches to media education one can discover the coherence of viewpoints of the Russian (O.Baranov, Z.Malobitskaya, S.Penzin, N.Hilko, etc.) and foreign media educators (S.Baran, B.Mac-Mahon, L.Rother, etc.).

Thus, in different countries there is a wide range of the prospective media education models, which are used in the process of education and upbringing. With that the analysis of the central models demonstrates that the most typical synthetic models belong to three groups:

Group A. Media education models, representing the synthesis of the aesthetical and sociocultural models.

Group B. Media education models, representing the synthesis of the aesthetical, informative and ethical models.

Group C. Media education models, representing the synthesis of the socio-cultural, informative and practical-pragmatic models.

Therewith the models of group C are most spread and supported today in the majority of countries.

Modern media education models lean towards the maximum usage of the potential possibilities of media education depending on the aims and objectives; they are characterized by the variability, options of the entire or fragmental integration into the education process.

The methods, suggested for the realization of the modern media education models, as a rule, are based on the units (modules, blocks) of the creative and simulation activities, which can be used by the teachers in class and in extra-curricula lessons. The important feature of these models is the extensiveness of implementation: schools, colleges, universities, leisure centers. Moreover, media education classes can be conducted in the form of special lessons, electives, or integrated with other subjects, may be used in clubs' activities as well.

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Theoretical Tenets: Russian Perspective

Media education in Russia can be divided into the following main **directions**:
1) media education of future professionals in the sphere of press, radio, television, cinema, video and internet-journalists, editors, directors, producers, actors, directors of photography, etc.;
2) pre-service media education of school and university level instructors at Universities, Pedagogical Institutes and in-service professional growth courses;
3) media education (integrated into the existing curriculum or autonomous - special courses, electives, clubs activities) as part of the general curriculum in secondary schools, colleges and institutes;
4) "out-of-school" media education in children/students' clubs, leisure centres, institutions of extracurricular work, clubs;
5) distant media education of schoolchildren, students and adults through press, television, radio, video, and Internet;
6) independent, continuous (theoretically, life-long) self media education.

The following types of Russian **media education models** can be distinguished:
- educational-informative models (studies of the theory and history of media and media language);
- ethical and philosophical models (study of moral, philosophical problems on the media material);
- developing models (social and cultural development of a creative person in aspects of perception, critical thinking, analysis, imagination, visual memory, interpretations, etc.);
- applied models (hands-on Internet, computer applications, photography, camera work training, etc.) (Penzin, 1987; Sharikov, 1990; Usov, 1993, Spitchkin, 1999; Zaznobina, 1999; Fedorov, 2001; 2005).

The key principles of media education in Russian pedagogy are:
- development of a personality (development of media perception, aesthetic consciousness, creative capabilities, individual critical thinking, analysis, etc.) in the process of study;
- connection of theory with practice; transition from training to self-education; correlation of education with life;
- consideration of idiosyncrasies, individuality of students.

The main functions of media education are the following: tutorial, adaptational, developing and directing.
The tutorial function presupposes the understanding of theories and laws, the adequate perception and critical analysis of a media text, capability to apply this knowledge in out-of-school contexts, logical capability.
The adaptational function displays in an initial stage of communication with media.

The developing function implies the development of creative, analytical and other capacities of personality.

Task directing functions provide conditions for the analysis of media works (Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993, Fedorov, 2001, 2005, etc.).
The important element in media education curriculum is the **evaluation of the level of students' media literacy**.

Classification of Levels of Media Literacy/Media competence

Table 1. Media Literacy/Competence Levels' Classification

Media Literacy/ Competence Indicators	*Description*
Motivation	Motives of contact with media: genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, intellectual, esthetic, therapeutic, etc.
Contact (Communication)	Frequency of contact/communication with media
Contents	Knowledge of media terminology, theory, and history
Perception	Ability to perceive various media texts
Interpretation/ Appraisal	Ability to analyze critically social effects of media and media texts of various genres and types, based on perception and critical thinking development levels
Activity	Ability to select media and to skills to create/distribute one's own media texts; self-training information skills
Creativity	Creative approach to different aspects of media activity

Detailed descriptions of the audience's media literacy development levels for each indicator (based on the above classification) are given in Tables 2-8.

Table 2. Motivation Indicator Development Levels

Level	*Description*
High	A wide range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, creative, ethical, intellectual, and esthetic motives to contact media flows, including: - media text genre and subject diversity; - new information; - recreation, compensation, and entertainment (moderate); - identification and empathy; - confirmation of one's own competence in different spheres of life, including information; - search of materials for educational, scientific, and research purposes - esthetic impressions; - philosophic/intellectual, - ethical or esthetic dispute/dialogue with media message authors and critique of their views; - learning to create one's own media texts.
Medium	A range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, and esthetic motives to contact media flows, including: - media texts' genres and subject diversity; - thrill; - recreation and entertainment;

	- identification and empathy; - new information; - learning ethical lessons from media texts; - compensation; - psychological "therapy"; - esthetic impressions; *Intellectual and creative motives to contact media are poorly expressed or absent.*
Low	A narrow range of genre- or subject-based, emotional, hedonistic, ethical, and psychological motives to contact media, including: - entertainment; - information; - thrill; - compensation; - psychological "therapy"; *Esthetic, intellectual, and creative motives to contact media flows are not present.*

Table 3. Contact Indicator Development Levels

Level	***Description***
High	Everyday contacts with various types of media and media texts
Medium	Contacts with various types of media and media texts a few times a week
Low	Contacts with various types of media and media texts a few times a month

This indicator is ambivalent. On the one hand, the audience's high level of contacts with various media and media texts does not automatically mean the high level of media literacy in general (one may watch TV, videos or DVDs for hours every day but be still unable to analyze media texts). On the other hand, low-frequency contacts may mean not only the individual's introvert character but also his high-level selectivity and reluctance to consume bad-quality (in his opinion) media products.

Table 4. Content Indicator Development Levels

Level	***Description***
High	Knowledge of basic terms, theories, and history of mass communication and media art culture, clear understanding of mass communication processes and media effects in social and cultural context
Medium	Knowledge of some basic terms, theories and facts of history of mass communication processes, media art culture and media effects
Low	Poor knowledge of basic terms, theories and facts of history of mass communication processes, media art culture and media effects.

Table 5. Perception Indicator Development Levels

Level	*Description*
High: "comprehensive identification"	Identification with an author of a media text with basic components of primary and secondary identification preserved
Medium: "secondary identification"	Identification with a character (or an actor) of a media text, i.e., the ability to empathize with a character, to understand his/her motives; adequate perception of certain elements of a media text (details, etc.)
Low: "primary identification"	Emotional and psychological connection with the environment and a story line (sequence of events) of a media text, i.e., the ability to perceive the sequence of events of media text and naïve identification of reality with the plot; assimilation of the message environment.

When analyzing the perception indicator, it should be noted that the majority of people remember 40 percent of what they saw and 10 percent of what they heard (Potter, 2001, p. 24), and that the perception of information is both an *active* and *social* process (Buckingham, 1991, p. 22). There are many factors contributing to the success of mass media texts: reliance on folklore and mythology; permanency of metaphors; consistent embodiment of the most sustained story lines; synthesis of the natural and supernatural; addressing the emotional, not the rational, through identification (imaginary transformation into characters and merger with the aura of a work); protagonists' "magic power"; standardization (replication, unification, and adaptation) of ideas, situations, characters, etc.; motley; serialization; compensation (illusion of dreams coming true); happy end; rhythmic organization of movies, TV programs or video clips where the audience is affected not only by the content of images but also their sequence; intuitive guessing at the audience's subconscious strivings; etc.

Table 6. Interpretation/Appraisal Indicator Development Levels

Level	*Description*
High	Ability to analyze critically the functioning of media in society given various factors, based on highly developed critical thinking; analysis of media texts, based on the perceptive ability close to comprehensive identification; ability to analyze and synthesize the spatial and temporal form of a text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, and critical appraisal of the author's views in the historical and cultural context of his work (expressing reasonable agreement or disagreement with the author, critical assessment of the ethical, emotional, esthetic, and social importance of a message, ability to correlate emotional perception with conceptual judgment, extend this judgment to other genres and types of media texts, connect the message with one's own and other people's experience, etc.); this reveals the critical autonomy of a person; his/her critical analysis of the message is based on the high-level content, motivation, and perception indicators.

Medium	Ability to analyze critically the functioning of media in society given some most explicit factors, based on medium-level critical thinking; ability to characterize message characters' behavior and state of mind, based on fragmentary knowledge; ability to explain the logical sequence of events in a text and describe its components; absence of interpretation of the author's views (or their primitive interpretation; in general, critical analysis is based on the medium-level content, motivation, and perception indicators.
Low	Inability to analyze critically the functioning of media in society and to think critically; unstable and confused judgments; low-level insight; susceptibility to external influences; absence (or primitiveness) of interpretation of authors' or characters' views; low-level tolerance for multivalent and complex media texts; ability to render a story line; generally, analysis is based on the medium-level content, motivation, and perception indicators.

Table 7. Activity Indicator Development Levels

Level	***Description***
High	Practical ability to choose independently and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres; active self-training ability
Medium	Practical ability to choose and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres with the aid of specialists (teacher/consultant)
Low	Inability (or insufficient ability) to choose and skills to create/ distribute media texts; inability or reluctance to engage in media self-training.

Table 8. Creativity Indicator Development Levels

Level	***Description***
High	Creativity in different types of activities (perceptive, game, esthetic, research, etc.) connected with media (including computers and Internet)
Medium	Creativity is not strongly expressed and manifests itself only in some types of activity connected with media
Low	Creative abilities are weak, fragmentary or absent at all.

Regretfully, there is a danger of narrowing down media literacy/competence to computer or Internet literacy levels (which is the case with some Russian media organizations). In our view, such practices ignore influential mass media (the press, TV, radio, and cinema), which is a discriminatory approach to the problem.

Thus we arrive at the conclusion that ***media literacy/competence of personality is the sum total of the individual's motives, knowledge, skills, and abilities (indicators: motivation, contact, content, perception, interpretation/appraisal, activity, and creativity) to select, use, create, critically analyze, evaluate, and transfer media texts in various forms and genres and to analyze the complex processes of media functioning.***

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Russian Teachers' Attitudes to the Problem of Media Education of Pupils and University Students

Unlike some other countries (for example, the USA or Canada), the school education is centralized in Russia. The Ministry of Education works out the national basic school program, the one and compulsory for all schools. The number of elective subjects is very small compared to the obligatory ones.

The national educational curriculum does not include media literacy. Some institutions take media literacy initiations: the laboratory of media education of Russian Academy of Education (Moscow) develops experimental educational standards on media education at schools (integrated into the curriculum), the Kurgan Teacher Training Institute uses its own programs of media education (Spitchkin, 1999), etc. However these innovations are realized just in relatively few Russian schools and universities. That is why the development of media literacy in Russia depends on the individual efforts of teachers (relatively young as a rule), who try to integrate media education in different subject areas or conduct extra-curricular classes (or clubs) on media culture.

The Russian Ministry of Education is aware of this problem and in future promises to provide technological resources in the areas of sound, video & Internet equipment (for example with the help of Federation for Internet Education).

One of the institutions that provide assistance for media literacy is Russian Association for Film & Media Education. Teachers and university professors who joined it write doctors' thesis on media & Internet literacy, elaborate models of media education, curriculum materials for schools and universities, publish books (Fedorov, 1989, 1999, 2001, 2002, 2004, 2005, 2007; Baranov and Penzin, 2005; Sharikov, 1990; Spitchkin, 1999; Usov, 1993 and others), provide workshops and seminars on media education. These efforts are aimed at developing pupils' and students' personality – developing an appreciation and critical thinking and analysis, media creativity, etc.

Teachers that I interviewed define their approach to media literacy in the following way: media education is subsidiary to basic education; media and Internet are effective means for the development of personality; media education is a new possibility for the creative games and collaborative forms of work; media education is the means of active involvement of pupils into the learning process.

Russian teachers report that their long-term media aims are the development of pupils' personality, critical and aesthetical perception with the help of advanced media equipment, including Internet.

I think that modern Russia needs concrete strategies of the development of media education projects. These strategies must be aimed not only at technical equipment of Russian schools but also on development of the new methodologies. Russian education needs productive cooperation with the Ministry of Education, Association for Media Education, Federation for Internet Education, Educational web-sites' & CD-ROMs' producers. Russian education needs also international cooperation for Media Education.

The year 2002 was marked by the important event in the history of the Russian media education movement. The academic-methodical institution of the Ministry of Education of the Russian Federation has registered the new university-level specialization (Minor) "Media Education" (03.13.30) within the education area. In other words, for the first time in its history media education in Russia has gained an official status.

However are the Russian teachers ready for the implementation of the media education ideas? What is their general attitude to the problem of media education in school and university? What objectives are the most important for them? To what extent do they use media education elements in their lessons?

These are the questions that we tried to answer by the survey of 57 teachers of secondary schools (schools NN 12, 27, 36, 37, 38 and others) in Taganrog, Russia. The information on age and gender of the teachers is in the Table 1.

Table 1. The number of teachers, their age and gender

Age	Number of teachers in this age group	% of teachers	Number of female teachers	Number of male teachers
21-30	10	17,54	7	3
31-40	12	21,05	8	4
41-50	11	19,30	7	4
51-60	12	21,05	7	5
61-70	12	21,05	10	2
Total	57	100	39	18

Undoubtedly, my survey cannot claim for the total representativeness. On the other hand, its results seem to us characteristic of the media education process in general, the more so as many of its issues reecho with the findings of the research of media education tendencies in 12 European countries (Hart & Suss, 2002).

The results of the survey are presented in the Tables 2 - 6.

Table 2. General attitude of teachers to media education

	Attitudes of Teachers to Media Education of Pupils and Students									
Gender of teachers	**There is no need education of pupils**	**Media education part of the curriculum**	**Media Education should be in or a club in Schools**	**There is no need education of university students**	**Media education should be part of the curriculum in the pedagogical institutes & universities**	**Media should be an elective course for university students**	**A new qualification "Media should be introduced into the pedagogical institutes**	**Media education and students integrated into obligatory courses**	**Media education and university should autonomous, as a matter or a course**	**Media education in school and university must be a synthesis of autonomous and integrated lessons**
	Number of teachers (in %) who chose this variant of the answer:									
Age 21-30/ total	**0,00**	**60,00**	**30,00**	**0,00**	**80,00**	**10,00**	**40,00**	**40,00**	**20,00**	**60,00**
21-30/ men	0,00	66,67	0,00	0,00	100,00	0,00	33,33	33,33	33,33	33,33
21-30 women	0,00	57,14	42,86	0,00	71,43	14,28	42,86	42,86	14,28	71,43
Age 31-40/ total	**16,67**	**83,33**	**33,33**	**0,00**	**83,33**	**25,00**	**83,33**	**41,67**	**25,00**	**50,00**
21-30/ men	0,00	50,00	25,00	0,00	50,00	25,00	100,00	50,00	25,00	50,00
21-30/ women	25,00	100,00	37,50	0,00	100,00	25,00	75,00	37,50	25,00	50,00
Age 41-50 /total	**9,10**	**72,73**	**36,36**	**0,00**	**54,54**	**45,45**	**72,73**	**45,45**	**27,27**	**63,64**
41-50 /men	0,00	50,00	50,00	0,00	75,00	75,00	100,00	50,00	25,00	75,00
41-50 / women	14,28	85,71	28,57	0,00	42,86	28,57	57,14	42,86	28,57	57,14
Age 51-60 /total	**25,00**	**41,67**	**50,00**	**8,33**	**50,00**	**16,67**	**58,33**	**50,00**	**25,00**	**41,67**

51-60 /men	20,00	40,00	60,00	0,00	60,00	20,00	100,00	40,00	20,00	40,00
51-60 / women	28,57	42,86	42,86	14,28	42,86	14,28	28,57	57,14	28,57	42,86
Age 61-70 /total	**16,67**	**58,33**	**33,33**	**8,33**	**33,33**	**8,33**	**33,33**	**50,50**	**25,00**	**41,67**
61-70 /men	0,00	100,00	50,00	00,00	50,00	0,00	50,00	50,00	0,00	0,00
61-70 / women	20,00	50,00	30,00	10,00	30,00	10,00	30,00	50,00	30,00	50,00
All Age groups/total	**14,03**	**63,16**	**36,84**	**3,51**	**56,14**	**21,05**	**57,89**	**45,61**	**24,56**	**50,88**
All Age groups /men	5,55	55,55	38,89	0,00	66,67	27,78	83,33	44,44	22,22	44,44
All Age groups /women	17,95	66,67	35,90	5,13	56,41	17,95	46,15	46,15	25,64	53,85

The analysis of Table 2 shows that the majority of teachers believe in the necessity of media education of pupils in the form of a mandatory subject (63,16%) or as an elective (34,84%). The same is true concerning the obligatory (56,14%) or elective (21,05%) media education for university students. 57,89% of the teachers questioned (83,33% of men and 46,15% of women) have also expressed their support of the introduction of the new pedagogical major "Media Education" in higher education institutions. In addition, the mandatory media education for pupils/students and the suggestion for a major specializtion in "Media Education" have gained the strongest support in the age group of teachers between 31 and 40 years (83,33% of voices in all questions).

The teachers that took part in our project, think that media education of pupils/students should be integrated into the mandatory courses (45,61% without any noticeable gender or age differences), autonomous (24,56% without any major gender or age differences as well), or the combination of both (50,88%).

Only 14,03% of the teachers oppose media education for pupils claiming its uselessness. There are 3 times more women's voices here then the men's, and older generation predominates (in the age group between 21 and 30 years there is no single person who is against media education for schoolchildren).

However, even these teachers' resistance declines when it comes to the status of media education for university-level students. Just 3,51% of the teachers reject it. By the way, this group consists entirely of women older than 50 years, who are probably too conservative to change their traditional opinion about the teaching process.

In general, more than 75% of the teachers in this or another way do support media education for pupils and students, and 58% of them believe that it is high time to introduce the new area of expertise for universities - "Media Education". It proves the point that the intense development of the media evokes the adequate reaction of Russian pedagogues - they realize that life in the world of IT and mass communication boom is demanding media literacy to the extent not less than it is demanding the traditional literacy.

It seems worthy of comparing several positions of Table 2 with the results of the questionnaire of 26 experts in media education around the world (media educators from 10 different countries participated, such as O.Baranov, R.Cornell, A.Korochensky, B.MacMahon, J.Pungente, S.Penzin, L.Roser, K.Tyner, E.Yakushina, and others) that I conducted for UNESCO in 2003 (Fedorov, 2003). The difference in the opinions of teachers and experts featured most strongly in their attitude to the autonomous media education. In contrast to 25,64% of Russian schoolteachers, only 7,69% of the experts

in the field think that media literacy should be taught in separate courses/lessons. There is no significant difference between the support for the integrated media education: 46,15% of Russian teachers vs. 30,77% of the experts. The number of advocates of the combination of the integrated and autonomous media education in these two groups is even closer: 53,85% of teachers compared to 61,54% of the experts. On the whole, majority of Russian teachers and international experts agree on the point that the most promising way for the development of modern media education is the union of autonomous and integrated lessons with schoolchildren and students.

The results of the teachers' answers to the questions about main aims of media education are systematized in Table 3.

Table 3. Teachers' Opinions about their Attitude to Main Aims of Media Education

Age/gender of teachers	**Media Educational Aims**													
	Encouraging the development of the aesthetic taste, perception, evaluation of the aesthetic value of a media text, appreciation of masterpieces	**Development of the critical thinking and critical autonomy of the personality towards media texts.**	**Protection from the harmful influences of media.**	**Satisfaction of different needs of the audiences**	**Teaching practical work with media technology**	**Development of the audiences' skills for political, ideological analysis of different aspects of media.**	**Development of the skills of perception, understanding and analysis of media language.**	**Development of the audiences' skills for the analysis of Media texts in the broad cultural and social contexts.**	**Preparing young people for living in the democratic society.**	**Development of the communicative skills**	**Development of the ability for self-expression with the help of media technology, creation of media texts.**	**Teaching and learning the knowledge about the history of media, media culture**	**Transmittance of the knowledge about the theory of media, media culture**	**Development of the skills for the analysis of different aspects of media, media culture in terms of moral values, and psychology.**
	Number of teachers (in %) who chose this variant of an answer													
Age 21-30 total	**60,00**	**100,0**	**20,00**	**40,00**	**30,00**	**50,00**	**20,00**	**60,00**	**10,00**	**40,00**	**0,00**	**20,00**	**20,00**	**30,00**
21-30 /men	33,33	100,0	33,33	33,33	0,00	66,67	0,00	66,67	0,00	100,0	0,00	40,00	20,00	60,00
21-30/women	71,43	100,0	14,28	42,86	42,86	42,86	28,57	57,14	14,28	14,28	0,00	28,57	14,28	42,86
Age 31-40 total	**58,33**	**41,67**	**41,67**	**33,33**	**58,33**	**58,33**	**41,67**	**41,67**	**33,33**	**25,00**	**16,67**	**8,33**	**8,33**	**16,67**
21-30 /men	50,00	75,00	25,00	25,00	50,00	75,00	25,00	50,00	25,00	50,00	25,00	0,00	0,00	25,00
21-30 /women	62,50	37,50	50,00	37,50	62,50	50,00	50,00	37,50	37,50	25,00	12,50	12,50	12,50	12,50
Age 41-50 total	**45,45**	**72,73**	**36,36**	**27,27**	**27,27**	**36,36**	**63,64**	**36,36**	**45,45**	**18,18**	**45,45**	**9,10**	**0,00**	**27,27**
41-50 /men	25,00	50,00	25,00	25,00	50,00	25,00	75,00	25,00	75,00	50,00	50,00	25,00	0,00	0,00
41-50/ women	57,14	85,71	42,86	28,57	28,57	42,86	57,14	42,86	28,57	0,00	42,86	0,00	0,00	42,86
Age 51-60 total	**66,67**	**33,33**	**33,33**	**33,33**	**50,00**	**58,33**	**25,00**	**50,00**	**50,00**	**33,33**	**16,67**	**8,33**	**8,33**	**41,67**
51-60/men	60,00	40,00	20,00	40,00	40,00	40,00	20,00	60,00	80,00	40,00	20,00	20,00	0,00	40,00
51-60/women	71,43	28,57	42,86	28,57	57,14	71,43	28,57	42,86	28,57	28,57	14,28	0,00	14,28	42,86
Age 61-70 total	**58,33**	**66,67**	**41,67**	**33,33**	**41,67**	**50,00**	**33,33**	**33,33**	**33,33**	**25,00**	**8,33**	**25,00**	**0,00**	**16,67**
61-70/men	100,0	50,00	50,00	0,00	50,00	50,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00	0,00
61-70/women	50,00	70,00	40,00	40,00	40,00	50,00	40,00	40,00	40,00	30,00	10,00	30,00	0,00	20,00
All age groups/total	**57,89**	**63,16**	**35,09**	**33,33**	**43,86**	**50,88**	**36,84**	**43,86**	**35,09**	**29,82**	**17,54**	**14,03**	**7,02**	**26,31**

All age groups/ men	50,00	61,11	27,78	27,78	38,89	50,00	27,78	44,44	44,44	50,00	22,22	11,11	5,55	16,67
All age groups/ women	61,54	64,10	38,46	35,90	46,15	51,28	41,02	43,59	30,77	20,51	15,38	15,38	7,69	30,77

The analysis of the data of Table 3 leads us to the conclusion that the teachers support the following theories of media education (in descending order):

1. Development of the critical thinking (the main aim is to develop the critical thinking, personality's autonomy towards the media/media texts) - 63,16% (without significant gender differentiation, but with the dominance of younger generation of teachers);
2. Aesthetic (the main goals are to develop the "good" aesthetic perception, taste, abilities for the efficient evaluation of the aesthetic quality of a media text, for understanding of media texts; propaganda of the masterpieces of media culture) - 57, 89% (there are about 11% more of women's voices here than men's);
3. Ideological (the main aim is the development of the skills for political, ideological analysis of different aspects of media/media culture) – 50, 88%.
4. Cultural Studies (the main aim is to develop the audiences' skills for the analysis of media texts in the broad cultural, and social context) – 43, 86%;
5. Practical (the main goal is to teach the audience practical skills of operating media technology) – 43, 86%;
6. Semiotic (the main aim is the development of the audiences' skills for perception, understanding and analysis of the media language) – 36, 84% (there are 14% more of female than male voices);
7. Inoculatory/Protectionist (the main aim to protect the audience from the harmful affects of media) - 35, 09% (women's votes dominate by 11%);
8. Development of the democratic thinking (the main goal is to prepare young people for living in the democratic society with the help of media/ media culture)- 35, 09% (there are 14% of men's voices, than women's);
9. Satisfaction of the audience's needs- 33, 33% (the main aim is to satisfy the needs of the audience in the area of media/ media culture).

Herewith, teachers consider the following to be important: development of the skills for moral, psychological analysis of different aspects of media, media culture (26, 31%, the women's voices are twice as many as the men's); communicative abilities (29, 82%, men's voices are twice as many as the women's); skills to self expression through media, creation of media texts (17, 54%). Such objectives as the knowledge about the history of media/ media culture (14, 03) and theory of media and media culture (7, 02%) got the smallest rating, though in the latter case it is not quite clear how one can develop, for instance, critical thinking of the audience or teach about the media language without reliance on the theories of media.

Comparison of these data and the results of the questionnaire of the international expert group (Fedorov, 2003) shows that the opinions of Russian teachers are close to those of the experts' in many cases: the teachers (though the percentage is smaller) place the aim of the development of critical thinking on the top, as well as the experts (84, 61% of experts, 63, 16% of teachers). The difference in attitude towards aesthetic (57, 89% of the teachers, 46, 15% of the experts), ideological (50, 88% of the teachers, 38, 46% of the experts), practical (43, 86% of the teachers, 50% of the experts) and "consumerism" (33, 33% of the teachers, 30, 77% of the experts) objectives of media education is not crucial, as you can see from the figures above.

Yet the comparison with the experts' rating of the objectives reveals that Russian teachers tend to overestimate the role of "protectionist" (35, 09% of the teachers vs. 15, 38 % of the experts) objectives of media education, to the detriment of the semiotic and cultural studies aims, which got 57 to 70 % of the experts' votes.

Almost twice less rating was made by such a popular with the experts (61, 89%) category as the development of the critical thinking. The same is true for the communicative aim (57, 34% of the experts

vs. only 29, 82% of the teachers) and for the development of the skills for self-expression through media (53, 85% of experts, 17, 54% of teachers).

The importance of the knowledge about the history and theory of media/ media culture turned out to be also underestimated by the teachers, compared to the expert group. There are 37 to 48% of supporters of these aspects among the experts, while only 7 to 14% among teachers.

All of this leads us to a conclusion that in spite of the general support given by the experts and the teachers to the priority of the development of critical thinking on the material of media culture, there is no sufficient understanding among the in-service Russian teachers of the importance of several other media educational objectives. For example, the potential of the media education lessons aimed at the development of the democratic thinking of the audience are clearly estimated too low, while the weight of the protectionist objectives is exaggerated.

So, the figures of Table 3 offer some idea of the "theoretical" background which influences the teacher's work. However, we needed to find out to what extent the teachers really implement elements of media education at their classes. The results of the answers are presented in Table 4.

Table 4. Integration of media education elements in schools

Age/gender of teachers	**Elements of media education are used during the lessons**	**No elements of education are used lessons**	**It is hard to answer this question**
	Number of teachers (in %) who chose the answer		
Age 21-30 /total	**70,00**	**0,00**	**30,00**
21-30/men	100,00	0,00	0,00
21-30 /women	57,14	0,00	42,86
Age 31-40 /total	**41,67**	**25,00**	**33,33**
21-30/men	50,00	0,00	50,00
21-30 /women	37,50	37,50	25,00
Age 41-50/total	**36,36**	**18,18**	**45,45**
41-50/men	25,00	25,00	50,00
41-50 /women	42,86	14,28	42,86
Age 51-60 /total	**25,00**	**33,33**	**41,67**
51-60/men	60,00	20,00	20,00
51-60/women	0,00	42,86	57,14
Age 61-70 /total	**8,33**	**25,00**	**50,00**
61-70/men	0,00	0,00	100,00
61-70/women	10,00	30,00	60,00
All age groups/tota	**35,09**	**21,05**	**43,86**
All age groups/men	50,00	11,11	38,89
All age groups/ women	28,20	25,64	46,15

Let's remind ourselves that the analysis of the figures of Table 2 showed that about 75% of the teachers think that media education of the schoolchildren is the essential component of the modern educational process. At the same time figures of Table 4 tell us that in reality only 35, 09% (50% of men and 28,2% of women with the majority under 51 years old) of the questioned teachers were confident to say that they use elements of media education during their lessons.

21, 05% of the teachers (11,11% of men and 25, 64% of women, the majority belongs to the elder generation) confess that they never use media education elements at their classes. The rest of the teachers are not sure what to answer. We can see the reason for that: the analysis of the following tables (Table 5,

Table 6) reveals that about half of the teachers use media material during their lessons very seldom, because they feel that they lack knowledge about theory and methods of teaching media (the latter, to our mind, is another serious argument for the introduction of the new university-level major- 'Media Education" in pedagogical institutes).

Data about the frequency of media educational lessons, conducted by the teachers are presented in Table 5.

Table 5. Teacher' opinions about frequency of media education elements during their lessons

Age/gender of teachers	**Some elements of education are used regularly**	**Media education elements are used occasionally**	**Media education elements are used seldom or never**
	Number of teachers (in %) who chose the answer		
Age 21-30 /total	**20,00**	**30,00**	**50,00**
21-30/men	33,33	33,33	33,33
21-30 /women	14,28	28,57	57,14
Age 31-40 /total	**16,67**	**33,33**	**50,00**
21-30/men	0,00	50,00	50,00
21-30 /women	25,00	25,00	50,00
Age 41-50/total	**0,00**	**27,27**	**72,73**
41-50/men	0,00	25,00	75,00
41-50 /women	0,00	28,57	71,43
Age 51-60 /total	**8,33**	**25,00**	**66,67**
51-60/men	20,00	20,00	60,00
51-60/women	0,00	28,57	71,43
Age 61-70 /total	**0,00**	**25,00**	**75,00**
61-70/men	0,00	100,00	0,00
61-70/women	0,00	10,00	90,00
All age groups/total	**8,77**	**28,07**	**63,16**
All age groups/men	11,11	38,89	50,00
All age groups/women	7,69	23,08	69,23

Figures presented in Table 5 suggest that only 8, 77% (the most active group within it are men teachers aged 21-30) of the teachers use elements of media education on a regular basis. 28, 07% of teachers integrate them from time to time (men are 15% more than women).

Noticeably, 63, 15% of the teachers (there are more women, especially elder ones, about 20% more than men) declared that they seldom if ever use media literacy activities in their lessons. Taking into consideration that 21, 05% of the teachers had previously said that they do not teach about media, this number goes down to 42, 1% of the questioned teachers.

Certainly, I was also interested to know what the hindrances on the way of media education at schools are.

As we can see from the Table 6 the majority of teachers point to the lack of financial motivation as the biggest obstacle on their way (89, 47%, teachers over 30 mostly, women outnumber men by 25%). Then follow complains about the corresponding guidelines/ directions from the school authorities (77, 19%, among them there is 35% more of the men teacher, aged 41-50). About half of the teachers (54, 38% aged above 30) realize that they lack knowledge about theory and practice of media education. 24, 56% of the teachers (only 5, 55% of men among them, 33, 33% of elder women) consider the serious impediment is that they are not familiar with media technology. And only 14, 03% (teachers over 60 years old mostly) of teachers do not want to deal with the media during their classes. There is no one in

the age group of 21-30 who expressed a hostile attitude to media education.

Table 6. Reasons that prevent teachers from integrating media education elements during their classes

Age/ gender	Obstacles				
	I lack knowledge about theory and practice of teaching media education	I don't want to teach media	I don't have the financial motivation to do additional work	I am not familiar with media technology	I didn't get any guidelines and directives from school authorities
	Number of teachers (in %) who chose the answer				
Age 21-30 / total	**30,00**	**0,00**	**40,00**	**10,00**	**70,00**
21-30/men	00,00	0,00	0,00	33,33	100,00
21-30 / women	42,86	0,00	57,14	0,00	57,14
Age 31-40 / total	**50,00**	**8,33**	**100,00**	**16,67**	**66,67**
21-30/men	75,00	0,00	100,00	0,00	100,00
21-30 / women	37,50	12,50	100,00	25,00	50,00
Age 41-50/ total	**54,54**	**18,18**	**90,91**	**18,18**	**90,91**
41-50/men	50,00	25,00	75,00	0,00	100,00
41-50 / women	57,14	14,28	100,00	28,57	85,71
Age 51-60 / total	**83,33**	**8,33**	**91,67**	**25,00**	**100,00**
51-60/men	80,00	0,00	80,00	0,00	100,00
51-60/ women	85,71	14,28	100,00	42,86	100,00
Age 61-70 / total	**50,00**	**33,33**	**66,67**	**50,00**	**58,33**
61-70/men	50,00	50,00	100,00	0,00	100,00
61-70/ women	50,00	30,00	60,00	60,00	50,00
All age groups/total	**54,38**	**14,03**	**89,47**	**24,56**	**77,19**
All age groups/men	55,55	11,11	72,22	5,55	100,00
All age groups/ women	53,84	15,38	97,43	33,33	66,67

Hence, the most significant hindrance of the development of media education according to Russian teachers is the low salary, definitely not enough to become enthusiastic about new technologies and re-writing their usual syllabuses. Though further more we find out that another major problem is the lack of the initiative of the teachers, who do not venture upon the innovation without the directives from the authority. With that, the obstacle, not in the least less, is the insufficient media literacy of teachers themselves.

General Conclusions

The analysis of the conducted questionnaire among teachers of secondary schools showed that realizing the great importance of the media in the contemporary information society, three quarters of them support the idea of media education at schools and 58% believe that a new major for pedagogical

institutes needs to be introduced - "Media Education". Most of teachers justly think that the combination of the autonomous and integrated media lessons is the most effective way today for the development of media education in Russia, and therefore - for the increase of media literacy of the young generation. However, in spite of the fact that majority of teachers define the aim to develop the critical thinking of the audience as one of the most important, they significantly overestimate the weight of "protectionist" approach to media studies today, and on the contrary, undervalue the goals to develop the democratic thinking of the pupils, their knowledge about theory and history of media and media culture.

Moreover, despite of the general support of media education ideas (in theory) expressed by 75% of the teachers, actually only one third of them use some elements of media education at their lessons (in reality), and one fifth of the group does not integrate it at all.

The hardest obstacle on the way of media education into the Russian classrooms is the absence of financial motivation, according to the teachers, though to our point of view, last but not the least is the passive anticipation of the authority's directives and insufficient level of knowledge of today's Russian teachers in terms of the theory and methods of media education.

Thus, the analysis of the teachers' questionnaire has given us additional proof for the necessity of the official introduction of the new university-level Major- "Media Education" (namely, Major, because the homonymous Minor was registered in 2002) and media education courses for the students of all pedagogical institutes. Only when the media literate graduates of universities come to work in schools, we will be able to evaluate the position of media education within the curriculum.

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Appendix

Questions of the survey "Attitude of the school teachers to media education of pupils and university students"

1. What is your attitude to media education?

1	There is no need in media education for pupils
2	Media education should become part of the school curriculum
3	Media education should be offered through electives, after- school clubs
4	There is no need in media education for university level students
5	Media education should be mandatory in pedagogical institutes and universities
6	Media education should be elective in universities
7	It is necessary to introduce a new Major - "Media Education", in order to prepare the qualified media teachers for secondary schools
8	Media education of pupils and students should be integrated into the traditional subjects (literature, history, biology, etc.)
9	Media education in school and university should be an autonomous course
10	Media education in school and university should combine both forms, autonomous and integrated

2. In your opinion, what are the main aims of media education?
   (Check 5 most important for you)

1	Encouraging the development of the aesthetic taste, perception, evaluation of the aesthetic value of a media text, appreciation of masterpieces of media culture
2	Development of critical thinking and critical autonomy of the personality towards media texts.
3	Protection from harmful influences of media.
4	Satisfaction of different needs of the audiences
5	Teaching practical work with media technology
6	Development of the audiences' skills for political, ideological analysis of different aspects of media.
7	Development of the skills of perception, understanding and analysis of media language.
8	Development of the audiences' skills for the analysis of media texts in the broad cultural and social contexts.
9	Preparing young people for living in the democratic society.
10	Development of the communicative skills
11	Development of the ability for self-expression with the help of media technology, creation of media texts.
12	Teaching the history of media and media culture
13	Teaching the theory of media and media culture
14	Development of the skills for the analysis of different aspects of media, media culture in terms of moral values, and psychology.

3. Do you use elements of media education during your lesson?
   (choose one of the following)

1	Yes
2	No
3	Not sure

4. If you use the elements of media education during your classes, then how often?
   (choose one of the following)

1	Regularly
2	Occasionally
3	Seldom or never

5. If you do not use media education elements, what prevents you from doing it?
   (you can choose 1-3 variants among these)

1	I feel I lack knowledge about theory and methods of teaching media
2	I do not want to teach media
3	I'm not financially motivated and consider it as an extra work
4	I am not familiar with technology
5	There are no directives from school authorities
6	Other reason (specify)

Classification of the Levels of Professional Development (knowledge and skills) Necessary for Teachers' Media Education Activities

Researchers and educators in different countries agree on the necessity of teachers' media education. A modern teacher is supposed to:
- encourage and develop their pupils/students desire to search for the answers to questions connected with media;
- use in teaching a research technique, when pupils/students independently can search media texts for the information to answer various questions, to apply the knowledge received in a training course to new areas;
- help schoolpupils/students develop ability to use a variety of media sources, to investigate problems and then draw the generalized conclusions;
- organize discussions of pupils/students of media texts;
- encourage reflection of own media experiences.

Thus, in order to realize the training program for future teachers, we need to develop the classification of the levels of field knowledge and skills necessary for their future media education activity. The corresponding classification was designed by me on the basis of the generalized classifications of levels of professional readiness of teachers for educational activity (Chart 1).

Chart 1. Classification of the levels of teachers' professional development (knowledge and skills), necessary for media education practice

Level	Description
Motivational	Motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Informational	Level of knowledge in the field of media education
Methodical	Methodical skills in the field of media education, the level of pedagogical talent
Activity	Quality of media education activity during educational practice
Creative	Level of the originality and resourcefulness in media education activities

The given classification to a considerable degree corresponds with readiness of a future teacher for the development of information culture of pupils which is defined by I.A.Donina as "complete integrated reflecting ability of the future teacher to the informational and pedagogical activity, including "motivational, value, cognitive and operational components" (Donina, 1999, p.11), and also with the similar levels developed earlier (Fedorov, 2001, pp.62-63, Legotina, 2004, p.14).

Below are the scales specifying the indicators of each level.

Chart 2. Motivational level

Level of development	Indicators
High	Versatile motives of media education activity: emotional, gnosiological, hedonistic, moral, aesthetic etc.; an ambition to expand one's knowledge and enhance skills in the field of media education
Average	Some motives for integrating media work are apparent
Low	Weak motivation, no willingness to enhance one's teaching pattern

In fact, the results of work depend on a level and nature of motivation of media education activity of both future, and in-service teachers. My observation has shown that quite frequently school teachers express an opinion that media education is an additional "work load" for them, hence should be paid extra.

Chart 3. Informational level

Level of development	**Indicators**
High	Deep and extensive knowledge in the field of media education.
Average	Consistent, acceptable theoretical knowledge in the field of media education.
Low	Limited, fragmentary pedagogical knowledge in the field of media education

My earlier researches have revealed that many Russian teachers lack knowledge aboout media education dramatically. Thus the necessity for setting up special pre- service and in-service courses on media education becomes even more obvious. A teacher should be media literate him/herself to be able to teach media to his/her students.

Chart 4. Methodical level

Level of development	**Indicators**
High	Advanced methodical skills in the field of media education (e.g., skills to develop media perception of pupils/students, to reveal levels of their development in media culture area, to choose optimal methods, means and forms of work, research skills, etc.) and outstanding pedagogical talent (general pedagogical culture, self-presentation, reflection, presence of a feedback with an audience, etc.)
Average	Acceptable methodical skills in the field of media education; teaching strategies meets expectations
Low	The choice of methods is not suitable; no presence of a teaching aptitude

For example, a distinguished Russian teacher E.N.Gorukhina considers that during the process of media education future teachers should take advantage of methods of scientific research, and also techniques of organizing out-of-class work. Among other activities, she challenges her students with the assignment to analyze:

- the standpoint of a media text's author;
- dialogues between media text's characters and the dialogue between the author of a media text and the audience;
- perception as the process and activity (Gorukhina, 1980, pp.4-5).

At the same time, analysing the methodical level, one should keep in mind that pupils and students sometimes "play the game" with their teachers, saying things they are expected to say. For example, a male student can learn to speak "correct things" about sexism in media texts in a classroom, however express sexist attitude to his female classmates outside the classroom (Buckingham, 1990, pp.8-9).

Chart 5. Activity level

Level of development	**Indicators**
High	Regular and various media education activities
Average	Occasional elements of media education

Low	Incidental, ineffective media education activities

Undoubtedly, only recurring media education activities can lead to expected results - increase of media literacy level of pupils/students. However my previous researches have shown that till present the opposite situation is true- incidental, unsystematic integration of media education elements.

Chart 6. Creative level

Level of development	**Indicators**
High	Media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, articism
Average	Teacher's creativity is displayed occasionally or inconsistently
Low	No signs of inspiration or inventiveness

I believe that teacher's creative work should be tied to principles of humanism and democracy. The university in a democratic society aspires to provide students with educational experience of various characteristics and a multicultural basis. University graduates are supposed to become responsible citizens with humanistic values of responsibilities and rights, freedom of expression and access to information and knowledge.

Conclusions

Within the context of growing presense of media in modern societies, school teachers and university educators should be media competent. The scale suggests the classification of levels of the professional development (knowledge and skills) necessary for teachers to integrate media education. Thus, the model degree of development of professional knowledge and skills necessary for successful media education activity, is comprised of the following levels:

1) **Motivational:** emotional, gnosiological, hedonistic, moral, aesthetic and other motives; teacher's aspiration to expand one's knowledge and enhance skills in the field of media education.

2) Informational: comprehensive knowledge in the field of media education (knowledge of the fundamental aims, approaches, and key concepts).

3) Methodical: advanced methodical skills in the field of a media education and pedagogical talent.

4) Activity: regular media education activities during educational works of different types.

5) Creative: media education activity of a teacher demonstrates insight, imagination, flexibility, novelty, articism.

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Media Education in Russian Secondary Schools

This chapter is based on the study conducted in 10 secondary schools in the southern federal region of Russia. The age group of pupils encompasses 14-16 year-old teenagers, including 126 girls and 95 boys.

The study includes structured interviews with 10 Russian teachers and lesson observation of 10 different classes. The procedure took place in 1999 (May 17, 20, 24; September, 7, 15, 24; October, 5, 15, 18, 29). Each interview and lesson observation was recorded (on audiotapes), then studied and analysed.
All of the selected Russian teachers graduated from either the Taganrog Pedagogical Institute or Rostov-on-Don Pedagogical University (departments of Languages, Arts, History, Social Pedagogics, etc.). Three teachers have a teaching experience in secondary school of more than 10 years, 2 of them – more than 5 years, 4 of them have a teaching experience of 3 to 5 years. Almost all these teachers have been teaching with media for 3-6 years (70%). They mentioned the following reasons for that: because they need modern illustrative material for the lessons (60%), enjoy cinema, TV, arts themselves (20%), because a media text is a very effective model of life (10%) and means of education (10%), because media is part of our life and our home (10%). Teachers define their approach to media education in the following ways:

- media education as a supplementary to traditional literacy (50%);
- media education is an effective means for expanding knowledge and the development of personality (20%);
- media education games and group activities as an instrument to raise pupils' motivation (10%);
- media education to involve pupils into hands-on activities– creating media texts (10%).

Below are some examples of media education lessons that were characterized by the teachers as successful:

1. The game "Who is a media expert?" Two teams of pupils were involved in the competition.
2. "World War II in the Mirror of Russian Cinema".
3. The mock trial (law and justice theme in feature films).
4. "French painting in the mirror of the French documentary" (based on the television series abou the Louvre).
5. "Environmental Problems on the Screen"

It seems that most of the interviewed teachers think that their best lessons were group discussion centered on specific historical, ecological, etc. problems as portrayed in media. Some teachers do not distinguish between media education and using media as a teaching aid. The specifics of media language are seldom a subject of school lessons.

The status of media education is not strong in the Russian national curriculum. Media education elements take place during different lessons: Language Arts, Art, History, etc. (plus extra-curriculum media work – school radio and newspapers). As media education is not an obligatory course in its own right, pupils do not take final exams in it. School inspectors basically seldom talk with Russian teachers about media teaching (because mostly they do not know what media education is about). However, some school principals encourage the integration of media education.
Russian teachers prefer audiovisual to print media, but only few Russian teachers can use Internet because of the scarce financial resources in secondary schools. However many Russian secondary schools have special "computer classes". But personal computers as a rule are out-dated, and don't have Internet access. The majority of Russian teachers don't use the new digital equipment. Only teachers of mathematics or PC education courses use new media systematically. The Internet was used in none of the 10 lessons observed. That's why the impact of computer-based media on methods and technologies of teaching is very limited. The percentage of current teaching time given to media work is: 15%-20% (30% of teachers), 30% -50% (70% of teachers), including "out-of-class" media work. 10-20% (in 3 observed lessons), 40%-50% (in 3 observed lessons), 60%-70% (in 2 observed lessons) of Russian pupils have

recent experience of media education. Russian teachers characterize media education in the following ways: "Media teaching is effective for the development of perception" (20%); "Media teaching is an effective means of communication & information" (10%); "Media teaching is a more effective means of education" (20%); "Media teaching is more informative means of education" (30%); "Media teaching is effective for the development of aesthetic perception" (10%).

Russian teachers see media education long-term aims in the development of their pupils' personality, critical and aesthetical perception (comments included "I want to develop the critical consciousness of my pupils", "The pupil must distinguish between true and false information", "The pupil must learn to use the Internet ", "I want to develop the pupil's personality, including aesthetic aspects", "I want my pupils to become more media literate").

I do not think that case study as a research method is useful for the media education project in Russia. Media Education is not included into the existing state obligatory curriculum in Russia. That is why Russian teachers are still unable to accept media education in secondary school. They are still confused about the its meaning and value. The old generation of teachers does not want to be observed and interviewed because as a rule they do not include any elements of media education in their lessons. That is why only teachers who are genuinely interested in media agreed to be observed at work and interviewed. Of course, if a teacher agreed she (as I have already said, 90% of teachers are women) prepared for this lesson very carefully, i.e., if a teacher uses elements of media education in her ordinary lessons very seldom, she can create a special media education lesson for research observation only. That is why I have to admit the constraints of the study: lesson observations and interviews of 10 selected teachers are not reliable enough for drawing valid conclusions because these 10 teachers are not typical of the Russian context.

Younger teachers use some elements of media education methods such as discussions with pupils about their experience with media (60%), role games on the media materials (20%), and practical media activities (10%). The methods of media education at the lessons of ten observed teachers depended on their educational background. Unfortunately, only few Russian teachers have special Media Education training. Basically Russian teachers replicate their methods of teaching from other subjects (Languages, Arts, etc.). Teachers reported that TV (50%), press (10%), film (20%), video (20%) are the areas of media work most comfortable for them. Teachers tend to avoid the topic of "Internet" (20%), and the following media education concepts: "Language" (40%), "Semiotics" (10%), "Technology"(10%), and "Agencies"(10%). All 10 teachers believe that media technologies are very important, but they state the medium extent of application of these technologies in their lessons. All of them agree that media education improves the efficacy of a lesson.

Most of the teachers trace a difference in the response of girls and boys to different aspects of media education. For example, they reported that boys are more comfortable with media (20% answers), "boys are more experienced with modern media" (video games, Internet, etc.) (40% answers), and the girls "are more sensitive about aesthetic perception" (20%).

Most useful media resources, in the opinion of the teachers, are: documentaries (60%), feature films (30%), science-fiction films (30%), TV documentaries (40%), and Internet sites (10%).

Lesson focus

The observation showed that the lesson's objectives were: from 20% to 70% media-based. But all the lessons were specially prepared for observation. The teachers reported that the observed lessons were connected either with previous or future lessons in the fields of "category" (40%), "audience" (20%), "representation" (30%), "information" (20%), "aesthetic values" (10%) and "language" (20%). Teachers think that pupils should learn media terminology like «Category» (40%), «Representation» (30%), «Agency"(20%), «Audience»(20%), «Information»(20%), "Perception"(20%), "Language' (20%) because "pupils must be familiar with terms, and they must be able to distinguish sources of information (and its quality/ consistency)" (10%), "pupils must know the types of sources of information, they must develop the perception of media information" (10%), "media education helps to "survive" in a media-oriented world" (10%), "pupils must broaden their understanding of media" (10%), "media literacy

contributes to the development of personality" (20%).

Detailed analysis

Aims

All the teachers involved in this study outlined aims of the lesson observed. For example:
- to analyse moral, psychological motivation of characters' actions in a media text;
- to explain the specifics of audiovisual language (in the documentary and feature films);
- to explain some media education categories (for example, "genre");
- to discuss the aesthetical value of a media text;
- to discuss the aims of a media agency.

On the whole, teachers explained the aims to her pupils clearly. At the end of every lesson the teacher summed up results and attracted the pupils' attention to the aims achieved, but few teachers didn't allot the time for drawing up conclusions. According to the teaching plan and the program of the course the aims of the lesson were directly connected to the previous learning. As following lessons were based on the previous ones, aims of the lesson (according to the program) became more complicated.

Key concepts

The observed lessons were focused on the following key concepts: «Media Category» (90%), "Media Representation" (40%), "Media Agency" (30%), "Media Language" (20%). The key concepts "Media Category" (for example, "genre", "film", "press", "documentary", "video", "audio" and so on) and "Media Representation" were familiar to 70%-80% of pupils. The key concepts "Media Agency" and "Media Audience" was new for most pupils, and only few pupils knew the concept "Media Language". The following terminology was used at the lessons to express the key concepts of Media Education: "documentary", "film", "character", "reality", "industry", "audience", "information", "press", "agency", "video", "audio", "art", "aesthetic", "perception", "representation", "category", "language".

Most teachers avoided "difficult" themes like "Media Language", "Media Agency", "Media Audience", because they did not have any special Media Education background. The pupils were familiar with the terms like "film", "press" (100%), "character"(90%), "art"(100%), "documentary"(100%), "information"(100%), "video"(100%), "audio"(100%). Terms "language", "perception", "representation", "agency", "audience" are more challenging for them.

Of course, pupils know the concept "language" from the lessons of the Russian language and Literature. But only few if any know the specific of audiovisual media language. Teachers used school-produced (50%), and TV films (40%), excerpts from science-fiction films (20%), feature films (30%), TV commercials (10%) in their lessons (technical equipment included a TV-set, a VCR, and/or magazines). The teacher and the pupils used these sources for 30%-50% (20% of the observed lessons) and 70% (10% of the observed lessons) of the lesson time. Most teachers were familiar with or comfortable with technology.

Typical questions teachers asked were: "What is the category of this film?" or "What is the main idea of the film?", "What are the main aims of this TV-program?", "What is the main message of this documentary?", "What is the main problem of this text?", "Is this problem important to you?", "What information was new for you?" etc.

Less frequent questions were: "Who is the main hero?", "How would you describe his/her motivation.", "What is the message of the author of a media text?", "Why was the picture dark (well-lit)?", "What would happen, if we changed the situation in the picture?" etc.

The teachers combined whole class discussion with group activities: 10-20 minutes in pairs or in larger groups. All teachers thought their goals (or most of them) were achieved.

Selected Case study

A serious problem that I faced when I started my study was that many teachers (including those who integrated some elements of media education at their lessons) did not want their classes to be observed and analyzed. From the 10 classes that I monitored I chose a lesson by the teacher Ludmila G. for the tenth-grade class of a secondary school in Taganrog, on May 17th, 1999. The class consisted of 14 girls and 11 boys of the age 15. The lesson's length was 40 minutes. I have chosen the teacher Lyudmila

G. because she is one of the most experienced teachers at school (14 years of service) and as she said, she had been interested in media education for several years.

No doubt, Lyudmila G. is not a typical Russian teacher. As I have already mentioned, most of the Russian teachers are not excited about integrating innovations, they think that their job is just their subject area. Media education seems like an additional burden for them, which is not obligatory required by the state department of education, moreover that it is difficult to find the media education frameworks, guidelines programs, and teachers' handbooks. However Lyudmila G. belongs to the few Russian teachers who believe that media are part of our daily life and therefore media education should become part of the general education of pupils.

The Interview

Lyudmila G. has been working as a teacher for 14 years. Recently she has been teaching History of Art in the 10-11 grades (the senior grades in Russia). Her interest in Media Education dates from the time she realized she needed modern illustrative material for her lessons. But later she understood that media can not only be a kind of teaching aids, an illustration, but an independent means for the development of a pupil's personality. Lyudmila G. thinks that media education should be integrated into the general curriculum. She also believes that media education is most effective in the humanities (whether the subject matter is Literature, History, Arts or etc.).

"I think, - Lyudmila says, - there are several reasons why media education is necessary for modern schoolchildren. First, it develops pupils' critical thinking. Secondly, media education helps students to evaluate the quality of a media text. Thirdly, literature today is not the only form of expression and through media education we can compare an original literary text and its screen adaptation. Ludmila said that one of her best media education lesson was a whole-class game called "Who is a media expert?" The class split into 2 teams. Ludmila was a moderator and asked questions concerning media culture (genres, famous media texts, their authors, etc.). The teams had to answer them. And the second part of the game required expressing creative skills of the pupils (collages, etc.).

Lyudmila says that she uses such technical devices as a TV, a VCR and a projector quite often. She regrets that there is no computer in her classroom, consequently no opportunities to use CD-ROM or Internet.

"It's a great pity because often I see interesting CD-ROMs, for example, interactive picture galleries, art encyclopedias, and others. It would be great if I could use all this at my lessons".

Lyudmila thinks that she and her students use media approximately 15-20% of a lesson's time. She also has an opportunity to conduct extra-curricular media classes with her pupils (usually these are games or competitions on the theme of media culture). She notes that boys are more interested in new media: "Children in my class are from families with a middle or low income. That is why my pupils do not have computers at home. However some of the boys go to computer clubs where you can play a computer game or use Internet for a small fee. Girls visit such clubs very seldom if ever".

Judging by Lyudmila's words, the school principal supports her initiative of Media Education. However school authorities lack equipment and budget, and cannot help her like in many other state Russian schools (the number of private schools is small). Teachers get paid a low salary and cannot buy equipment themselves. School's budget is insufficient to buy such things as computers, video cameras, etc.

Lyudmila has incorporated media into her course though such activities as discussions of media texts, including films and television programs. She tries to make her students go beyond simply discussing content and themes of a media text; they should learn to consider the aesthetic value of it, its category and language. "As I teach the course of the History of Art" I show films and TV programs about the "greats" of art: paintings and artists, picture galleries and museums, architecture and sculpture. It is a pity that there is no computer in my class and I do not have it at home, so if the school buys it someday, first of all I will have to learn to use it!"

"I believe in media education's future in Russia. For me the main goal of media education today is the development of the students' critical thinking and their aesthetic taste".

Overview of Lesson Observed

Lyudmila began a unit on "The Portrait as a Genre" with some elements of media education. Media itself were used for about 6 minutes. Ludmila started with a few questions related to the previous lesson that was about a landscape genre in Art. She asked her students: "What famous paintings with landscapes do you remember?", "What documentary films, programs or feature films with interesting landscapes do you remember? (meaning landscapes shot by a filmcamera, not painted ones). "How is a painted landscape different from a landscape done by a camera work in a film?"

After that she briefly introduced the plan of the current lesson: she said they were going to learn about the genre of portrait and would see the reproductions of pictures and audiovisual scenes and then they would compare and discuss them. After this work had been done the teacher asked the class: "What is the genre of the film you watched?", "What is the main idea of this scene?"

The question-answer type of work was going on for over 10 minutes. Pupils expressed different opinions. The discussion showed that pupils are aware of such terms as "documentary", "film", "reality", and "genre".

During the last couple of minutes of a lesson the teacher summed up the results and encouraged the pupils to reflect back on what they had learned (concepts like "Category", "Representation").

To my mind, Lyudmila's teaching models is typical for Russian teachers who try to integrate media education into their work. Having subject- based content requirements of what she has to teach she seeks opportunities to devote some time of her classes to elements of media education. But I have to say that she is not familiar with textbooks, guides and other resources specifically on media education, and teaches guided by own intuition and previous background.

Lyudmila G. uses literature and teacher's guides on art & aesthetic education of schoolchildren. It is obvious that teachers who are going to teach media education must themselves develop the competency of pedagogic techniques.

Patterns and gaps of teaching

It seems to me that a good tendency about Russian media education is the willingness of teachers to develop their pupils' critical & creative thinking, their aesthetic appreciation of a media text. They use different forms of work, including role plays, team competitions, etc. The obstacles on the ways of media education are: media has got neither an official status/curriculum foothold, nor financial support. The majority of teachers use media in their classroom just as an audio-visual aid for their subject matter. Most of the teachers did not study modern media culture when they were students, are not familiar with such key concepts as "Media Language", "Audience", "Agency". They are more comfortable with components that the traditional courses contain, such as a genre (category) study, the critical analysis of texts, and the discussion of the plot.

Limitations of research

I have to admit that my part of work in the EuroMedia Project was very limited as far as the representative reflection of the real state of things in Russian media education concerns. It goes without saying that there is a point in comparison of the lesson observation and the results of the analysis of interview. For example, it is possible to find out if there is a difference between the "theory" views of a teacher and their practical implementation. However we must keep in mind that a teacher prepares the lesson to be observed much more carefully than to an ordinary lesson. That is, his/her everyday lessons maybe different. I did not have an opportunity to interview a large number of teachers (if the experiment included more teachers, its results would be more objective).

Possibilities for future research

I suppose that in Russia today it is impossible to hold a large-scale experimental research including teachers from different cities and towns without financial support. To my mind, the research should include teachers of different subjects living in different regions of Russia. It should also include practioners and researchers from the Russian Academy of Education, the Russian Association for Film & Media Education and a representative from the Ministry of Education. The future research should also contain the analysis of the available school programs, books, and doctors' thesis devoted to media

education.

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Media Study in the Classroom: Character Analysis

"Did you like yesterday's episode?"
"Yeah."
"What did you like about it?"
"Everything."
"What do you mean—everything?"
"Well, just everything..."
"Well I liked it that Maria didn't desert her friend in need. She supported her, and looked after her, and helped her recover…
What about you?"
"Me too."
"Cool, isn't it?"
"Cool, yeah."

I don't know about you, reader, but I've often overheard this kind of dull, empty dialogue between young people discussing the media—films, TV shows, newspaper articles… Can we help our students more perceptively analyze media characters and media texts as a whole? This question is the focus of the following article.

The *Russian Pedagogical Encyclopedia* defines *media education* as a trend in pedagogy toward teaching students about "the mechanisms of mass communication (print, TV, radio, film, video, etc.). The primary goals of media education are to prepare the new generation for life in the current information age and to teach young people to perceive and understand various forms of information, to become aware of the consequences of its psychological influence, and to master various…nonverbal means of communication through technology"
(*Russian Pedagogical Encyclopedia*, 1993, p. 555).

In both high schools and universities, media education can develop students' critical thinking through analysis of the characters featured in various media forms and genres. Various assignments can be effectively used to stimulate students' media awareness, or perception of both (a) the feelings and ideas conveyed and (b) the mechanisms by which they are conveyed.

The method of media character analysis described below was employed in various courses for students of Media Education in the Social Pedagogy Department of the Taganrog State Pedagogical Institute.

However, the suggested approaches can also be effectively used by high school teachers, particularly in literature courses, as a supplement and extension to traditional methods of textual analysis. Our method is designed to develop not only critical and creative thinking as applied to particular media texts, but also media competence in a broader sense (1).

The analysis of media characters is based on a variety of creative assignments outlined here: literary imitation, dramatic roleplaying, and graphic representation (2). For each of these categories, a "bank" of creative assignments is provided from which a teacher can choose activities best fitting the form, genre, and content of a given media text, as well as the age, level, and needs of their students. The three categories of assignments correspond to stages in the process of creating a media text. The literary imitation assignments are related to the script-writing stage (devising a plot, development of characters, writing screenplays for scenes in well-known literary works).

Role-playing assignments, involving games based on plots and characters, help students better understand the processes involved in staging a production. Graphic representation assignments are primarily concerned with the advertising of a media product, its representation in the press, on TV, radio, etc. Based on our experience, we recommend presenting the different types of assignments in the order noted above (although the sequence of particular assignments in each category may vary depending on the given text and students' needs). All of the suggested assignments are intended to develop the

students' awareness and understanding of media: They help students delve into the inner world of the characters and better understand their motives, personalities, temperaments, and moral values.

Literary imitation assignments for the analysis of media characters

- Describe and analyze a particular event in a media text, including a description of the characters and an explanation of their actions and statements.
- Make up a story from the perspective of the main character or a minor character in a media text, maintaining the features of the character's personality and linguistic style.
- Make up a story from the viewpoint of an inanimate object featured in the text, thus shifting the narration towards a paradoxical, imaginary perspective.
- Place a character from a media text in a different situation (by changing the title and genre of the text; the time and setting of the action; composition elements — beginning, climax, denouement, epilogue; or the age, sex, nationality or other characteristics of the hero).
- Invent some original characters. Describe their physical qualities, and create dialogues that reveal their personalities. Incorporate them into a synopsis for an original script (a brief sketch, one or two pages long).
- Think up new physical, emotional, or moral trials that could be encountered by the main character in the text being analyzed.
- Write an original mini-script that demonstrates character development.
- Write an original piece (report or interview) for a newspaper, magazine, or website about a particular character.
- Make up "letters" (to newspapers, magazines, TV, the Ministry of Culture, etc.) from the perspective of readers or viewers of various ages and various social, professional, and educational backgrounds (see the "Monologue by a Woman-Pensioner" below).

Role-playing activities in the classroom can be organized in the form of creative contests, either for individual participants or for groups of two or three. For example, students first become familiar with the characteristics of a particular media text (they may do this at home or, if the text is not too long, during class) and then write a story in the voice of a given character.

After all the students have written and presented their stories, the class engages in discussion about the strengths and shortcomings of each. The winners in this contest would be the stories that, according to the collective judgment, are most faithful to the style and characters of the original text.

Of course, there can be many different approaches to evaluating students' creative products, all of which will at some point involve the evaluator's own taste and subjective preferences. Even professional literary and film critics often disagree in their judgment of the same work. Therefore, when organizing such classroom contests it is important to involve students in establishing the criteria by which their work will be evaluated.

In our opinion, the best criterion of success for assignments such as "create a story from the viewpoint of a particular character" or "make up a scene placing a character in a different situation" is the ability of participants to identify with the character, to understand the character and reveal his or her psychology through language, and to provide motives for the character's acts and gestures (including those not described in the original text). Especially popular with students are the assignments that require them to make up a story from the perspective of an inanimate object or animal featured in the text.

Possible examples include a bank note being passed from one person to another; a mirror in the main character's room; a car used by the hero to pursue criminals, etc. When working on such assignments, students often find parallels with other art forms (for example, many students remember — and draw inspiration from — a song by Vladimir Vysotsky, "I'm a Fighter," written from the perspective of a fighter plane).

Our students definitely enjoyed composing stories from the viewpoints of inanimate objects such as a revolver in a gangster film, the ocean liner *Titanic*, a feather in the film *Forrest Gump*, Harry Potter's magic wand, etc. An especially successful example is this story written by Yelena C.:

Hi! First let me introduce myself, I'm the one who played the leading role in the film Perfume. *I'm*

the vial in which my brilliant master first mixed up all the ingredients of the perfume he created. I could feel every drop slowly sliding down my glass sides. Each one was magnificent! When I was filled to the brim I felt very important, I would even say, great! My feelings at that moment were indescribable! At last my master uncorked me at the site where he was to be executed… Well, you know the rest. The effect was amazing! At that moment I realized that I was a real star! But alas, quite soon I had to come back down to earth: I found myself trampled in the mud, empty and deserted… And I played the entire role without a stunt double—I hope the audience appreciates what I had to go through

(The same student, Yelena C., even contributed some black humor about popular media characters: *Jean-Baptiste from* Perfume *comes to visit Hannibal Lecter from* The Silence of the Lambs. *'Will you dine with me?' Dr. Lecter asks. 'No thanks,' Jean-Baptiste answers, 'I'll just enjoy the smell.'*)

We believe that such assignments are in line with the teaching methods of V.S. Bibler, a Russian philosopher and author of a comprehensive philosophy of culture: "Students in the classroom recreate possible variants of mankind's accomplishments, as well as alternative versions of these accomplishments, and, most important, they arrive at a conscious stopping point (to think) through what has already been accomplished, invented, and created by other people" (Bibler, 1993, pp. 13–14).

In a similar way, we use creative assignments to help students better understand the particulars of audience awareness: Students engage in actions that help them experience other people's reactions through their own. One such assignment is to write letters to various organizations from the viewpoints of filmgoers and TV viewers of various ages, tastes, and education levels. The criterion of success in this assignment is the writer's ability to identify with the imagined author of the letter or monologue.

The "Monologue by a Woman-Pensioner about a Soap Opera," by student Irina O. is, in our opinion, a successful example:

Yesterday I even skipped the laundry to watch the next part. Poor girl, so nice and kind-hearted she is, and so many troubles raining down on her head! And that rascal, Leoncio, how is he even allowed to live? Never in my life have I seen such cruelty! I'd strangle him with my own two hands if I could… Poor girl, she seems so sincere, she does. I can't look at her without starting to cry. And her eyes are so sad that it breaks your heart! You just feel how miserable her life is… I say she should turn round and bash him right on his mean head, and run away with her boyfriend. Though I guess they'll get together all the same! Such a lovely couple... And look at that Rose, so nasty, mean, and greedy! Where did they find such an ugly mug, I wonder? I hated her the minute I saw her. ... But January, she's something else—so fat and so dark, but so warm-hearted. And always willing to help. Oh my, will I live to see the end of the last series? I really hope everything turns out OK. Our TV people need to learn how to make good shows. The kind that when you watch them, you want to watch more and more!

Creative writing of this type develops students' imaginations, and their ability to identify with the persona of the invented character (the purported author of the letter or monologue). Comparing students' letters and monologues with actual letters from TV viewers and filmgoers in Russian newspapers, we repeatedly observed obvious similarities in both language and ideas. This suggests that the student authors successfully caught certain aspects of the popular perception of the media: an obvious preference for entertaining and "satisfying" media products; a desire on the part of older audience members to return to the ideals of the past; and the desire to find in media texts a rosy view of life.

Our observations have shown, though, that many young people, including the students in Media Education, also tend to favor an idealized reflection of reality in media texts, as shown in the following example:

This is a story of a juvenile delinquent. Basically his character is clear to me. He grew up without a father so he became hardened and embittered against the whole world… Yes, unfortunately, we often encounter such people in real life. But I don't think we need to show them on the screen. What we should be showing is the accomplishments of the young. We need optimism, and prospects for the future! (Oleg G.)

As seen from the excerpt above, the writer seems ready to give up truthfulness in representation for the sake of uplifting models and positive examples. In our opinion, Oleg G.'s position reflects the

naive hopes of a certain part of the audience who believe that life would change for the better if only we would ban negativity from the screen and stick to showing ideal heroes.

However, the majority of today's high school and university students are not inclined to demand ideal heroes from the contemporary media. What they are after is high-grade entertainment. They want lavish melodramas and adventure stories set in the past (or, as a variation, in the imaginary future), preferably about the lives of aristocrats or foreigners—fairy tales for grownups, that have nothing to do with the burdens of everyday reality.

Nevertheless, there are some young people who prefer realistic portrayals of characters in media texts:

The film vividly conveys the heroine's psychology: She lost real contact with her mother long ago; she feels deprived and unhappy, and attempts to express herself through scandalous actions. She is sick and tired of her family's constant reproaches and quarrels. She wants to get away from home, to live her own life. She is excitable, nervous, rude, and often cruel. She may even be capable of murder — say, in a street fight… At the same time she is clever in her own way, and she longs for happiness — which, for her, means sex, dancing, and entertainment. She is sick and tired of living among factory smokestacks and associating with foul-mouthed thugs, and watching her stupefied mother constantly fighting with her drunkard father. It's all a vicious circle for her… I know a lot of girls like this in real life, too. Other girls, their friends, seem to live only for themselves. They are often indifferent to the suffering they cause. (Lyudmila D.)

Lyudmila D.'s description provides a moral evaluation of the characters' behaviors, although it is lacking in nuance and fails to explore the author's intent. This whole complex of literary imitation assignments expands and supplements the students' available knowledge and skills, at the same time giving them a practical framework: Students have an opportunity to develop their interests, imaginations, associative, creative, critical, and individual thinking, as well as their media competence. Further, the assignments call for the practical application of concepts already familiar to the students from courses in literature (for example, *theme, idea, story*), art (*color, light, composition, perspective*), and music (*tempo, rhythm*).

Dramatic role-playing assignments

- Dramatized interview (or press conference) with various media personalities.
- Dramatized "International Conference of Media Critics" with comprehensive discussion of media figures and their personas.
- "Legal" role-playing sketch, including an investigation of the crimes of a negative protagonist, and his trial.
- Actor sketches: Create and perform a sketch using roles described in the text (e.g., an official and a visitor, children and parents, an investigator and a suspect, a detective and a witness, a teacher and a student, a doctor and a patient). Students work in groups of two or three. Each group prepares and presents a role-playing project, which is recorded on video and shown in class. The teacher acts as an adviser. The projects are discussed and compared. This assignment not only offers the participants an opportunity for creative work, but also provides rich material for discussion. In the course of this discussion students willingly share their viewpoints, explaining how they would behave in a similar situation and why.
- Role-playing game: Create a TV broadcast, working through all the stages of preparation and production, including casting and rehearsals. Many of our students especially enjoyed role-playing games based on popular media characters (Batman, Cheburashka, Shrek, etc.).

Below is the text of "Shrek Visits Radio Station *BLOT,*" a dramatic sketch created by Yekaterina F. and Daria K. (as hosts) and Dmitry S. (as Shrek):

Hi, dear listeners! Daria and Yekaterina present the weekly program "Guests of the Blot." Today our guest is the wellknown animated character Shrek.

"*Tell us please, how did you manage to win the hearts of so many millions of girls?"*

"*First, I don't bathe like ordinary guys do. I only take a mud bath once a month. Second, I have a*

beautiful suntan all year round. I also have lots of other virtues of course, but I prefer to let my admirers talk about them, rather than recounting them myself."
"*Do you have any bad habits?"*
"*Oh yes! Picking my nose."*
"*What is your relationship with your friend Donkey off-screen?"*
"*He talks too much, and it gets on my nerves…"*
"*What's your favorite food?"*
"*I'm fond of slugs in their own juice. My wife Fiona is the best cook when it comes to slugs."*
"*What are your plans for the upcoming animation season?"*
"*I'd like to star in a good thriller. But mind you, I'd only agree to be a star—supporting roles are out of the question…"*
"*That's certainly a worthy aspiration. Good luck to you!"*
"*Ciao, babes!"*
"*Today our invited guest has been the big, friendly animated character Shrek, with Yekaterina and Daria as your hosts. See you next week!"*

Creative role-playing assignments enrich and develop the skills acquired by the students at the previous, literary imitation stage. They also help students become more confident and develop their social and improvisation skills; the actors' speech tends to become more natural and fluent.

Graphic representation assignments

- Designing advertising posters, with a focus on presenting media characters.
- Making collages based on a media text.
- Creating a series of pictures for a comic book based on a media text.
- Taking photos of friends for an imaginary glossy magazine, with a focus on the unique personality of the model.

This series of assignments focuses students' attention on the graphic aspects of media texts and on visual features of the characters. In completing the assignments in all three categories, students learn to perceive and critically analyze the character and actions of media figures, looking at them not only from the detached perspective of a reader or viewer, but also from the artistic perspective of their creators. By learning to perceive, interpret, analyze, and evaluate media texts, and by mastering various forms of self-expression involving technology, young people learn the ways of media culture. In contemporary society, media competence helps a person take full advantage of the opportunities provided by the information resources of TV, radio, video, cinema, Internet, and the press, and better understand the language and techniques of media culture.

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1. For the statistical analysis of the method's effectiveness see Fedorov, 2005, pp. 150–181.
2. Some of the assignments were described previously in: BFI, 1990; Semali, 2000, pp. 229–231; Berger, 2005, p. 125; Fedorov, 2004, pp. 43–51; however we considerably supplemented and developed the series of assignments.

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Appendix. Questions for Analysis of Media Characters in the Classroom

Questions on how media agencies influence the characteristics of media figures
- Can characteristics of media figures be defined by the thematic/genre/political and other biases of particular media agencies? In what way?

Questions on how media categories influence the characteristics of media personages
- What are the similarities and differences between the characters in a tragedy, drama, and melodrama?

Questions on how media technologies influence the characteristics of media figures
- Does a character's appearance depend on the media technologies used? If so, in what ways?

Questions on how media languages influence the characteristics of media figures
- How are exaggerated gestures and facial expressions of the actors connected to the genres of comedy, musical, or fantasy?
- How can the authors of a media text demonstrate that a certain character has changed?
- Can you think of a scene where the events are seen through the eyes of one of the characters, or reported by one of the characters? Does this perspective help to create a sensation of danger or surprise at certain moments in the scene?
- Why are certain objects (including the clothing of characters or presenters) depicted in a particular way? What do these objects tell us about the characters, their lifestyles, their attitudes to each other? Does the setting indicate anything about the nature of the people living in it? If so, how? How are personalities revealed through dialogue and language?

Questions on how media representations influence the characteristics of media personages
- How are characteristics such as family, social background, gender, and race represented in popular media productions in different genres, and from different countries?
- What political, social, and cultural trends are represented in a given text? Do you see evidence of rebellion, sexism, conformism, anxiety, stereotypical thinking, generational conflict, arrogance, snobbery, isolation, etc.?
- How do the characters in a given text express their viewpoints and ideas?
- What are the relationships between the characters; what are their motives and the consequences of their actions, and how does the media portrayal influence our perception of them?
- How do the characters develop? Do the protagonists change as a result of the events described in the text? How do they change and why?
- What did the characters learn in the course of the story?
- Can you provide examples of texts in which certain characters are portrayed in deliberate contrast to each other?
- How, and in what scenes, are the conflicts between characters in this text revealed?
- Who plays the most active role in the given text, a male or a female protagonist? What actions does this character perform?
- Are there any connections between minor plotlines that help the viewer understand the characters and their ideology, as well as furthering the themes of the text?
- Should the authors of a media text depict negative characters as the embodiment of evil?
- Does the ending logically follow from the characters' personalities and philosophies? If not, how should the story end, considering what is known about the characters? What ending would you propose and why?

Questions on how different characteristics of the media audience — gender, social, psychological and others — influence the perception of media figures
- What is your opinion of the character N.? Do you approve of his/her behavior? Would you do the same thing as N. in a similar situation?
- What makes you sympathize with some characters and pass judgment on others?
- What is the contribution of each character to your understanding of the main protagonist?
- Can you give an example where your sympathies for a character changed in the course of the plot?
- Ideally, what qualities and character traits would you like to see in a hero or heroine? Would you characterize your favorite hero as an active and energetic person?
- Can the reaction of the audience prolong or cut short the lives of characters in media series?

Curricula on Media Education in Russian Universities: Comparative Analysis

There are two basic varieties of media education programs in Russian universities: one aimed at the future professionals in the field of media, the other is designed for future secondary school teachers. The complex of programs for professional specialization of future journalists in the Moscow State University or other classical universities, future cinematographers (Russian State Institute of Cinematography and other colleges and institutes of screen arts), is designed to give students solid knowledge in media culture, history of journalism, film arts, TV, and to provide a hands-on training for further professional activity in press, on TV and radio, in filmmaking, and Internet. As the typical example of such type of programs, we shall consider the syllabi designed by the faculty of the Journalism Department of the Moscow State University (18).

The syllabus of the course of "The Basics of Television Journalism" (authors R.Boretsky and A.Jurovsky), includes the units related to the history of the Russian and foreign television journalism, public functions of TV, introduction to television occupations, the grammar of television, television genres, etc. The syllabus of the "History of Cinema" (the author - S.Drobashenko) covers the basic historical stages of the Russian film arts (from the birth of cinema to the present). The course "Expressive means of the screen" is focused by G.Brovchenko on the specific language of the filmic of televisual text and is aimed at introducing the variety of expressive means, facilitating students to master the basic techniques of their use for scriptwriting, to demonstrate the way ideas and feelings are represented with the help of these means in media texts of different types.

The course "Technique of Television Jurnalism" is consistently focused by G.Kuznetsov, S.Muratov on such professional skills of a journalist as interviewing, reporting, holding a conversation, discussion, press conference, etc. Programs for radio journalism (authors of the programs are V.Ruzhnikov, D.Ljubosvetov, I.Thagushev, V.Gasparjan) and press journalism are constructed by the same pattern, targeted at providing training for qualified professionals in the field of mass media.

Now let us procede to the media education curriculum in Russian pedagogical universities. For instance, the syllabus of a course in film studies developed in Kurgan Pedagogical University by Professor S.Odintsova (7, 113-114) distinctly discloses its integrated approach, motion picture being related to literature. The syllabus of a course developed by the Professor N.Gornitska from Saint Petersburg Institute for Teachers' Professional Development (Cit. from: 11, 108) is likewise constructed, stydying screen media in connection with the development of other arts (literature, theatre, painting, music) as "we notice, similarly to the processes of differentiation in science, correlation in arts" (Cit. from: 11, 108). The syllabi of R.Hallieva for pedagogical universities are designed in the same way, i.e. with no particular attention to teaching the technology of media education) - in the units related to screen arts (22, 146; 22,155-156; 22,158-159; 22,161; 22,167-168; 22, 172-173).

The first media education curriculum for pedagogical universities with the strong "teacher training" emphasis was developed for the special course "Basics of the Film Arts" by E.Gorbulina (4, 196-223). It was developed specifically for future teachers. The main advantage of material for the course is an opportunity to use it at lessons, in school and out-of-class work. The course encompasses not only lectures, but also practical work (seminars, film or film sequence viewings, writing film reviews, the comparative analysis of a script and a film, curriculum design for future work with schoolpupils- lesson outline, discussion, lecture, course work).

The comparative analysis of the program of E.Gorbulina with university syllabi intended for future media professionals, shows, that in many respects they are similar, although the latter require a greater volume of hours, and encompass more issues more thoroughly: "Film Creation as a Creative Process", "Film Genres", "Expressive Means of the Cinema Art", "History of Russian and Foreign Film Art". But the basic material as a matter of fact is the same, and the purposes of its studying quite often coincide (for example, introduction to the main stages of the development of motion picture arts, analysis of the works of outstanding masters of the screen, aimed at the aesthetic, ethical, sociocultural, critical thinking

development of a student.

The distinct difference between the course syllabi intended for prospective media professionals and for the future secondary teachers (as developed by E.V. Gorbulina) is the unit "Cinema and School". This module includes such key media education issues as "Peculiarities of Film Perception by Pupils of Different Ages", "Cinema and TV in School", "Media Education Methods".

However, a closer look at Gorbulina's syllabus reveals a noticeable thematic misbalance: there are 4 topics on the theory of screen arts, 9- on history, and only 3 on film pedagogy. Professor O.Nechaj (5) has written the teachers' manual for pedagogical universities (1989). But only 42 pages (p.238-280) of the total 288 are actually devoted to problems of film education. The larger part of the manual presents the history and theory of screen arts.

The syllabus of a university special course "The Basics of Film Art", developed by Professor S.Penzin (14, 1-3) is likewise lacking the pedagogical segment. All 12 key themes are devoted to motion picture art, its evolution. Teacher's notes to the given syllabus (14, 3-46; 15, 3-83) clearly confirm the conclusion that this program represents the abridged modification of university syllabi for future media professionals.

Compared to the previous programs, the university level special course "Cinema as Means of Training and Education" developed by S.Penzin (12) has a clear media education dimension. Much attention is given to the theory of screen art and strategies for its use in educational process. Five out of total nine units of a special course are focused on problems of media education (the importance of media culture in the socialization of schoolchildren; educational, aesthetic, ethical functions of the screen; psychological attributes of audiovisual perception; integrated film education; practical exploration of media production and educational methods to teach media).

Professor S.Penzin's thematic approach in designing media education curriculum is worthy of note. For example, the program "Cinema and School" (10), developed by him in 1998, is devoted to the representation of school and schoolchildren in screen media. And the course "Cinema and the Person" (9) addresses psychological aspects of screen arts. The course tackles the ways a film reflects processes of the development of a person, psychopathology, moral challenges, family, etc.

The university level curriculum "Introduction to Film Pedagogy. Basics of Film Literacy" developed by G.Polichko (16, 1-23) is based on the earlier special course "Basics of Cinema Knowledge" (17). The program is centered around the key concepts of the theory of a film-image: structure of a film representation (image, word, actor, sound environment), installation as a principle of film-thinking, a director as an author of a film-image, plus such units as technical equipment, types and genres of cinema, problems of an audience and film education (16, 4). Moreover, the course aims to reflect with participants on the connection and distinction of cinema, painting, literature, theatre and music. G.Polichko does not include in his program the history of motion picture art, however, paid special attention to problems of an artistic image, kinds and genres, the language of a motion picture.

The unit *Cinema and Education* (16, 21) raises awareness of the importance of film education, introduces concepts "educational cinema and TV", "audiovisual literacy", "film education" and their definitions by Russian and foreign researchers, sample teaching materials and strategies for integration of film education in schools and universities, including after-school programs. This course has been introduced into the curriculum of the two- year Higher Courses of Film Education in Moscow in 1992-1994.

At the turn of the century a new attempt of designing a university curriculum on media education was undertaken by V.Vozchikov (3, 224-246). He introduces the program with a rationale for the necessity of media education, justly stating "the contradiction between organic, natural aspiration of students to dialogue with media (absence of necessary knowledge and experience) and insufficient preparedness of teachers to support the practical fulfillment of students' intentions (lack of special knowledge), insert school media education at high theoretical and practical levels. That is why it is necessary to offer training in media education for future teachers" (3, 225). However, the syllabus of the course "Media education" (3, 228-229) displays a strong shift to press material. On the whole, the program reminds an adapted, simplified version of the standard curriculum for students of journalism departments.

Good examples of solid courses on media education are those developed by Y.Usov (19) and A.Sharikov (24). They cover the main directions of media education and offer intensive study in different media.
At the turn of the XXI century Russian media educators picked up the pace and more media education programs for universities have appeared: in 2001 the first program on a foreign material ("Media education in the USA", intended for students of pedagogical universities by A.Novikova (6); in 2002- a course program on the history of media education in Russia by I.Chelysheva (23, 226-233) were published. The latter course also covers theoretical and methodical concepts of Russian media education, focusing on the experience of the leading Russian media educators (L.Bazhenova, O.Baranov, E.Bondarenko, L.Zaznobina, V.Monastyrsky, S.Penzin, G.Polichko, L.Pressman, J.Rabinovich, A.Spichkin, J.Usov, A.Sharikov, E..Jastrebtseva, etc.).
Today there is a wide range of media education programs for pedagogical universities, covering all spectrum of the development of students' media literacy– from media culture history and media theories up to history of media education and hands-on strategies for teaching media in school, still more important within the framework of new Russian universities specialization 03.13.30 "Media Education" (21).

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Media Education in Kurgan (Russia)

Media education in Kurgan (at Kurgan State Pedagogical University, Kurgan State University, Kurgan Institute of Teachers' Professional Development) has firm traditions due to activity of such educators, as July Rabinovich (1918-1990), Alexander Spichkin (1948-2002), Gennady Polichko, Svetlana Odintsova, Natalia Legotina, and many others.

Along with "Moscow school" of Yury Usov (1936-2000) one of the most important places in history of Russian media education is occupied by the so-called "Kurgan school", headed for a long time by professor Yuly Rabinovich (1918-1990). Rabinovich was one of leaders and pioneers of Russian media education. For about thirty years not only he was actively engaged in film education of schoolpupils and students, but also trained the new generation of media educators, many of whom (S.Odintsova, G.Polichko, A.Spichkin, etc.) successfully defended Ph.D. dissertations on media education.

Since 1961 Y.Rabinovich began to introduce media education on a material of screen arts in Kurgan Pedagogical Institute (within the framework of a student film-club, special courses at History and Philology departments). Communicating with students, Y.Rabinovich saw "the declining interest for books, replaced by cinema, TV, and later - pop music". This process disturbed him as the teacher of Language Arts, and he directed his research towards the integration of film studies with literature courses (14, 6). At the beginning of the sixties Y.Rabinovich published a number of articles on the problems of film education. These and other works became a basis for the serious academic research. In 1966 Y.Rabinovich received his Ph.D. degree in Moscow- his dissertation was the first one in Russia on film education (11). "Kurgan school" of film education began to develop.

In early 60s Russian media educators (in Kurgan, Armavir, Tver and other cities) worked as a matter of fact autonomously; were not aware of the experience of the colleagues. "At the beginning, we had to, - writes Y.Rabinovich, - to act as film critics, sociologists, theorists and practitioners" (14, 58). The magazine "Cinema Art" published the open letter to the President of Russian Academy of Pedagogical Sciences. "The President wrote a response. These materials have caused the wide discussion. The magazine provided the space for "the round table" where teachers, education policy makers, and cinematographers participated. (...) Teachers highlighted the question of teaching materials and strategies for film education, (...) made a sound suggestion to offer a course on theory and history of cinema at pedagogical universities» (13, 7-8). To tell the truth, some participants of the round table objected to proposed innovations, justifying their opposition by the overload school and university curricula, and intensive existing courses of literature. Y.Rabinovich however argued, and persuasively proved, that studying film art does not hamper educational process, but, on the contrary, facilitates it.

In 1971 Y.M.Rabinovich organized a teacher training course in Kurgan Pedagogical Institute. The course covered correlation of literature and cinema (13, 9). The syllabus included such topics as "Cinema as Art", " Film Genres", "Expressive Means of Screen Arts", "Film Representation", "Screen Plays", "War Films", "School Films", "Children and Educational Films", "Moral Values in Films", "Documentary Films", "Film Education in School", etc.

Students learnt to analyze films, to write film reviews. Besides the training got within the classroom, they could expand their knowledge, and practice new skills at the film club. Unlike many Russian media educators (I.Levshina, R.Guzman, etc.), Y.Rabinovich believed that film education of students should begin with the history of motion picture arts as "the historical approach is always important while studying any art, and cinema is not an exception" (14, 78). He also argued that studying film classics assists the better understanding of the film language.

As I.Levshina justly notices, there was no other college of education in Russia that constantly and consistently sent teachers of literature to remote rural schools, offered quality film courses and integrated screen art with literature courses" (1, 14).

By the early 70s Y.Rabinovich developed the following principles for future teachers training: 1)

introduction to the basics of motion picture arts, the theory of cinema; 2) application of knowledge related to the theory of literature for studying film; 3) development of a technique of the comparative analysis of a film and a literary work; skills to analyse the screen adaptation; development of the students' interest in reading through their interest in cinema; and so on (13, 13).

"Kurgan school" of film education affected not only schools and higher education institutions, but also the regional Institute of Teachers' Professional Development. The seminar on film education gathered the audience of 150-200 people annually, and its modules included lectures on the theory and history of motion picture arts, training in methods of film education, and discussion of films. The similar course "Book and Film" was organized in 1983 by the Kurgan Library Society. The syllabus of the course developed by Y.M.Rabinovich included:

1) Birth of cinema. Fiction as one of sources of cinema (a theme, a plot, visual imagery, perception);
2) The role of the word;
3) The word as the basis of literature;
4) The word and the image in a modern film, dominating role of a picture;
5) Montage in literature and in motion picture;
6) The devices of the cinematic representation of "human soul dialectics", a concealed world of a person;
7) Different means of representation of the same objects or events in film and literature;
8) Codes of screen adaptation of literature. Creative interpretation of a novel or a story;
9) Teaching strategies for using screen adaptations in school literature courses. Types of essays, film reviews;
10) Seminars, practical activities, screenings of some significant films based on the Russian classics;
11) Screen adaptation as one of means of modern "reading" a well- known literary work;
12) Feature films in class and out of class work. Interaction of literature, cinema and TV in aesthetic education of modern students (14, 96-97).

Pedagogical views of Y.Rabinovich reflected the aesthetic theory of media education based on the synthesis of literature and cinema art. Being a practionist as well as a researcher, he was aware of the serious problems that Russian film education faced: lack of finanical and technical resources in schools, shortage of quality audiovisual material, absence of effective support at the national level of the Ministry of Education, inertness of bureaucratic thinking on the part of policy makers, editors of pedagogical publishing houses or magazines, and so on. In the 80s Y.Rabinovich drew a paradoxical (at first sight) conclusion: mass expansion of film education in Kurgan area did not achieve significant results: "recurrence of the same teaching patterns (lecture, quiz, practice, home assignment) proved to be uncreative. Pupils' enthusiasm about cinema decreased. The elective classes did not develop the culture of the perception of art. Lessons and assignments replaced the development of a deeply emotional relation to film, aspiration to enjoy it as a work of art (14, 101-102). In fact, extensive film education propaganda in Kurgan area resulted in a sad phenomenon- some teachers engaged in film education under pressure, without enthusiasm and love for cinema art. Thus the created effect was similar to literature courses in schools: teachers and pupils started to treat film in classroom as another boring duty...

Moreover, the social and cultural situation in the country has changed dramatically; since the second half of the 80s films (including foreign production) were no longer deficit. Television, video, Internet delivered households streams of various screen production. The most active part of the audience- schoolpupils and students appeared to be oversaturated with the audiovisual information. Russian media education called for the revision of many firm methodological and methodical approaches.

The most influential representatives of Kurgan school film education, besides Y.Rabinovich are S.Odintsova – professor of Kurgan State Pedagogical University; G.Polichko - the leader of the Russian Association for Film & Media Education and A.Spichkin - professor of Kurgan Institute for Teachers' Professional Development.

S.M.Odintsova received her Ph.D. degree in 1981, after defending her dissertation "The film analysis as one of improvement factors in education of students - philologists in pedagogical institutes". She successfully developed Rabinovich's ideas of the synthesis of literature and film education. She gives

special attention to the problem of the film language knowledge of which "is necessary for a dialogue with the film text since the author's concept of the world and the person is embodied in a film-image that consists of the interacing and tied components: changing camera angles, drama action, the moving image, music and sound, word and speech of the characters, light and color tonality, the rhythm of a single shot and the montage of the whole film" (3, 51). I agree with S.Odintsova's opinion that "the analysis of a film develops a personality and influences the nature of a dialogue with a work of art. It is very important for an audience (…) that the analysis of a film connects and develops figurative and verbal thinking. The film analysis requires and develops imagination because it demands a reconstruction of film image in its tangible sensual form. (...) As for the methodological approach to the analysis of a film we share the opinion of those researchers who consider that the only true principle is the complete analysis of a film - in unity of the form and the content" (3, 52). The moral - aesthetic dimension of S.Odintsova's approach, characteristic of Russian media educators, distinctly stands out: "A modern teacher, - she writes in her article "Film education in a pedagogical institute", - is the defender of moral and aesthetic values. He should resist a powerful stream of pseudo-culture, be open-minded to the new in life and art, clearly differentiate between the good and the bad, the beauty and the ugliness; should contribute to the spiritual revival of the society » (4, 113).

Another distinguished student of Y.Rabinovich, G.Polichko also continuously developed ideas of integrating literature and the basicss of motion picture arts in educational process of school and university. He received the Ph.D. degree in 1987 with the dissertation on "Crosscurricula connections of a Literature course and an elective on film education as means of the aesthetic development of senior pupils". Being a teacher and then the principle in a Kurgan school, G.A.Polichko ran one of the Kurgan film clubs for a number of years. In 1988 he was elected the Secretary of Russian Association for Film and Media Education and moved to Moscow. There he created a firm *Viking* (at the end of the 80s) which invested a significant share of its income to various media education projects (conferences, seminars, publications, the Moscow film lyceum, etc.).

One of G.Polichko's successful projects of the time was setting up the two- year Advanced Film Education Course for Teachers. Unfortunately, in the middle of the 90s the firm *Viking* went bankrupt; subsequently the funding for the film education teachers' courses, conferences and seminars was significantly reduced, many projects were closed.

In his early works G.Polichko used to be a proponent of the system of training traditional for Russian film pedagogy and education, namely, working with art films only. As well as in Y.Rabinovich's works, in G.A.Polichko's programs we can see the clear aesthetical focus of media education. Comparing Russian and foreign media education tradition, G.Polichko wrote that communication with foreign colleagues has shown, "that it is exactly on this borderline - the presence or the absence of art substance in a media text – that a watershed between the western and our concepts of film education is. We begin from the point where our foreign colleagues stop, - approaching aesthetic, evaluating dialogue of the art content of a film text. The language of cinema and the analysis of how this text is constructed, for Russian film education is only the first step to its perception, then the main thing begins (…) – communication about art. Western (in particular British) system of film education is aimed at different thing. As our English colleague, the film educator from Devon Martin Phillips has said during the seminar in Valuevo, "the evaluation of a film is not a pedagogical problem, it is a problem of an individual choice of a person" (...) At the basis of film educaiton of our English colleagues is the concept of a free personality, which foundation is the full sovereignty of an inner life; and any dialogue concerning the evaluation of the content of a text, especially art, is an intrusion into the private world of a person, an attempt to impose the "right" interpretation of a media text on him/her" (6, 17).

I would like to add to these generally true conclusions that American and European media educators did not give up the aesthetical concept of media education at once. In the 60s many of them were also focused on developing the audience's taste for art and to introduce the best examples of cinema. However a different opinion (promoted by its adherent, the British researcher Len Masterman) gradually started to prevail, asserting that the evaluation of a media text's art value is so subjective (and even film experts

have contrary judgements sometimes), that education should not deal with problems of "good" or "bad" aesthetic quality of films, as well as, with judging about "good" or "bad" aesthetic tastes.

The influence of Y.Rabinovich school can be seen in works of other Kurgan teachers. I.Zhukova designed the university special course «The Siver Age of the Russian poetry » (10, 32-34) integrating film clips. V.Olejnik integrates film education into the course of *World Literature of the XX century* at the pedagogical university (10, 34-36).

However the most consecutive supporter of modern models of media education, undoubtedly, became Professor Alexander Spichkin (1948-2002). He got interested in film education while studying in Kurgan Pedagogical Institute, which he graduated from in 1970. After the graduation he continued working in the sphere of his academic interests and in 1986 was awarded the Ph.D. degree. It was he who persuasively rationalized the reasons of fostering the aesthetic approach in Russian film education. He criticized the tendency of many Russian teachers (including Y.Rabinovich) to use in classrooms only art house films, or film classics.

"Film education, - A.Spichkin marked, - was usually part of the general structure of curriculum aimed at the aesthetic development, including other subjects such as Music, Literature, Fine Arts and sometimes (though less often) Drama. The aesthetic approach was, as a matter of fact, the most rewarding under existing conditions because the aesthetic sphere was one of few spheres where, despite of rigid censorship, there was quite substantial degree of intellectual freedom. However very soon some contradictions of the aesthetic approach also came to light. The result was that film education was basically focused on studying film "masterpieces", (…) and on the expert taste; "introduction to the best samples of world motion picture arts" stepped to the foreground as one of the main aims of film education. In practice this phenomenon reflects in a bit different form (relevant to education) the existence of "scissors" between critical judgments of film experts and mass "bad" taste; interests and aesthetic preferences of students become less important for a teacher than his/her own preferences and an "expert" assessment. (...) Mass media and various forms of mass culture were frequently seen as a threat, as some from of inevitable evil, destroying aesthetic tastes of children and teenagers, distracting them from the "high art" (17, 15).

Having briefly outlined forms and ways of the organization of media education abroad, A.Spichkin reasonably believed that with all the distinctions it is possible to find similarities in theoretical and practical approaches. The significant place in western media education is occupied by "the approach to media texts as to a sign system. Thus the aesthetic quality of a text is as though moved outside the brackets, and the central attention is given to the nature of the audiences' perception, ways of nonverbal communication of the information in two basic kinds: nonverbal signals (gestures, facial expression, plastique, expressiveness of speech, intonation), and the nonverbal signals transmitted through technical devices (a camera angle, type of a shot, lightening and colour, composition, camera movement, montage)" (17, 17). In opinion of A.Spichkin, studying these signs develops the audiovisual literacy, which in its turn can form a basis for the advanced aesthetic perception. "Thus, rethinking film education in the context of media education does not mean, that the aesthetic approach, traditional for Russia should be rejected as something out-of-date. It is however necessary to recognize that as any other approach to film education it has some limitations, and that various approaches do not cancel out, but enhance each other » (17, 17-18).

Another important direction in media education according to A.Spichkin is the role and nature of functioning of media in society, development of critical thinking applied to any media text. "The attitude to media education to some extent can serve as an indicator of democratic changes in the country because the transition from passive consumption to the critical analysis of media and, hence, to an active civic stand depends on (...) the understanding of the role of mass media in society" (17, 19).

In 1999 A.Spichkin published the handbook for teachers (21) in which he developed the ideas of his previous works. The book covered the content, the structure and teaching techniques of media education, its integration with the curriculum (within the courses of Fine Arts and Drama, Literature and World Art Culture, social studies).

Having paid attention to the instability and variability of the basic terminology in modern media education, A.Spichkin drew a conclusion that media may be defined as:

- "Technical means of creation and communication of the information (the technological approach);
- The way of rendition of traditional arts (the aesthetic approach);
- The way of communication, combining various sign systems (the communicative approach);
- Means of the critical perception of information about the events in political and social life (the social approach);
- Teaching and learning material, encouraging the development of the associative, figurative, visual thinking (cognitive approach);
- The method of the development of creative skills (the creative approach) » (21, 6-7).

The analysis of foreign and Russian curricula and handbooks let A.Spichkinu (21, 7-8) distinguish some core units of media education:

- communication of the information in society (concept of communication, sign systems and ways of representation of the information, history of mass media, mass communication and its rules);
- the structure of mass communication (studying of separate types of media and their specific features);
- social functioning of media (control over mass information, media economics, perception of mass information and its influence).

The content of these key units includes:

- the development pupils' knowledge and understanding of history, structure and the theory of media;
- the development of skills of perception of the information contained in media texts;
- the development of applied creative skills related to media.

British media educators (C.Bazalgette, A.Hart, etc.) agree on a more laconic description of these units (key concepts and signpost questions): "*agencies* (who is communicating a media message and why?), *categories* (what type of text is it?), *technologies* (how is it produced?), *languages* (how do we know what it means?), *audiences* ("who receives it and and what sense do they make from it?), and *representations* (how does it present its subject?)" (22, 32). As we see these key concepts may be applied not only to "high art", but to *any* media text, therefore are universal.

Reflecting on the development of media education in the modern world, A.Spichkin tried to put together a "model" media education curriculum. "In many countries there is a special subject, its name structure may vary, but the content is almost the same. The subject matter are the media. (...) In Russia due to the regular growth of prices on books and periodicals, television becomes not only the the most popular, but frequently the only mass medium which is accessible for teenagers and is an integral part of their daily life. Therefore television can be considered as a nucleus in construction of the autonomous media education system (...). The media studies curriculum should include the following basic units:

1) An outline of the history of television. TV and other mass media. Television characteristics – improvisation, documentation, intimacy. Efficiency of the television information, it visual power. The spectator as an eyewitness of events;

2) A person on the television screen (gestures, facial expressions, plastique, expressiveness of speech, intonation and its role; anchor, reporter, etc.);

3) The world through the television screen (a television camera: a mirror or a filter?; the language of the television camera: a camer angle, a shot, composition, light exposure and color; movement, montage);

4) Television program as complex verbal and visual influence on a spectator (types of television programs, programming);

5) Television genres (sitcoms, television series, soap operas, documentary programs, news coverage, educational programs, talk shows, game shows, nature programs, sport programs, advertising, etc.);

6) Television production: from a script to broadcast ("behind the camera" occupations: a script writer, an editor, a director, an assistant director, a producer, a cameraman, a sound producer, etc.);

7) TV and other media – fine art, literature, music, theatre, cinema. Types of television interpretations of traditional arts" (21, 8-11).

At the same time, A.Spichkin pointed out the disadvantages of media studies as an autonomous subject, namely the inadequate qualification of a teacher, and consequently, the risk of a superficial treatment of the subject. His concerns were that if a teacher does not possess a profound and extensive knowledge in the field of TV, and does not believe in practical benefit of such course for his/her pupils, then maybe it is not worthy to teach it in his/her class.

The second model of media education proposed by A.Spichkin is media education across the school curriculum, integrated into traditional disciplines, such as Literature, Art, History, Geography, and other subjects. "As against an autonomous approach, the integrated model in the first place presupposes not so much studying media, how much the products of media - media texts." (21, 13). Yet there is a danger that teachers may reduce media education to the role of media as "teaching aids", teaching *with* and not *about* media, thus neglecting studying of the key media education concepts (agencies, categories, technologies, languages, audiences, representations).

For all these reasons, A.V.Spichkin offered his model of the "aspect" structure of media education:

- type of coding: verbal / nonverbal; visual / audio/combined;
- type of a text: narration, description, analysis;
- type of an audience: age /gender/social position/ educational level;
- type of values: aesthetic /moral/religious/political;
- social functions of the media text: entertainment/ information/ education/ propaganda (21, 21-24).

A.Spichkin argued that "the aspect approach can be applied to the autonomous model of media education as the pattern of the content arrangement. However its advantages are more obvious in teaching media across the curriculum" (21, 25).

Reasonably believing that efficient media education is only possible with the development of the audiovisual literacy (e.g. skills to decode media texts) of school students, in his book A.Spichkin suggested a number of practical, game activities aimed at the development of skills to see / listen and describe elements of visual and audiovisual texts, to interpret media texts, and to apply the new knowledge and skills to create own media texts (21, 28-34).

Further A.Spichkin described an innovating technique of integration media education into the courses of Art (use of "a shot frame", montage exercises, "Kuleshov's Effect", "Comic strip", "Film Poster", "Collage", etc.), Literature (creating a soundtrack for the literary text, a slide-film on a poem, comparing the original book and its screen adaptations, storyboarding, writing a short script, etc.), Drama, World Art Culture, Social Studies.

As far as the Social Studies are concerned, A.Spichkin thought that the significant part of the media education component of the curriculum should be dedicated to the television news coverage analysis, using the following guiding questions:

1) What stories frequently become news and what are excluded?
2) Why an item is selected for the newscast?
3) Who decides what items to include?
4) How are the news presented?
5) Are newscasts important for the society? (21, 64).

Activities on newspapers include:

- making a radio news coverage based on newspaper articles;
-analysis of several editorial articles printed within a week, separating facts and opinions;
- reading several editorials to define the balance of opinions (What issues does the newspaper support? What issues does it neglect or argues with?);
- evaluating articles using the criteria of balanced reporting (21, 64).

A.Spichkin had many other ideas for media education, but very sadly, a sever illness took away his career and life in 2002…

The experience of Kurgan "media education school" seems quite successful and useful for Russian education. For its forty years of existence Kurgan school has proved - both in theory, and in practice, - that film education and media education on the whole, is an effective means of the

development of creative abilities, critical thinking, aesthetic perception of a person.

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Film Education by S. Penzin (1932-2011)

Dr. Stal Penzin has devoted about three decades of his life to film education. He was born in the family of the known Voronezh artist in 1932. After graduating from university (1955) he continued the post-graduate studied in the Russian Institute of Cinematography (VGIK). He defended the Ph.D. thesis in 1968 and worked in Voronezh State University, Voronezh Institute of Arts and in Voronezh Pedagogical Institute. Still in the 60s he organized a youth film club, and very soon joined the recognized leaders of film education movement in Russia.

Quite naturally Dr.Penzin's pedagogical views changed over the time. The influence of ideological clichés, traditional for the communist epoch could be found in his early books written in the 70s. However later he refused the ideological influence and became an active advocate of film education based on *art house*. "The only way to enter the world of the serious, genuine cinema is to love it - wrote S.Penzin. - But one can only love something real, something familiar. (…) Therefore it is necessary to help students to get to know good films. Those who will grow fond of it, will seek to see more good films, will be interested to learn about their authors, the history of cinema" (6, p. 4).

S.Penzin accumulated his theoretic knowledge and practical film education experience in the text of his monograph "Cinema as a Tool of Education of Youth" (1973), where he asserted that "cinema is a valuable instrument for a teacher not only as one of the best tools of a snapshot and representation of reality, but also as a way to develop understanding of it" (1, p.8), comprehension of the historical development of the world and human consciousness. "The primary factor uniting aims of education and cinema, - wrote S.Penzin, - is the common recipient - personality" (1, p.8), but "the teacher should be careful about self righteous assertion, not to find himself in the position of a "boss", while it is necessary to provide a free space for independent activity of students" (1, p. 19).

In the curriculum of his film course S.Penzin included such themes, as "The process of film creation", "Cinema classification", "Expressive means of cinematograph", "Cinema in education" (2, p.2-4).

However neither the course syllabus nor the monograph contained a coherent and comprehensive system of film education at higher education level. He occasionally expressed severe criticism of entertainment films, so popular with young audiences: "a teacher should encourage students' negative attitude to such film production, declare war and fight to the end") (1, p.70).

S.Penzin considered a students' film club as an effective form of media education in secondary schools and universities. Ideally it should involve producers (film screenings, film festivals, exhibitions, conferences with the director and film crew, field trips, etc.); film critics (newspapers, film reviews, correspondence with film directors and actors, lectures, conversations, museum of cinema, conferences, discussions of films; film-sociologists (surveys, tests); film/TV studio (production of films/ TV programs) (1, p.143).

Soon S.Penzin published his second book, "Cinema – is the educator of youth" that, as a matter of fact, was a concise, clearly written reference book and told pupils or students about the types, genres and the language of screen arts, "the tenth muse" core terminology. "Our conversations about cinema, - wrote S.Penzin, - try to convince without enforcement. Select any letter, any term depending on your mood. Our objective is not to cover all problems, but to teach how to learn the basics of film art" (3, p.6).

In 1984 S.Penzin offered the readers another monograph- "Cinema in the System of Arts: a Problem of the Author and the Character", that touched upon the concepts "the author's film world", "synthetic nature of the film art", "art and a person", and others at a more complex level. As a passionate proponent of the *auteur theory*, S.Penzin believed that film education should be based on films by A.Tarkovsky, F.Fellini or I.Bergman. The monograph belonged to Film Studies rather than field of Education. Yet the book "Lessons of Cinema", published two years later was directly aimed at teachers and parents and explained how films about childhood and youth can help in the difficult process of

education.

The arrangement of content of the book was captivating. S.Penzin used contemporary Russian films for youth ("Hundred Days after Childhood", "Lifeguard", "Guys") as "case studies" and convincingly proved that "film authors are the teachers, they teach lessons - lessons of cinema» (5, p.64). Stal Penzin brought readers' attention to the fact that almost all serious directors one way or another address the theme of childhood in their works– "the morning of life", as artists feel the strong necessity to return to the starting place of developing the world outlook, to compare the world of one's own childhood to the world of a new generation, thus assisting the socialization of young people. "Sooner or later a teenager faces a free choice, with neither caring parents nor teachers nearby. Art prepares a person for self-reliant actions." (5, p.65)

Professor Penzin did not reduce the potential of cinema to education only. He attracted the attention of his readers to other functions of the screen (cognitive, aesthetic, communicative, game etc.). The target audience of the book was not only those who teach, but also those who learn. S.Penzin hoped that a teenager after having read "Lessons of Cinema", would reflect on life and cinema, would remember that cinema is not only entertaining films about cowboys and spies, pretty girls and comics. They would be aware that there is also the auteur's world with an open and sincere conversation about history and modern life, difficult fates and interesting personalities. As before S.Penzin was sure that film education should be built on the best examples and film studies should make a wall between "bad films" and the audience

S.Penzin's pedagogical vision is reflected in his book "Cinema and Aesthetic Education: Methodological Problems" (1987). This was perhaps the first book in Russian academic literature that analyzed the subject, aim and objectives, principles and methods, film education curriculum, organization of a film club. He wrote: "Not everyone recognizes the necessity of film education, the reasons of the opponents being usually one or all of the following: 1. A true work of art is comprehensible for everyone. Therefore a good film does not require any "intermediaries", anyone can understand it. 2. There is enough film advertising and promotion. 3. A person who studies literature in school will automatically be literate in cinema. 4. Cinema is not a "true" art yet: its history is not so long, there is no "classical works" which value is proved by centuries, like masterpieces of literature, theatre, and painting. 5. The results of Literature studies do not correspond to the efforts spent; there is no point in repeating this sad experience with another medium. 6. Today there are no conditions (teachers, film libraries, etc.) for introduction of film education at schools and universities. 7. Art creativity belongs to emotional sphere, and knowledge to rational one. The less a person knows about art, the better he is as a viewer- reciepient. The conclusion is clear: film education is harmful, not beneficial" (6, p. 31). Further in the book, S.Penzin consistently refuted all of the above arguments and proved that film education is, in the first place, one of the directions of aesthetic education. The subject matter of film education is interpreted as the system of knowledge and skills necessary for the quality perception of screen art, development of audience's culture, creative abilities (6, p.43).

S.Penzin anticipated the questions that are likely to be asked about film education (6, p. 44): film education – what is it for? To develop the course participants' knowledge about films? Or to develop audience's abilities and critical thinking? Should the curriculum include the theory and history of cinema? Or should it be centered on the distinguished works of film art? Last but not least, what should the teaching strategies be? Same as in Film Departments or different?

In Stal Penzin's opinion, depending on the way a teacher answers these questions, it is possible to divide film education in Russia in two directions "extensive" (covering art culture on the whole, where Film Studies occupy the same volume of space in the curriculum as, for example, Literature) and "intensive" (specifically focused on film and therefore resembling an abridged course of Film Studies for future professionals in media field). Yet S.Penzin emphasized again that film education is part of the aesthetic development of a person, therefore should develop aesthetic feelings, ideals, and viewpoints. "Even the "intensive" film education should not be "narrow" and be reduced to teaching visual literacy; classes should embrace film aesthetics with ethics" (6, p.45).

As stated by S.Penzin, the content of film education should include: "à) the basics of aesthetics, film history and theory, any pictures to develop the quality aesthetic perception of any film; b) the information on main areas of application of theoretical knowledge; c) information on challenging problems in the subject matter; d) assignments that develop students' skills to analyze film texts" (6, p.46). In this case the immediate objective of film education is to "encourage the aesthetic perception of films". And the long- term objective is "the development of the personality through film art" (6, p.46). Consequently, a person should have the following general aesthetic qualities (good aesthetic taste; unbiased perception of media; abstract thinking; acknowledgement of cinema as Art, not a mirror reflection of life; awareness of the importance of film education) and special ones (demand for serious art house films, ability to select and understand films, interest in the history of cinema, etc.) (6, p. 46-47).
Further the aim of film education was specified in objectives: 1) *education*, i.e. knowledge development (resulting in the awareness of the importance of film studies; skills to analyze all the elements of a film, to interprete a film message; being selective about the choice of a film to watch); 2) *learning*, i.e. critical thinking development, etc.; 3) *personal growth*, resulting in the development of such qualities, as good aesthetic taste, desire to communicate with "serious works of art" (6, p. 47-48). According to S.Penzin the development of the latter can and should be fostered through the pre-viewing activities, after-viewing explanations, creative projects, club activities.

Essentially many of the above aims and objectives seem to be disputable especially for media educators in other countries. For example, Len Masterman, as it is well known, absolutely rejects the possibility of the development of aesthetic taste at media lessons, as well as the separation of films into "good" and "bad", considering that it is virtually impossible to prove to the pupils/students the high or low quality of a film.

Yet S.Penzin is a commited supporter not only of the "aesthetic approach" in media education, but also ethical. "Film education cannot be brought down to specific - aesthetic and film studies objectives, a viewer should be, first of all, a Person, an ethical person ("homo eticus") (6, p.47). For these reasons, Professor Penzin distinguishes between the following levels of aesthetic culture of a person: 1) high, or optimal, characterized by a wide art erudition, advanced abilities and interests, fundamental knowledge; 2) average, which is characterized by the unbalanced development of main components of the previous level; 3) low: aesthetic illiteracy (6, p. 77).

Adapting traditional didactic tenets, S.Penzin chose the following principles of education: 1) education and all-round development in the learning process; 2) scientific character and intelligibility of teaching; 3) systematic character and and link of the theory with practice; 4) active learning; 5) visual expression; 6) transition from education to self- education; 7) connection of learning to life; 8) lasting knowledge; 9) positive emotional background, recognizing interests and characteristics of a class and an individual (6, p. 59). To these nine, S.Penzin added three more principles: 10) film studies as part of the system of arts, 11) the unity of rational and emotional components in aesthetic perception of films; 12) bi-functional aesthetic self-education, when the aesthetic feeling clarifies the ethical (6, p. 71). Consequently teaching the analysis of a film (as a work of art) has three aims. The first one is "the understanding of the author's position, studying everything that is directly connected to the author – the main medium of film aesthetics. The second aim is to comprehend the hero - main medium of an aesthetic beginning. The third task is the junction, synthesis of the previous concepts. (...) All three tasks are indivisible; they arise and demand the solutions simultaneously" (6, p. 56). As for the methods of film education S.Penzin recommended reproductive, heuristic and research methods of teaching and learning.

S.Penzin became one of the first Russian media educators to try to summarize the experience of film education (the analysis of textbooks, curricula, practical approaches) in Russian schools and universities and the film club movement. Being one of the most enthusiastic leaders of film-clubs, S.Penzin considered that the specific feature of a film club is that it performs numerous functions: "the foremost of these interrelated functions are: 1) film education (function: after- school program); 2) propaganda of film art (function: advertising); 3) screening and discussion of "difficult" (art house) films (function: art house film theatre; 4) film reviews (function: film critic); 5) surveys (function: sociologist);

6) communication (function: meeting point and the recreation centre" (6, p.126-127). Taking into account these functions, S.Penzin created several models of film club movement, each focusing on one or several functions – e.g., to provide space for different kinds of audiences, after- school program or a university association of cineastes (6, p.137).

S.Penzin marked the distinction of media education in clubs from media education in school/university: heterogeneity of participants (age, experience, motivation to participate in the club, education, moral values, knowledge in the field of art); and a more specific, compared to schoolpupils, stance of the audience (6, p.135).

S.Penzin met the emergence of video technology with great enthusiasm and took advantage of a rather short interval of time (the end of the 80s – the first half of the 90s), when VCRs did not yet become the common appliance in households of Russia. It was during these years that the audience of video clubs in Russia increased sharply because people wanted to see those films that until then had been banned by the censorship. S.Penzin noted the following benefits for film education: independence from the official film distribution; possibility of recording and non-commercial use of any films, programs or their sequences; using techniques *freeze frame, stepframe* and others; video production in school or university; collection of videos (7, p. 95).

Many of S.Penzin's former students became media educators. For example, Galina Evtushenko is one of his adherents. Having graduated from Voronezh University (1978) she taught in schools, film courses and film clubs. Later she wrote the Ph.D thesis on film education in Moscow Institute of Cinematography (1991) and then taught film education for future professionals. After that she worked as a film director herself. Her very first educational five-minute documentary "I've seen you somewhere" got attention of critics and colleagues. Today G.Evtushenko is one of the best known Russian film documentary directors. She is the unique embodiment of successful re- training: from a media teacher to a film director (while the reverse process is more common).

S.Penzin was the foundator of Voronezh Film and Video Center. S.Penzin developed a number of university curricula (8; 9 etc.) that integrate film education with a major field of study of university students. S. Penzin died in 2011. The contribution of S.Penzin's pedagogy - both theoretical and practical - is difficult for overestimate. His input in Russian media education is very significant and once again proves that educational innovations are not only the capital's prerogative.

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Media Education Model by A. Sharikov

Russian media educator Alexander Sharikov, born in 1951, graduated from the Moscow State Pedagogical Institute and continued postgraduate education in the Russian Academy of Education (his Ph.D. dissertation (1) was defended in 1989). He worked in the academic Laboratory of Screen Arts in the Institute of Art Education and in the Laboratory of Teaching Aids of the Russian Academy of Education, his articles on problems of media and media education were published in Russian, British and French academic journals. He authored several books devoted to media sociology, media education and media culture and a number of course syllabi on media education. Then he supervised the sociological department of the Russian television company (RTR) and conducted several surveys on television preferences of the audience, etc. Now he is…

Perhaps, Alexander Sharikov was the first Russian teacher concerned not only with film and press education, but with the problems of media education on the whole. Fluent in English and French he began to study foreign media education in the second half of the 80s. This research work resulted in the publication "Media Education: International and Russian experience" (2).

In his outline of the main directions of media education Dr. Sharikov explained the reasons of emergence of media education, based on the long standing practice of film education. He noted that the term *media education* became known in the 70s and implied "not only art, culture studies and semantic aspects, but also social, psychological and political features of this phenomenon. It turned out that teaching the language of cinema and learning to appreciate film art without understanding of the whole system of sociocultural relationships in the process of communication was obviously not enough for the development of civil qualities. Media education was envisaged as the way to improve this situation" (2, p. 6). Media education was aimed at preparing the young generation to live in a new information age, be able to inteprete different types of information, understand it, "be aware of possible consequences of media's impact on a person, to learn to communicate on the basis of nonverbal forms of communication with the help of technical devices" (2, p. 6). And the foremost aim of media education became a person's involvement in mass media system, that is the experience of nonverbal perception, studying the language of media, skills to interprete and evaluate the message, etc. (2, p.10-11).

In the historical outline Alexander Sharikov has shown that many teachers understood media education as "educational technology" – a sort of the traditional course "Technical teaching aids" that has been taught in Russian pedagogical universities for decades. However the focus from teaching and learning *with media* then shifted to *studying media*.

Having analyzed numerous foreign researches, Alexander Sharikov (2, p. 8-10) selected three key concepts of media education: "media literacy" (teaching and learning nonverbal ways of communication, the language of media culture), "information protection" (development of the participants' critical thinking) and "social – pedagogical" (studying social nd political aspects of media influence including problems of the so-called "cultural discrimination" or "cultural imperialism"). Later Russian researches (7; 8) continued the analysis of key concepts of media education around the world. Yet Dr. Sharikov's research was actually the first "media education manifesto" in the Russian pedagogical discourse.

The book also covered two main approaches of the implementation of media education in the educational process- integrated (with traditional subjects) and autonomous (a new course, e.g. "Media Culture" either mandatory or elective). He also touched upon the issues of interaction between the teacher and pupils, the changing role of a teacher and characterized the teaching strategies in a media classroom:

- "setting up the free, friendly, trustful atmosphere of psychological comfort;
- inherent use of the polysemic character of the information; rejection of the strictly programmed schemes of classes (principle of improvisation);
- legitimacy of multiple variants of interpretation of the information; the recognition of the equality related to the information and its evaluation of all participants of the class, including a teacher;

- focus on issues related to pupils' immediate social and cultural environment, their interests and life experience" (2, p.19).

Alexander Sharikov identified the following methods of media education abroad: "deconstruction" (content-analysis) of media texts, creative activity of pupils (collages, posters, slide/video films, radio/ TV broadcasting, school press, etc.), discussions, simulating games and so on (2, p. 19-20).

Recognizing the importance of the critical thinking development, A.Sharikov, nevertheless, is not inclined to consider this process as the central objective of media education. In his opinion, the development of communicative, creative skills of students, the abilities to inteprete, create and communicate media messages is no less important (2, p. 46).

In July 1990 during the academic conference on media education in Toulouse Alexander Sharikov surveyed 23 international educators and experts in the fields of media literacy and mass communications. The objectives of survey were to learn the number of experts believing in the connection between media education and the development of media (60 % answered that media education promotes the development of media), to specify the main objectives of media education, to verify the definitions of "critical thinking" and "communicative abilities" (2, p.48).

As for the opinions of the experts about the objectives of media education, they, according to Sharikov's data, ranged in the priority order as follows: the development of communicative abilities, critical thinking and interpretation, the development of skills "to decode" media texts, to create own media texts, to evaluate media texts, to reflect on media in the system of sociocultural associations. The development of technical skills to use media technology was ranked as the last one (2, p. 50). Reflecting on the conducted survey A.Sharikov came to conclusion that critical thinking in media education context usually stands for the process of the analysis of a media text, which "is aimed at the interpreting the underlying message and results in three options – interpretation of the latent message, its evaluation and expression of one own's attitude to it. This process is both of individual and creative nature. Creativity in this case is exhibited through generating new meanings of a message" (2, p. 58). The advantage of the given definition is its universal character thus it may be applied depending on the referent system (i.e. orientation of a teacher towards a particular key concept of media education). If a media educator is predisposed towards teaching social or political aspects of media, the correspondent type of information will be evaluated and interpreted. If a teacher bases his teaching on the aesthetic concept, then the analysis of art aspects of media texts will take place in his/ her classroom. If a teacher is interested in semiotics, then sign systems of a media text will be analyzed. However, Sharikov remarks that disagreement between personal referent systems of a teacher and students may cause problems.

A.Sharikov has also defined the term "media communicative competence", as "the proficiency in perception, creation and communication of message through technical and semiotic systems taking into account their limitations, based on critical thinking, and also on the ability to media dialogue with other people" (2, p. 64).

The book "Media Education: International and Russian experience" also included a brief historical and pedagogical ouline of the development of media education in Russia. A.Sharikov proved the legitimacy of Russian media education in the context of interrelations between education and culture. "There are two main functions of education related to culture. The first function is to maintain culture with the help of the mechanism of reproduction of culture at individual level. In other words culture can only be preserved through education. Without education, culture runs the risk of being destroyed. I will call this function of education as "reproductive". The second function is that education is an essential prerequisite for the development of culture. In other words education provides that foundation for the development of culture. I will label this function as "productive". The latter function is connected, first of all, to the creative structures of human activity. So, education in a broad sense is the condition, both for maintaining, and advancing culture. (...) If one accepts such point of view, then media education is a prerequisite of both maintaining, and developing media culture» (2, p. 25-26).

Besides A.Sharikov drew the attention of readers that any new emerging mass medium gives rise

to a corresponding field of education: first, at the level of professional training, and then - in secondary schools and departments of education. Thus, as Sharikov emphasized, it is the professionals in media sphere (film critics, journalists etc.), sensing problems of the dialogue between an author of a media text and audience, tend to share their knowledge with students and teachers.

Further A.Sharikov conventionally divided media education in Russia in two main directions: education on the material of newspapers, magazines and radio ("journalistic" direction) and education on the material of cinematograph ("aesthetic" direction) and described landmarks in the development of these directions from the 1920s to the 1980s pointing out their dramatic dependence on Marxist ideology (2, p. 29-38).

In 1991 A.Sharikov (together with T.Stroganova) compiled the bibliographic catalogue of books and theses on media education (4). The other collaborative work (with E.Cherkashin) resulted in the publication of an experimental media education curriculum prototype for school pupils (6).

Alexander Sharikov highlighted a number of problems connected to the intensive development of media in Russia (media as a "parallel school", media and the system of traditional education, the necessity of "protection" of children from negative influence of media in an information society. In particular, he emphasized a serious problem of media influence on the development of values and norms of behaviour of children and teenagers. "While in totalitarian period this problem was solved by censorship control, that is by limitation of the accessible information, now its solution is impossible without the development of a referent system of values and critical attitude to media messages" (6, p.1-2).

In 1991 A.Sharikov elaborated an experimental syllabus of the course "Mass Communications" (6, p.5-25) for secondary schools. It included the following issues:

- main concepts and laws of the communication theory
- semiotic systems, their structure and properties;
- perception and interpretation of messages based on the development of skills of analysis, interpretation, evaluation and expression of own attitude;
- mass media (structural, functional, social and other aspects) (6, 6).

It was stressed that the above-stated issues should preferably be introduced not only through lectures, but mainly through hands-on activities, where pupils could be involved in creative work related to different types of media - print press, cinematograph, photo, sound recording, television, computer communications, etc.

The second experimental syllabus by Sharikov and Cherkashin, "Mass Media and Education" (for classes with pedagogical emphasis, i.e. in special schools whose graduates as a rule enter university Departments of Education) (6, p.26-36) is constructed by the similar pattern. However a significant place is given to matters of teaching methods of media education. Recommended activities included: production of model dustcovers for children's books, photo montage, slide/video films, audio recordings (radio programs, educational programs etc.), school papers, television programs, holding seminars, discussions related to media texts analysis and more. (6, p.29). These activities were supposed to result in the development of skills of perception, understanding, evaluation, interpretation of various media texts, and the development of communicative abilities of pupils.

In the second half of the 90s Alexander Sharikov changed the sphere of his academic interests due to another job position. He became the supervisor of the sociology office of the Russian television and radio company RTR (Moscow). His research during those years was centered on the influences of television on society and the problems of monitoring. The data of the research included also TV-preferences of children and youth.

Currently Dr. Alexander Sharikov is the Professor of the State University *Higher School of Economics*, Department of Media Management and Media Business (Moscow) and the Head of the Laboratory for Media Sociology in Samara.

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The Contemporary Media Education in Russia: In Search for New Theoretical Conceptions and Models

For many decades the professional educators and arts critics from Russian Academy of Education (L.M. Bazhenova, E.A. Bondarenko, S.I.Gudilina, A.A. Zhurin, L.S. Zaznobina, L.S. Pressman, K.M. Tikhomirova, Y.N. Usov, A.V. Sharikov, E.N. Yastrebtsova and others) and from the universities (O.A. Baranov, N.B. Kirillova, S.N. Penzin, G.A. Polichko, A.V. Fedorov, N.F. Khilko) have been working out theoretical conceptions and models of media education for students and pupils. Russian professional journalists and/or professors, who taught journalism in institutes of higher education, didn't hurry to develop the theoretical sphere of this direction of pedagogics for the time being. They preferred to remain in the familiar range of problems of training of future media professionals, and/or to promote the traditional development of the practical branch of media education for schoolchildren and the youth (school and student newspapers, film/radio/television studios, etc.).

However, under the obvious influence of the significant progress of media education in the West (first of all in the leading English-speaking countries), and in Russia itself, the most mobile and active representatives of Russian journalism one after another began to develop this relevant field in the beginning of the XXI century.

The first serious theorist and journalist who paid attention to mass media education was A.P. Korochensky. In his doctoral thesis and monograph he justly substantiated the common tasks of media criticism and media education (Korochensky, 2003). Then S.G. Korkonosenko took the baton of interest of professional journalism to media education for mass audience (Korkonosenko, 2004). In 2007 I.A. Fateeva published her monograph "Media Education: Theoretical Fundamentals and the Experience of Realization", which became a kind of manifesto of "journalistic view" on the problems of mass media education in Russia.

Firstly I.A. Fateeva proposed her own variant of the definition of the term "media education", interpreting it as "the scientific and educational field of study which subject is the means of mass media and communication in pedagogical aspect of their manifold connections with the world, society and mankind. In theoretical terms this field lies at the intersection of pedagogics and the complex science of media. In practical terms it presupposes joint activities of trainers and trainees in preparation of people for the life in mediatized world, … all the deliberate and systematic actions intended to satisfy the educational needs arising from the very fact of the existence of mass media. In other words it is the organized and sustained process of communication which gives rise to teaching of the production of mass media as well as their use" (Fateeva, 2007, p.11, 13-14).

As we can see, this definition is relatively tight and unlike the series of detailed definitions of UNESCO put forward from 1970s to 2000s (see, for example, the definition of UNESCO, 2001, which emphasizes the democratic and humanistic principles of media education), it tends to universality and neutrality of generalization.

Secondly, after analyzing various theories of media education elaborated by media educators in different countries, I.A. Fateeva concluded that to "derive" the media educational conception from theories of communication is not only unwise but also harmful, because in that way the conceptual disunity of teachers and their students is originally laid, it is burdened by the moral and ethical problems. Not having come to a common solution on the merits, teachers begin to impose their own vision of the problem on their audience" (Fateeva, 2007, pp.25-26).

Probably many media educators will consider such an obvious rejection of media theories of the conceptual approaches to media education to be rather questionable, but the confusing thing something different: why do teachers must "impose their own vision of the problem"? Can't the process of correct joint comparative analysis of various theories and/or conceptions with the audience be productive?

Thirdly (and this probably is the most important), I.A. Fateeva considers the practical approach to be "the starting point of the theory of media education and the basis for the decision on which educational technology to prefer" (Fateeva, 2007, p.26). At that the researcher interprets the practical approach much wider than its narrow treatment (that is to teach the audience to use media equipment and create media texts with the help of it). I.A Fateeva believes that practical approach in media education must rest upon the "theory of media activity" (with the detailed classification of the forms of media education and the elaboration of its pedagogical principles), according to which "it is logical for media education as the form of organization of educational process to be built upon the consecutive unfolding of favorable conditions by the pedagogues for the audience to master the following *forms of activity*:
- adequate perception of media texts as products of human activity, understanding the mechanisms of their origin and replication, their critical evaluation and the qualified opinion about them;
- observation of the functioning of mass media and communication in the society (both the system and its individual enterprises), understanding of them for the deliberate choice and use of them;
- participation in the dialogue with mass media on the basis of modern technology;
- mastering of the process of the creation of media texts on the basis of participation in media educational projects of different scale" (Fateeva, 2007, p.34).

At that she justly mentioned that "in our time, the time of ever-increasing interactivity of modern means of mass communication, the passive media education is unable to meet the challenges of preparing people for the life in mediatized society". The researcher concludes that among other practical forms of media education, the *media education project* should become the core technological form of media education, and "the mastering of the methodology of its implementation is mandatory for professional media educators" (Fateeva, 2007, p.120).

Thus the "theory of media activity" in the treatment of I.A. Fateeva is clearly synthetic in nature and it incorporates many elements of the earlier theories of media education.

A year after the publication of I.A. Fateeva's monograph she formulated her position even clearer: "We offer the media education community to consider the theory of media activity capable of being the theoretical unifying, integrative axis, which modern media education lacks so much, for the consolidation of scientists and teachers from different schools as an alternative to the above mentioned conceptions *(semiotic, cultural, aesthetic, social and cultural, the theory of the development of critical thinking, etc. – A.F.)*. The proposed theory originally comes from the consistently competent approach to the educational process and aims at the final result of the mutual activities of students and teachers, for both types of media education (professional and mass)" (Fateeva, 2008, p.141).

Time will tell how I.A. Fateeva's "theory of media activity" will be accepted by Russian and foreign media teachers, but it's clear that its synthetic orientation correlates with the final result of media education – ***media literate / competent personality,*** i.e. the totality of its motives, knowledge, skills, abilities (indicators: motivational, contact, informative, perceptive, interpretative / evaluative, practical and operational / activity, creative), to facilitate selection, use, critical analysis, evaluation, creation and transmission of media texts in a variety of types, forms and genres, the analysis of complex processes of functioning of media in society (Fedorov, 2007, p.54).

However, the community of theorists who have come from journalism does not always understand such interpretation of the concept of "media competence". For example, quoting the indicators of media competence which I had worked out, I.M. Dzyaloshinsky and I.V. Zhilavskaya concluded that all the authors quoted by A.V. Fedorov (and he himself) restrict themselves to media sphere when reflecting on the indicators of media competence. As if the ability to consume and produce media texts is needed only to consume and produce media texts (Dzyaloshinsky, 2008, p.88; Zhilavskaya, 2009, p.109).

I don't agree with this. Aren't the indicators which I have worked out related to social issues (including moral, civic, etc.)? After all, people's motives for choosing, perception and/or creation of media texts are always connected with social and cultural context, as well as its moral, civic attitudes. The same can be said about the interpretational and evaluative indicator of media competence. While interpreting and evaluating media texts the audience is always based on its (rather differentiated) social

and cultural positions, again incorporating aspects of morality, religion, citizenship, etc. And how can we evaluate the processes of media functioning without the analysis of the problems of society, isolating ourselves within the media texts like in a shell?

No wonder that in the definitions of UNESCO (UNESCO, 2001 and others) media education and media competence are consistently connected with the development of democratic thinking and the development of civic responsibility of a personality.

Reasoning about the mission of media education in general, I.M. Dzyaloshinsky further states that "the social significance of media education is not so much in improving media competence of the individual, as in the formation of the aim at media activity" (Dzyaloshinsky, 2008, p.90), which controls "an individual's actions for searching (or producing) information in the sphere of media" (Dzyaloshinsky, 2008, p.91) and has the "six basic types": "search, reception, consumption, translation, production, distribution of mass information" (Dzyaloshinsky, 2008, p.93).

In my opinion there's nothing new in I.M. Dzyaloshinsky's definition of "media activity". In fact it is the worsened version of the much more thoroughly grounded and developed I.A. Fateeva's "theory of media activity" (Fateeva, 2007, p.34).

For example, "consumption" (i.e. apparently "perception") is mentioned among the types of "media activity", but nothing is said about "the analysis of media texts" which is a crucial type for media education (incidentally, it was quite justly accented by I.A. Fateeva). Moreover, activities such as "translation", "distribution of mass information" have never been considered in the key ones media education. What is important for any media agency (translation, distribution) is secondary for the purposes of media education. "Media active" schoolboy easily sends SMSes or simple-minded chat messages like "Natasha, where are you? Let's have a party!", but at the same time completely unable to analyze a simple media text (published, for instance, in a popular paper), can hardly be called "media literate"…

The following statement of I.M. Dzyalozhinsky seems to me extremely controversial. He says that "the traditional "pedagogical" approach to media education, which restricts itself to the analysis of "individual - media text" relations, cannot answer the main questions:

- What is the reason of the existence of exactly this configuration of informational and media environment in contemporary Russia?
- Why do media produce just these media texts rather than other?
- What has an individual to do when he needs not only to protect himself from "the corrupting influence of media", but also to search for the necessary information for success in life?" (Dzyalozhinsky, 2008, p.99).

The reality is quite the opposite. "Pedagogical" media education approaches never limited themselves to the "hermetic" analysis of media texts, on the contrary, they have always reached for the analysis of multifaceted relationships between media and society (see, for example: Masterman, 1997, p.51-54; Silverblatt, 2001, p.45-47, 55; Zaznobina, 1996, pp.75-76; Fedorov, 2001, pp.81-84; Fedorov, 2003; 2010; Fedorov, 2007, pp.189-193; Fedorov, 2010; Sharikov, 1991 and others).

Moreover, "critical thinking in relation to the system of media and media texts is a complex reflective process of thinking, which includes associative perception, synthesis, analysis and evaluation of the mechanisms of functioning of media in society and media texts (information / messages) which come to people by means of mass communication. Thus the development of critical thinking is not the final goal of media education; it is its constant component" (Fedorov, 2007, p.86).

At the end of his article, I.M. Dzyaloshinsky comes to another conclusion which is very controversial in my opinion, that "further development of media education is connected with the development of the civilian-based approach, which aim is not just to increase the level of media competence of students, but to increase media activity of the population. That in turn would stimulate the development of civil communications, ensuring the establishment and development of civil society" (Dzyaloshinsky, 2008, p.99).

I.V. Zhilavskaya shares approximately the same opinion. She states that "media education is the activity in the field of media, the work of consciousness and subconsciousness, the analysis and correlation of self and society with the global problems of mediatized environment. In fact, media education is a form of civic education. It allows young people to become responsible citizens who understand how and by means of what their town, their country and the whole world lives" (Zhilavskaya, 2009, p.75).

Of course media education absorbed the orientation to civic responsibility, humanism and democracy a long time ago (see, for example: UNESCO, 2001, p.152; Buckingham, 2000; Ferguson, 1997; Gonnet, 2001, p.24; Korochensky, 2003; Fedorov, 2003; Fedorov, 2001; 2007, p.370, etc.). However if to highlight the "civic approach" out of the broad spectrum of tasks of media education, then it's better not to deal with media education, but with citizenship or social studies (including them as the academic disciplines). Besides we shouldn't forget that the concept of "media competence" seamlessly incorporates the component of "media activity" as well…

Putting forward the new interactive (journalists) model of modern media education I.V. Zhilavskaya wrote (though without giving any particular examples), that "the overwhelming majority of research papers and theses which deal with the matters of media education one way or another, and related to the field of pedadogics, virtually doesn't explore the productive function of media education in relation to the phenomenon of media, which in this context is equivalent to the educational component of the subject. … This conception is realized in the new interactive (journalists) model of media education, which should be differentiated from the pedagogical model. The basis for distinguishing between these models is the spatial and role arrangement of the participants of media education activity in the existing system of coordinates" (Zhilavskaya, 2009, p.104-106).

Supporting her proposed model I.V. Zhilavskaya refers to the "conception of Russian media education module", "worked out by Y.N. Zasursky and E.L. Vartanova" (Zhilavskaya, 2009, p.177). Further in her monograph I.V. Zhilavskaya cites a table from the article "Russian media education module: conceptions, principles, models" (Vartanova, Zasursky, 2003, pp.5-10), containing a list of the following key "aspects of media education": media agencies, media categories, media technologies, language of media, media audience, media representations.

In fact, this table is just a Russian translation of the original table worked out by British media educators in the early 1990s (Bazalgette, 1991, p.8; Bazalgette, 1995; Hart, 1991, p.13; 1997, p.202). Moreover, the foundations of pedagogical media education model based on the above mentioned six key aspects/concepts of media education, had been stated by C. Bazalgette herself during the Russian-British seminar on media education in Moscow in 1995 and were translated and published in Russian the same year (Bazalgette, 1995).

Thus, to put it mildly, the basis of the so-called "Russian module of media education" published by E.L. Vartanova and Y.N. Zasursky can hardly be attributed to innovations… Moreover, not well-informed readers of the article "Russian module of media education: conceptions, principles, models" (Vartanova, Zasursky, 2003, pp.5-10) might get the false impression that the development of mass media education in Russia began almost in the XXI century, and not 80 years earlier, as it was in fact (see, for example, the works of 1920s: A.M. Gelmont, S.N. Lunacharskaya, B.N. Kandyrin; 1960-1990s: O.A. Baranov, L.M. Bazhenova, E.A. Bondarenko, A.V. Fedorov, L.A. Ivanova, N.F. Khilko, I.S. Levshina, V.A. Monastyrsky, S.N. Penzin, G.A. Polichko, L.P. Pressman, Y.M. Rabinovich, A.V. Sharikov, V.S. Sobkin, A.Y. Shkolnik, I.V. Vaisfeld, Y.N. Usov, L.S. Zaznobina, and others).

Anyway, let's get back to I.V. Zhilavskaya's monograph. In tabular form (Table 1) she tried to describe the benefits of the interactive (journalists) model of media education in comparison with pedagogical models.

Let's try to analyze this table reasoning from the characteristics of the components which are given in it.

I think we can agree with the formulation of aims and subjects of pedagogical and interactive models, they are defined rather laconically and correctly, at that journalistic specificity was manifested in

the second case. But in my opinion the formulation of the recipients/audiences is evidently incomplete. Of course, the audience of the journalists model represents most different sections of the population. But why does I.V. Zhilavskaya deny this in the pedagogical model? After all, in pedagogical models as well the students (including the process of self-education) can also be (and they are) people of different ages and professions.

Table 1. Models of Media Education Activity
(Zhilavskaya, 2009, p.107)

Models of media education activity		
	Pedagogical	**Interactive (journalists)**
Aim	Upbringing of media competent personality	Attracting the audience to mass media. Attracting the audience to the creation of media texts. Forming of its own media by the media competent audience. Forming of a positive image of mass media.
Subjects	Teachers of media, educators, librarians, other teaching staff.	Journalists, directors, cameramen, media managers, other representatives of media society.
Recipients	Students, pupils	The audience representing different social groups: young people, pensioners, representatives from business, government, NGO
Communicative strategies	Influence	Interaction
Means	Teaching, suggestion, demonstration, description	Modeling
Forms	Integration into the basic education, lessons, courses, educational programs with the use of media technology, study groups, production of student newspapers, magazines, radio and TV programs.	Creation of informational products in the form of newspapers, magazines, TV and radio programs, publications in mass media, products of online journalism, master classes, seminars, trainings, media festivals, competitions, meetings with readers / viewers / listeners, etc.
Level of motivatio	Low in general. Individual enthusiasts are working based on personal interests.	High. Commercial. Professional structures are working.
Result	The society of media competent citizens	Forming of the communicative environment based on mutually beneficial cooperation with the audience. Forming of a positive image of mass media. Attracting audiences, the increase of circulation, ratings and income.
Effectiveness	Less high	Higher

The division of communicative strategies into "influence" (pedagogical model) and "interaction" (journalists model) is even more objectionable. The contemporary media education rejected the methods of one-sided "top-down" influence ("omniscient" teachers – "tabula rasa" students) long time ago. Pedagogics of interaction, collaboration, and designing methods are being implemented in "pedagogical" media education since several decades.

The category "means" also arouses similar objections. Current pedagogical models of media education include the aspects of modeling as well (E.A. Bondarenko, L.S. Zaznobina, E.S. Polat and many others), and not only the reproductive approaches. The same can be said about the forms of media education: almost everything listed by I.V. Zhilavskaya in the column relating to the interactive/journalists model of media education has long been practiced in pedagogical models as well (eg., media educational seminars and contests, the meetings of media cultural workers with the audience organized by Prof. O.A. Baranov and Assoc. Professor S.N. Penzin; annual media education festivals of Russian Association for Film and Media Education under the leadership of Prof. G.A. Polichko, etc.).

The line of Table 1 which compares the levels of motivation of pedagogical and journalists models of media education also deserves attention. I can agree that media educational motivation of ordinary teachers in Russia is low at present (see Fedorov, 2005, pp.259-277). But why does I.V. Zhilavskaya think that the level of media educational motivation of the subjects of the journalists model (journalists, directors, cameramen, media managers, other representatives of media society) is high?

Yes, Russia's leading media agencies are working on a professional basis and pursuing commercial objectives, but do these goals really match with the true aims of media education? For example, the phenomenon of social (and based on the principles of humanistic orientation – also media educational) irresponsibility was brilliantly researched by A.V. Sharikov (Sharikov, 2005, pp.100-105, 137-140).

Of course, in the ideal the real (i.e. aimed at the development of media competence of personality in the spirit of humanism and democracy) media educational motivation of media agencies and their staff could be really high. But alas, it is still a long way off. After all, in terms of the requirements of the journalistic model put forward by I.V. Zhilavskaya even the Russian TV channel "Culture" which is the most free from the commercialization is not very interactive.

My objections are also related to the effectiveness and efficiency of pedagogical and journalistic models. For instance, I don't think the high "media educational effectiveness" of the TV channels TNT ("Hous-2") or NTV (speculation in the topics of crime and violence).

Recall that according to I.V. Zhilavskaya (Table 1) the effectiveness of journalistic model of media edication is manifested in "forming of the communicative environment based on mutually beneficial cooperation with the audience; forming of a positive image of mass media; attracting audiences, the increase of circulation, ratings and income" (Zhilavskaya, 2009, p.107). And that's supposedly better than the result of the traditional pedagogical model of media education aimed at the creation of "the society of media competent citizens"…

There's no doubt that modern media agencies (both Russian and foreign) are successfully "forming the communicative environment" and "the positive image of mass media" (everybody wants to be the public's favorite), and are seeking any way to attract the audience, to increase circulation, ratings and income… But what does this have to do with the true humanistic aims and tasks of media education? And why is it better than the "pedagogical" efforts to create "the society of media competent citizens"?

By the way, I.V. Zhilavskaya realizes the vulnerability and the idealistic character of her journalists model of media education. "However it must be understood that today not all the leaders of the media are ready to put the task of raising the level of media competence of the audience and to conduct a purposeful media educational activity. Moreover, many of the mass media pursue other aims: to get quick and maximum profit at lower costs. This is possible in case of exploitation of human weaknesses and primitive needs. Media education doesn't contribute to the solution of this task, it also impedes it. Media educated audience sensitively reacts to changes in the content and quickly changes its preferences" (Zhilavskaya, 2009, p.108).

And here I agree that "poorly educated audience brings to naught all the efforts to improve the quality of the functioning of mass media and vocational training institutions. The reason for this is the phenomenon of "communicative aberration", misunderstanding of messages by the recipients which makes the professionals to lower their aesthetic, moral and intellectual level. This tendency is most

clearly manifested in the conditions of the present commercialization of Russian mass media" (Fateeva, 2007, p.35).

Another contemporary researcher, M.V. Zhizhina (Zhizhina, 2009), unlike I.M. Dzyaloshinsky, I.V. Zhilavskaya and I.A. Fateeva with their journalists model puts forward the psychological conception of media education. She is convinced that "the conditions of globalization and technization of the contemporary society makes it important to study a wide range of psychological problems of media culture. Among them are:

- psychological safety of personality in the informational society;
- the study of the influence of specific types of media culture on the human psyche;
- the study of psychological mechanisms and consequences of the influence of media on the development of the personality of young people and their spiritual culture;
- psychological analysis of personality's well-being in the media environment;
- personal identity in the conditions of the global spread of mass media (the problem of crisis and the conflict of identity);
- the influence of media environment on the socialization of the individuals;
- the analysis of social and psychological functions of the computers and the Internet;
- virtual communication: specifics and effects;
- the study of social and psychological impact of the Internet on personality, including the analysis of age and gender characteristics of the users;
- gender characteristics of Internet users;
- psychology of dependence on virtual reality and cyberspace;
- movements of personality in multicultural media space (social and cultural adaptation and transitions of cultural boundaries);
- social and psychological effects of mass media in the life of individuals and in mass, group consciousness;
- the influence of social and cultural factors of the media environment on leisure practices;
- media education as a phenomenon of the development of personality in the media environment" (Zhizhina, 2009, p.60).

Hence she comes to a logical conclusion that media education is a "trend in pedagogics and psychology which advocates the study of the mechanisms of social and personal influences of mass communication and on the basis of this, the forming of media literacy of personality"(Zhizhina, 2009, p.70).

In my opinion this definition doesn't contradict with the already known ones (including the definitions of UNESCO). Psychological component of M.V. Zhizhina's conception is manifested in the way how the following is represented "in the concept of media competence as the result of personal media education: mental reflection and forming of (adequate) social ideas of media world; the behavior and the development of the new forms of behavior; attribution of behavioral patterns including group behavior through the mechanisms of conformity, imitation, infection, the expression of "oneself through action" and identification; relation of the subject in the forms socialization and individualization, the protection from personal identity, the manifestation of tolerance and immunity (to negative or manipulative influence of media world)" (Zhizhina, 2009, p.90).

V.A. Vozchikov also decided to make a ponderable contribution to the development of modern media education. He put forward a "media cultural model of the development of dialogical personality" (Vozchikov, 2007, p.231). Unfortunately, this model hasn't been clearly represented yet, but its general outlines can be traced by such key theses as "journalists work as a creative expression of personality; dialogical parties of text-formation and perception; mass communicative interaction; the place of media culture in the system of social priorities and values; contemporary newspapers, TV and radio programs: characteristics, orientation, peculiarities; anthropological and socionomical aspects of media culture ("man-man", "man-society" relationships); informational and communicative function as one of the main functions in the activity of media; verbal and nonverbal ways of handing over information by an

anchorman; mass communication process – the dialogue between the creators of media culture and their audience" (Vozchikov, 2007, p.233).

"Classical pedagogues" don't stand aside from media educational innovations as well. Thus not so long ago G.P. Maximova put forward the justification of "media upbringing" as a direction in pedagogical theory and practice oriented to "overcome the contradiction between human values and personal meanings expressed by a set of media means. … The very media process is media upbringing. … Media upbringing is upbringing based on the use of media means creating a space filled with artistic values and images, which awakens the state of creation and semantic experiences in the process of upbringing. … Creative personality in media upbringing is a man of culture, a free, spiritual, moral, humane and practical person capable of value and semantic communication in space, time and in the media, who creates a creative space in the activity and creative self-expression with the social and professional relevance" (Maximova, 2006, p.22, 27).

Despite some stylistic imperfection (the word "media" implies the means of communication, so the phrase "media means" seems far-fetched to me), the introduction of the term "media upbringing" along with "media education" is quite justified, because in classical pedagogics the terms "education" and "upbringing" have long been existing…

Moreover, pedagogues wrote about media upbringing (as well as film upbringing) in earlier years as well. Another thing is that unlike G.P. Maximova none of them have ever tried to so thoroughly separate the sphere of "media education" and "media upbringing".

Examining the aims of media upbringing within the framework of personally oriented theory, G.P. Maximova brings out the following:

- "disclosure and support of spiritual and moral abilities of the creative ascent of personality in media spaces (internal and external).
- forming the need for creative value and semantic and emotional self-expression through media;
- providing scientific and educational support in the formation of the project of the subjective value of the objectives, support and purposefulness in media processes;
- active development of media spaces in the aspect of upbringing opportunities;
- involvement into the process of vital and creative work, value meaning, emotional balance, social professionalism, tolerant communication and the development of personality through media;
- organization and use of creative systems of mutually enriching media spaces" (Maximova, 2006, p.29).

In my opinion the above mentioned aims can be achieved within the framework of "traditional" media education. But it's good that pedagogical ideas are not standing still, trying to find new perspectives in the seemingly well-studied processes…

One way or another, the problems of media culture and media education attract representatives of different sciences today. The reason is not only that "media culture is the dominant culture of the information society which way of existence is the activity of traditional and electronic media which recreate social and cultural picture of the world with the help of verbal, symbolic and visual images; the culture-universe which incorporates the functional diversity of mass, popular, elite cultures and their modifications, ontologically rooted in human activity; the culture-metamessage about the outlook of mankind" (Vozchikov, 2007, pp.61-62). But also in the intersubject and boundary character of media education which incorporated a wide range of ideas of pedagogics, psychology, philosophy, sociology, philology, political science, art history and other sciences. .

For more than ten years media education is a compulsory component of education of all pupils in Canada and Australia from 1st to 12th forms. Similar programs of school media education have been adopted recently in Hungary, the Czech Republic and Slovakia.

Media education today is at the peak of the world's public interest. Not for nothing the recently adopted European Parliament Resolution:

- maintains that media education should be an element of formal education to which all children should have access and which should form part and parcel of the curriculum at every stage of schooling;

- calls for media literacy to be made the ninth key competence in the European reference framework for lifelong learning set out in Recommendation 2006/962/EC;
- calls on the Commission, when, as announced, it lays down the media literacy indicators, to take into account both the quality of school tuition and teacher training in this field;
- notes that, in addition to educational and education-policy considerations, technical equipment and access to new technologies are also of vital importance, and maintains that school facilities need to be substantially improved so as to enable all schoolchildren to have access to computers, the Internet, and the necessary instruction (European Parliament Resolution, 2008).

In the ideal it would be very helpful if the resolution of the European Parliament received a positive comment in the Russian Parliament, in the structures of the Ministry of Education and Science of the Russian Federation. And nowadays it seemingly has a good basis. In 2002 the Ministry of Education and Science of the Russian Federation officially approved university specialization 03.13.30 "Media Education" (the first specialists graduated in Taganrog State Pedagogical Institute in 2007). In May, 2009 the Moscow Municipal Duma (at the suggestion of the dean of the faculty of journalism of Moscow State Univeristy E.L. Vartanova) recommended to introduce media education in the capital schools. In the spring of 2009 Russian Minister of Communications and Mass Media I. Schegolev expressed support for mass media education…

Finally, "the increased use of information and communication technologies for the development of new forms and methods of education including remote education and **media education**" is named among the priority directions of the development of information and communication technologies in the long-term perspective, "the Conception of long-term social and economical development of the Russian Federation until 2020" (approved by the Government of the Russian Federation, November 17, 2008).

However, in relation to the Russian situation I.A. Fateeva (Fateeva, 2007, pp.144-145) notes the following *problem areas* in the development of mass media education:
- backwardness of mass media education in institutions of formal media education (secondary and vocational);
- lack of development of media education programs "for adults";
- lack of attention to the problem of specialists training for different types of media education;
- extreme isolation of different levels of education and different thematic educational programs which doesn't meet modern requirements of openness and flexibility of education;
- lack of development of programs of additional journalistic education;
- lack of adequate diversity of programs because of the weakness of partnership between the educational sphere, media business and other interested parties;
- the complete absence of organized forms of mass media education in institutions of continuing education (in leisure and educational centers, institutions for middle-aged people, etc.) (however, this statement of I.A. Fateeva is quite debatable because namely in Russian leisure centers/cultural centers/clubs the practical branch of media education has been successfully developing for more than 80 years as photo/film/video circles, discussion film/video clubs – A.F.).

We can probably add the following difficulties in the development of media education:
- inactivity of the officials in institutes of higher education who don't hurry make concrete moves for introduction of media educational courses (while the potential for this is considerable, both in the spectrum of disciplines of regional component approved by the institutes themselves, and optional disciplines);
- traditional approaches of the structures of the Ministry of Education and Science which are focused on the support of the courses on information science and informational technology in education while the urgent problems of media education receive much lesser attention.

Unfortunately, media education in Russia in general has still not moved from the experiment to the wide practical implementation. It is necessary to consolidate pedagogical institutions of higher education, universities, faculties of journalism, experimenters in media education and also the media community, coordination of the interaction of state structures, the existing media educational centers and experimental sites in this sphere.

The successes of Russian theory and methodology of media education are much more noticeable: more than 100 monographs and textbooks, dozens of educational programs for schools and universities, and more than 1000 articles on the subject were published in the past 10-15 years. A specialized magazine "Media Education" is regularly issued since 2005. More than 70 theses on media education, media competence and media literacy have been successfully defended from 2000 till 2010, including 8 doctoral theses (see: Fedorov, 2009, pp.53-117).

Russian media educators have received grants (including the Russian Federal Target Program) of the Ministry of Education and Science of the Russian Federation (1999-2011), Russian Humanitarian Scientific Foundation (1997-2010), Russian Foundation for Fundamental Research (2002-2004), President's Programme "Support for Leading Scientific School of Russia" (2003-2005), UNESCO, the number of foreign foundations (Open Society Institute, MION – Ino-Center, Fulbright, IREX, DAAD, etc.). More than 40 research grants have been received for the last 10 years.

Media Education Training System for Future Teachers on Screen Arts' Basis

Actuality and targets

The importance and role of the screen arts (cinema, TV, video) increases in geometrical progression in truth. The screen arts are the complex means of the mastering of the surrounding world by the person (in social, moral, psychological, artistic, intellectual aspects). By the facts of the numerous researches in the overwhelming majority of the secondary and higher educational establishments in Russia and abroad (Baranov, 2002; Duncan, 1989; Fedorov, 2001; 2007; 2010; Gonnet, 2001; Masterman, 1985; Potter, 2001; Silverblatt, 2001; Usov, 1989; Worsnop, 1999 and others), these, the most popular among the pupils and students, kinds of art are ignored, while the developed critical thinking and perception of the audiovisual texts improves and perfects the faculty of pupils/students to perceive the traditional arts (literature, music, painting, sculpture). In other words, perceiving and then analyzing the film or TV program, the pupil/student simultaneously has the possibility to associate with the literature (the text of the dialogues), fine art (visual composition, sets), music (melody, tempo and rhythm), not autonomously, but integrated form.

The broad spectrum of the influence of the screen arts based on their audiovisual, time-space nature, has the considerable, uncalled potencies of the development of the human personality, individuality – its emotional sphere, intellect, way of thinking, consciousness (the perception, and taste, independent, individual critical and creative thinking).

The actuality of my research is determined by the urgent necessity of the comprehension of the modern situation of the future teacher's contact with media screen arts (with all usual advantages and disadvantages), the potential opportunities of the cinema, TV and video as the part of media education training of university students. Secondly, the realization of the theoretically and methodically grounded system of the media education on the material of the audiovisual arts, promotes not only the forming of the students' media acknowledgement and individual critical and creative thinking, but also prepares it for the conduct of the circles and optional lessons, special courses on the problems of media culture, film/video clubs in the schools, lyceums, colleges, culture centers.

The object of my research is the theoretical and practical activity of the students, who acquire the media knowIedges with the help of the cinema, television and video, develop their creative and moral potential, the individual critical thinking, the independence of the analytic judgment, study to teach the pupils on audiovisual basis.

The subject of the research is the pedagogical opportunities for using the screen arts in the university educational process.

The aim of my research is at first, to define the place and role of the screen arts in the sphere of the artistic interests of the future teachers, the psychological and pedagogical conditions of the development of the students' individuality by the means of the cinema , TV, video. Secondly, the aim is to elaborate the effective system of the formation of the consciousness (on the basis of the perception of the audiovisual reality in the cinema, this perception unites the experience of the apprehension of the traditional arts), to develop the individual thinking an creative potential of university students, to prepare the future teachers for media education and training of the pupils .

The hypothesis: it's assumed that students' training for audiovisual media education of pupils may become the effective method of the development, of the acknowledgement (the perception, the skill of the analysis and so on), the creative faculties (through the practical mastering of the audiovisual language, the theatrical and situative games, etc.), the individual thinking of the audience, with the condition of the maximum use of the potential opportunities of screen arts with help of pedagogical model.

This model includes: the mastering of the creative skill by the students on the basis of screen arts, the forming of the apprehension of media structure; the ability of their analysis, the acquaintance with the main milestones in the history of screen media arts, with the modern social and cultural situation; the studying of the methods and forms of the media education and training of the pupils; the use of the obtained knowledges and skill in the process of pedagogical practical work in the secondary school establishments.

The present model foresees the method of the lessons, based on the problematic, in the form of the game and others. These forms of education develop the individuality of the student, the independence of his thinking, stimulate his creative abilities to the direct involvement into the creative activities, the perception, interpretation and analysis of the audiovisual structure of narration, the adoption of the media knowledges.

For the achievement of the aim of the research I decided the following tasks:

- to learn the theoretical sources and practical experience of the media education in Russia and abroad;
- to ascertain the role of the screen arts in the modern social and cultural situation, the causes of its viewer's success and the degrees of their influence on the students' audience .
- to give the mark to potential opportunities of the screen arts in the modern process of the students' media education, to the specific of the appearance of the pedagogical peculiarities of the present process.
- to work out the contents, the principles and methods of the use of the screen arts during media education of the future teachers (taking into account the development of their creative individuality, media perception, the independence critical thinking and analytical abilities, etc.).
- to base on facts the main principles of the training system of students to the pupils' media education on the basis of the screen arts, to work out the method of the studies with the future teachers on the audiovisual topic, to examine it practically, to make the analyses of the results and the conclusions.

This research has been taking place in the Taganrog State Pedagogical Institute.

The points of departure of my research was the training system of university students for media education of the pupils on the basis of the screen arts and consists of :

- the aim: the development of the creative personality of student, his faculties for the perception, interpretation, analysis and the appraisal of the author' s position in the film or telecasts. 0n this basis the eagerness of the future teacher for the pupils' media education is forming;
- the components of the system: media educator and students, the means of the education and training (media screen arts); the pedagogical model of the training (the stages of the forming of the media acknowledgement on the basis of the perception of the screen arts, the development of the creative potential, the study of the theory and history of the cinema, TV, video; the education of the pupils by the means of media, the use of the knowledge obtained in the process of the work in the schools and colleges;
- the structure: the correlation of the components of the system (including the logical ground of the consistency of the main stage of the experimental model, their connections, and so on);
- the functions: the contents, method and the means of the preparation of the future teachers for the use of the screen arts in the work with the pupils (the organizing, informative, active and controlling functions of the pedagogue, the program of the work with the students, the utilization of the problem and game-using method, different audiovisual means of education, and so on);
- the communication with the surrounding reality (the social, psychological, informative and other aspects);
- the results: the total media educational effect of the system.

During the realization on the worked out system of the preparation of students for the media education of pupils on the basis of screen arts, we based on the four main form of the activity, which

had created the specific conditions not only for the creative development of the individuality of students, the audiovisual, time-space media perception, critical and creative thinking, practical media activities, the ability for the interpretation and analysis of the films and TV programs, but also, for the creative mastering and practical use of the method of school and school-out lessons with the pupils by the audiovisual means.

The following basic forms of activity are distinguished:

- the mastering of the principles of the creative skills on the basis of the films, TV-programs (the writing of the small scripts, the work on the posters, the amateur video shooting);
- the forming of the media perception, interpretation and appraisal of the production of cinema, TV and video, rising to the identification with author, that is to the comprehension of the complex of the audiovisual images, individual creative mentality;
- the obtaining of the knowledges about the history of the screen arts, about their role and place in the social and cultural life;
- the study acquirement and practical use of the method and program of media education of the pupils on the basis of the screen arts.

I agree with the Russian researchers (O.Baranov, 2002; Y.Usov, 1989) who proved that the first three forms of activity promote the expected result — the forming of the audiovisual media literacy/competence, that is the ability of analysis and synthesis of the audiovisual, time and space form of the narration, the active development of the creative individuality. As for the forth form of activity, then it is straightly directed to the training of the future pedagogues for the professional leading of the lessons of the pupils' media education.

For the realization of the research tasks the different methods were used: the systematizing and analysis of the theoretical, methodical literature on this problem, the observation, conversations with students, tests, the study of the results of students creative activities, the elaboration of the theoretical model and methods of the future teachers' preparation for the media education of the pupils on the basis of the screen arts, the pedagogical experiment.

The theoretical importance

1. The system of the training of students for media education of the pupils on the basis of the screen arts is grounded in this research. I took in to consideration: the role and opportunities of cinematograph, television, video/DVDs, Internet in the modern social and cultural situation, and the causes of the their viewer's success; the potentials (informative, educational, ethical, aesthetical, therapeutic, intellectual, etc.) of the media education on the basis of the screen arts during the development of the perception, critical thinking, creative faculties of the future teachers.

2. The volume, contents a theoretical model, forms, methods, program of the training system of the university students for media education of the pupils on the basis of the screen arts, the criterions of students' media competence in the audiovisual sphere are elaborated. The practical control of this system was made.

3. The theoretical importance of the work consists in elaboration of the complex system of university students' training for the media education of the pupils on the basis of the screen arts, and this system forms the basis for the development of the creative personality of future teachers in the conditions of the intensive increase of the media stream.

The results of the research can be used in the process of students/pupils media education.

The Test and Application of the Results of the Research

The main results of this research are practically realized in the system of the students' training for the media education of the pupils (in the frame of media education specialization 03.13.30, Taganrog State Pedagogical Institute, Russia), in the practical activity of

many former students of my university, who, after the graduation, work in the schools of Taganrog and Rostov region.

The theoretical basis of the training of the students of the pedagogical universities for the pupils' media education on the material of media screen arts

The specifics of the students' contacts with the cinematograph, TV, video/DVDs and Internet have the following line: the dominant part of the orientations on the recreative, compensatory, therapeutically function of the media screen in this process, on the spectacular genres (comedy, melodrama, thriller, etc.) of popular media texts. Proceeding from this tendency, it's given the analysis of the phenomena of the media mass culture, the causes of the aspect author's success of media texts, the mechanisms of the their influence and potential opportunities in the forming of the acknowledgement of the young audience.

Summing it up I came to the conclusion that it's necessary to take into consideration the peculiarities of the modern social and cultural situation, the different peculiarities of the contact of the young audience with the mass /popular culture while elaborating and realizing in practice the communicative and functional aspects of the system (the model, method, and so on) of students' training for the media education of the pupils.

I also classify and analyze the existing models of media education, which are necessary for the elaboration of the component, structural and functional aspects of the training system of the university students for the pupils' media education.

On the whole, the essence of such models is brought together to the following main stages:
- obtaining of the knowIedges about the history and theory of the media culture;
- the formation of the skills of the perception and analysis of the media texts;
- the forming of the creative practical experience on the basis of media.

The comparison and analysis of such systems of media education showed that the essential lacks can be found in them: isolation of the consideration of the forms and contents during the analysis of concrete media text, the appraisal of the media text as some set of the "expressive means" and so on. Another consists of the fact the art component of the analysis is either absent.

The analysis of Russian and foreign researches (Baranov, 2002; Duncan, 1989; Gonnet, 2001; Masterman, 1985; Potter, 2001; Silverblatt, 2001; Usov, 1989; Worsnop, 1999) gave the opportunity to systematize, to distinguish the most characteristic motive of the activities, which in these or those interpretation define the structure of the personality, individuality. This motives (therapeutically, compensative, recreative, etc.) ware taken into consideration while elaborating the different aspects (component, structural, functional) of the system of the future teacher's training for media education of the pupils.

Proceeding from the fact, that one of the most important factor of the influence on the personality is the media, I meant, its potential opportunities (in motivative, intellectual, moral, aesthetic, creative and others aspects) during the elaboration of the above-mentioned system.

There took into consideration the contradictions of the modern process of the education in Russia also between:
- the role of media in the modern society and their place in the schools' educational plans,
- the increased intensity of the informative sight and sound flow and its relatively poor use in the Russian secondary and higher education;
- the premises for the improvement of process of media education (the liquidation of the bureaucratic prohibitions etc.) and the scanty use of screen arts in the mass education;
- difficult economic situation in Russia and the wish of the youth to get the support of life;
- the potential of the subjects of media culture in the sphere of the development of the acknowledgment, the creative individuality of the students and the quality of their practical use.

The essential defects of the media education in Russia (the one-sided, isolated study of the literature, music, and other arts, the isolated consideration of the forms and contents when analyzing the concrete work, and so on) and the basic conditions of the improvement of the process of the modern education (the definition of the criterions of the perception and development of the individuality of the student; the improvement of the models, programs, methods, forms of the
lessons made by the future pedagogues on the basis of screen arts; the general orientation to the formation of the acknowledgement and the development of the creative potentials of the individuality in accordance with the ideas of the humanism, which don't depend on the social origin, race and religion; the consideration of the Russia social and cultural situation, psychological peculiarities of the young audience; the insertion of media courses into the university programs).

According to the hypothesis of my research a lot of the above mentioned difficulties and lacks can be overcome with the help of the maximum use of the potentials (emotional, creative, informative, aesthetic, etc.) of the screen arts, which help the development of the independent mentality, acknowledgement, creative individuality.

In virtue of the classification and analysis necessary for my research system of the criterions of students' media competence is formulated in the following way:
- the contact criterion: the contact frequency with media, the skill to take orientate in their stream (that is to choose the favorite genres, themes and so on);
- the cognitive criterion: the knowledge of history and theory of media culture, concrete works of the media arts;
- the motivation criterion: the emotional, hedonistic, compensatory, aesthetic and others motives of the contact with media;
- the appraisal / interpretative criterion: the level of the perception, the faculty for the audiovisual thinking, the independent critical analysis and synthesis of the space and time form of the narration of the screen art's text, the identification with the character and author, the understanding and appraisement to the author's conception in the context of the structure of media text;
- the creative criterion: the level of the creative basis in the different aspects of the activity, first, of all — perceptional , analytical, artistic, game-form.

Basing on the different classification of the levels of the media perception, suggested in the researches, and connected with the problems of media education, I came to the following variant, corresponding to the aims and tasks of my research:
- the level of the "initial identification": the emotional, psychological coherence with the media screen environment and the plot (bond of the events) of the narration;
- the level of the "second identification": the identification with the character of media text;
- the level of the "complex identification": the identification with the author of the media work, with preservation of the "initial/primary" and "second" identification (with the following interpretation).

Besides, I distinguished the following criterions of the professional readiness of the student for media education of the pupils:
- the cognitive pedagogical criterion: the theoretical and pedagogical knowledges in the sphere of media culture and media education;
- the pedagogical motivation criterion: the direction to the media education of the pupils, the aspiration to the improvement of the knowledges and skills;
- the operating practical criterion: the methodical skills and pedagogical conduct;
- the pedagogical creative criterion: the creative point of view in the process of the pupils' media education.

After the clarification, comparison and analysis of the criterions of students' media education, levels of their perception and appraisal, I formulated the basic model of the training of the future teachers for pupils' media screen arts education. This model was formulated in virtue of the analysis and comparison of the different Russian, western models.

In short the tasks of these models are reduced to the following:
- to get the idea about the levels of media perception and analysis of media texts by students;
- to develop media perception of the future teachers of full value (level of the "complex identification"), creative, individual mentality, the skill to skill, etc.);
- to acquaint the audience with the main land-mark of the history of the media culture and the typical peculiarities of the modern social and cultural situation;
- to teach the future teachers the methods and forms of media education;
- to give the opportunity to students to put into practice the obtained knowledge sans skills in the schools and out of school establishments;
- with the help of the definitive tests and written works, conversations to make the comparative analysis of students' media competence before and after the study of media education literacy course and thereby to get the opportunity to judge about the effectuation of the model and methods.

The above mentioned basic model is orientated on the development of the media acknowledgement, intellect, creative individuality world outlook of the student, on the consideration of the dialectics end the synthesis of the development and education, on the formation of the knowledges about the media screen arts, the skills of the critical analysis of the audiovisual, spaces and time form of the narration, creative game potentials, opportunity to communicate, and so on.

The present model is considered as the basic component plot of the system of students training for the media education of the pupils. The present system is counted in the realization in the framework of the Russian university specialization "Media Education" (N 03.13.30).

The types of the perception and criterions of students' media competence

The analysis of the results of my experiment showed that in the initial phase of the teaching of the specialization "Media Education" the level of the "second identification" (64,7% of 990 questioned university students) predominated in the media perception by students, and only small part of the student audience can he conditionally attributed to the level of the "complex identification". The experiment showed that because of the small influence of the level of the "complex identification" in the media perception of the works of the screen arts, future teachers most popular film and TV programs are those of the entertaining genres, which are often based on the folklore source and have the features of the serial and standard films.

So, the most popular cinema and TV production is: the film with the brightly marked entertaining (88,6 %), recreative (48,1%) and compensative (62,5%) function, with the dynamics (68,4%) and exotic of action (72,6%) with the charming characters or leading person from the TV program (86,2%), with the happy end (31,9%). For all that the so-called popular culture in the limits of the screen arts takes the first places in the media preferences of the students and therefore makes the maximum influence on their acknowledgement and world out-look.

The analysis of the criterions of students' media competence revealed that the "cognitive criterion" (the knowledge of history and theory of media culture, concrete works of the media arts) practically was absent in the all three tests, the "contact criterion" (the contact frequency with media, the skill to take orientate in their stream) reduce to the entertainment genre and theme choice, which pushes aside the problematic, difficult for media language.

The "motivation criterion" (the emotional, hedonistic, compensatory, aesthetic and others motives of the contact with media) was seen in the wish of the audience to have fun (88,6%), that is 877 students from 990 of the tested), in the identification with media text's character (86,2%). The motive of cognification forms – 51,7%, compensatory – 62,5%.

"Interpretational criterion" of students' media competence was in the straight dependence on the level of the media perception (the common tendency is the predominance of the "second identification" level).

The "creative criterion" (the level of the creative basis in the different aspects of the activity, first, of all — perceptional , analytical, artistic, game-form) often proved to be more developed than the interpretational.

The analysis of the real students' media interests, the clarification of the levels of media perception leads to the conclusion that because of the poor audience media competence it's necessary to foresee the stage of the formation of their media acknowledgement, creative individual mentality, the faculty for the analysis of the structure of the narration, the acquaintance with the genres and forms of media arts, the main landmark in their history, the study of the methods and forms of the leading the media education lessons with pupils.

The preparation of the future pedagogies for media education training work at school and out of school

In the functional aspect of the system worked out by me, the main methods of media education were taken into considerations the persuasion, involvement in to the media activity, the organization of the problem situations, the stimulation games, self-education, the account of the theoretical and historical media material (the lectures, conversations, the opening address before the media contacts, the discussions about media texts), the use of the fragments, stills, photos, literature and press etc.; the application of the different creative tasks and exercises: the employment, of the creative, game forms of the education; the control and appraisal of the tasks and works by the students.

Then it's given the detailed analysis and description of the detailed analysis and description of the leading of the lessons on the media culture topic (students' acquirement of the creative on the material of the cinema, TV and video, Internet with the help of the game-form method and technical means; the understanding media language in the process of the group discussion; the lecture's stage with the parallel practical tasks; the acquaintance with the theory of media perception and its types; the analysis of the main causes of the popularity of media texts of different kinds and genres).

For the development of student's media perception I meant the mastering of some kind of a cutting mentality by the audience – the emotionally meaning, correlation of the elements of narration, their plastically, rhythmical junction in the still, episode, scene. That is in order to base the media perception and analysis of media texts on the correlation of the following processes:

- the perception of the dynamically developing visual images;
- the preservation of the previous audiovisual elements of the screen image;
- the description of the space-and-time, audiovisual image in the rhythmical y organized plastically form of narration on the basis of the discussion of the cutting combination of the stills (accounting their front depth, color-light composition) and the episodes, for the dynamics of the formation of the sight and sound image in media screen arts appears just in the correlation of the stills and cutting.

The aim of the present tasks is the developing of the emotional activity of the future teachers, their creative individuality, independent mentality, sight-and-sound memory, that is the developing of the factor, promoting the analysis and synthesis of the audiovisual, space and time image.

The analysis of the results of the forming experiment (which was made in the Taganrog State Pedagogical Institute) proceeding from the theoretical model of the students training for media education of the pupils, showed, that at first, during such lessons, the association coherences are arranging between media and viewer's experience of students. Secondly, the emotional experience with the heroes and the authors of media texts had happened at first, on the basis of the intuitional, subconscious perception of the dynamics of the sight and sound image of the episode, then the future teachers realized the process of its analysis and synthesis (the clarification of the meanings of the stills, plans etc., their generalization, combination, comprehension, the expression of their own attitude), they went from the linear to the associative, versatile interpretation of the narration.

Students' knowledges, the emotional and intellectual experience was being replenished, the faculties for media perception of media screen images were being developed, that is the events, the motives of characters, the artistic, musical design were perceived in the close connection at whole.

During the repetition of the present method on the different examples of media texts of the various kinds and genres the such skills of the students were enriching and fixing: their media acknowledgement was forming, together with the individual creative sight and sound mentality, without which, the perception on the level of the "complex identification" is impossible. The judgments of students corresponded to the main criterions of the media competence on the whole (cognitive, contact, motive, appraisals, creative).

Finally, the complex of the practical tasks of the creative nature based on the various form of the activity (perceptive, artistic, creative etc.) completed the knowledges and skills had been obtained by the students earlier: the future teachers' interests in cognition, fantasy, imagination, associative and creative individual thinking, audiovisual media literacy were developing.

On the wholes, the lessons of the development of media perception prepare students for the next stage - the critical analysis of media texts (Potter, 2001; Silverblatt, 2001): the consideration of the episodes' contents, with the maximum brightness embodying the typical conformity to natural laws of the media text on the whole; the analysis of the logic of author's mentality; the definition of the author's conception and the basis of students' personal attitude to that or another position of the creators of media works.

I elaborated also the game's method and the problematic method of the group discussions about media texts. The scheme of the discussion about media texts: group seeing a media text; post communicative stage - the discussion about in student audience. In the capacity of the basic criterion of the students' faculty for the critical analysis of the audiovisual, space-and-time structure of media texts; the skill of the comprehension of the varied figurative world of the media text is distinguished. The skill of the comprehension of the logic of the sight and sound, plastic development of the author's thoughts is also very important in the complex unit of the various means of the organization of the sight and sound. For all that I take into consideration the specific peculiarities of the each media audiovisual arts.

In particular, according to the our media education system, university specialization foresees the study of the parts "The Main Stages of the Media Culture History" and "The Training for Media Education of the Pupils on the Basis of Screen Arts"'.

During the realization of the program of the last part, the following stages were foreseen:

- the acquaintance of the future pedagogues with the problem of media education and training of pupils in Russia and abroad;
- the study of the methods of media education;
- the use of the obtained knowledges and skills during students' pedagogical works with pupils.

In the process of the forming experiment, the future teachers mastered the creative point of view in the work with the pupils, with the help of the games in roles, the tasks of the creative nature, the differentiated attitude to the pupils, proceeding from their individuality, cultural development. The attention of the audience was drawn to the media education of the pupils: the purposeful selection of media texts, the definition of the main tasks, organizational and methodical principles, best conditions forms and methods (the persuasion, stimulation, the organization of the problem situations, etc.) of the lesson with the pupils. Such lessons must be corresponding to the process of the formation of the pupil's creative individuality, media perception, including the concrete practical tasks, the use of the technical means control and appraisal of pupils' work.

The creative tasks for future teachers media education include: the writing ones (the working out of the plan-summary of the lesson, conversations, the opening words before the students' group seeing, competitions, the choice of the themes and the ground of the plans of the media education course's and diploma's works), the "'theatrical and situation's" role games ("The Media Education Lesson", "The Conversation with the Pupils about Media", the theatrical sketches on the themes of media study, etc.).

The criterions of the fulfillment of the present studies (as ones of the control lessons during the pedagogical practical work are: the skill of the future teachers to draw up the plans and choose the

subjects of the different kinds of works with the pupils theoretically grounded and methodically literately, to lead the studies of the clubs and optional lessons on media material.

In the result of the realization of the formative experiment, the levels of the criterions of the professional readiness for pupils' media education on the basis of media screen rose. Thus I got the evidences of not only the effective work of my system (the result aspect), but the proofs of the necessity of the maximum development of the knowledges and skills, corresponding to the worked out criterions of the professional readiness for media education of the pupils.

The results of the student pedagogical practice in the school classes showed that media studies with the pupil led most successfully those future teachers, who owned the high level of the criterions of the professional readiness for the present kind of the pedagogical activity. Thereby this fact testified the correctness of the criterions' principles of the system worked out by me.

The comparative analysis of the results of the formative stage in experimental student groups with reference to the control ones is devoted to the analysis of the positive changes in the sphere of formation of media acknowledgment, individual creative mentality and the practical skills for the preparation for the pupils' media education which happened in the students' experimental groups as compared with the control, having studying by the ordinary university's program.

This way, in the result of the formative experiment the students' level of media perception and individual mentality, the faculty for the independent analysis and synthesis of the audiovisual space and time narration of media texts rose, the level of the creative nature in the pedagogical, researching, artistic activity extended.

During the student pedagogical practice the information about the levels of the readiness of the future teachers for media education was got. In the process of the observations, conversations, tests I fixed: the degree of the attitude of students to media education of the pupils, the requirement in media education of the pupils, the independence, the individuality of the mentality (the inclination to the self-education, emotional receptivity and so on).

The results of the experiment testify the effective work of my system of the students' training for media education of the pupils. The supply of the media acknowledgement, individual creative mentality has got the development. The students have studied to analyze the media texts; they have learnt to lead the various studies with the pupils of the secondary schools on the material of the screen art.

Levels' of Media Competence: Russian Approach

According to the definition given in the UNESCO documents, ***Media Education***
- deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
- enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;
- ensures that people learn how to
* analyse, critically reflect upon and create media texts;
* identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
* interpret the messages and values offered by the media;
* select appropriate media for communicating their own messages or stories and for reaching their intended audience;
* gain or demand access to media for both reception and production.

Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy" (UNESCO, 1999, p.273-274).

In my view, this definition provides a reasonably complete characterization of the main media educational goals.

There are several directions that can be distinguished within media education: (a) media education for future professionals — journalists (the press, radio, TV, Internet, advertisement), moviemakers, editors, producers, etc.; (b) media education for pre-service and in-service teachers — in universities and teacher training colleges, and in media cultural courses within the system of advanced training; (c) media education as a part of general education for secondary and higher school students; it may be either integrated in the traditional disciplines or autonomous (i.e. taught as a specialized or optional course); (d) media education in educational and cultural centers (community interest clubs, centers for out-of-school activities and artistic development, etc.); (e) distance education of young and adult learners through television, radio, and the Internet; an important part here belongs to media critique, a specific sphere of journalism engaged in evaluation, analysis, and criticism of the mass media; (f) autonomous continuous media education, which in theory can be life-long; independent, continuous (theoretically, life-long) self media education (Penzin, 1987; Sharikov, 1990; Usov, 1993, Spitchkin, 1999; Zaznobina, 1999; Fedorov, 2001; 2005).

Therefore, media education in the modern world can be described as the process of the development of personality with the help of and on the material of media, aimed at the shaping of culture of interaction with media, the development of creative, communicative skills, critical thinking, perception, interpretation, analysis and evaluation of media texts, teaching different forms of self-expression using media technology. Media literacy, as an outcome of this process, helps a person to actively use opportunities of the information field provided by the television, radio, video, film, press and Internet (Fedorov, 2001, p. 80). First, to develop the person's critical thinking skills and critical autonomy. Second, to develop abilities to perceive, evaluate, understand, and analyze media texts of different forms and genres (including their moral implications and artistic qualities). And third, to teach students to experiment with the media, to create their own media products or texts.

There is a number of widespread terms often used as synonyms both in Russia and other countries: "information literacy", "information culture", "information knowledge" "information competency", "media literacy", "multimedia literacy", "computer literacy", "media culture", "media awareness", "media competence", etc. For example, N.Gendina, having analyzed various definitions related to information culture, points to the following terminological inconsistency: in the modern world, "nonunified terms such as 'computer literacy', 'information literacy' or 'information culture', often

without clear definitions, increasingly replace such semantically close notions denoting human information knowledge and abilities as 'library and bibliography culture', 'reading culture', 'library and bibliography knowledge', and 'library and bibliography literacy' " (Gendina, 2005: p. 21).

Regarding media literacy as a major component of information literacy, it would be worth referring to a survey conducted among international experts in this field (Fedorov, 2003). Many of them agree that media literacy is a result of media education. Yet there are certain discrepancies and confusion between such terms as "media education", "media literacy", and "media studies".

S.Ozhegov defines ***culture*** as (1) the sum total of economic, social, and spiritual achievements of human beings; (2) the state or quality of being ***cultured***, i.e., being at a high level of cultural development or corresponding to it; (3) the raising of plants or animals; (4) a high level of something, the development or improvement of an ability (Ozhegov, 1989, p.314). Hence it follows that ***media culture*** (e.g., ***audiovisual culture***) is the sum total of material and intellectual values in the sphere of media and a historically defined system of their reproduction and functioning in society. In relation to the audience, it may be a system of personality development levels of a person capable of media text perception, analysis, and appraisal, media creativity, and integration of new media knowledge.

According to N.A. Konovalova, ***personality media culture*** is the dialogue way of interaction with the information society, including the evaluation, technology, and creativity components, and resulting in the development of interaction subjects (Konovalova, 2004: p. 9).

Information culture may also be regarded as a system of personality development levels, a "component of human culture and the sum total of sustained skills and ongoing application of information technologies (IT) in one's professional activity and everyday practice" (Inyakin, Gorsky, 2000, p.8).

N.Gendina believes that "***personality information culture*** is part of human culture, the sum total of information world outlook and system of knowledge and skills ensuring independent purposeful activity to meet individual information needs by using both traditional and new information technologies. This component is a major factor of successful professional and nonprofessional work and social protection of an individual in the information society" (Gendina, 2005, p.21).

Y.Inyakin and V.Gorsky point out that the model of shaping information culture includes personality culture components (knowledge, values and goal system, experience of cognitive and creative activity and communication) in relation to IT components (databases, Internet, TV, applications, e-mail, PowerPoint, etc.) (Inyakin, Gorsky, 2000, p.10).

In my opinion, the notion of ***information culture*** is broader than ***media culture***, because the former pertains to complex relationships between personality and any information, including media and the latter relates to contacts between the individual and media.

Comparison of traditional dictionary definitions of the terms "literacy" and "competence" also reveals their similarity and proximity. For example, S.I. Ozhegov defines the term "***competent***" as (1) knowledgeable and authoritative in a certain area; and (2) possessing competence, and the term "***competence***" as (1) the matters one is knowledgeable of; and (2) one's powers or authorities (Ozhegov, 1989, p. 289). The same dictionary defines a ***literate*** person as (1) able to read and write, also able to write correctly, without mistakes; and (2) possessing necessary knowledge or information in a certain area (Ozhegov, 1989, p.147).

Encyclopedic dictionaries define ***literacy*** as (1) in a broad sense - the possession of speaking and writing skills in accordance with standard language requirements; (2) in a narrow sense – the ability to read only or to read and write simple texts; and (3) the possession of knowledge in a certain area. The term ***competence*** (*compete(re)* (to) achieve, meet, be fitting) is defined as (1) the powers given by a law, statute or another enactment to a concrete office or an official; and (2) knowledge or experience in a certain area. There are many other definitions of literacy and competence (competency), but in general, they only differ stylistically.

Regardless of the similarity of definitions of "competence" and "literacy", we are inclined to agree with N.I. Gendina that in popular understanding, "the word 'literacy' has a connotation of

simplicity and primitiveness, reflecting the lowest, elementary, level of education" (Gendina, 2005, p. 21). At the same time, the term "***competence***" seems to be more pinpoint and specific in relation to human knowledge and abilities than the broad and polysemantic word "***culture***".

Such terms as "information literacy", "media literacy", "information culture of personality" or "media culture" have been frequently used in publications of the past years (Fedorov, 2001; 2005, etc.), but the above terminological analysis leads us to the conclusion that the terms "***information competence***" and "***media competence***" are more accurate in denoting the individual' abilities to use, critically analyze, evaluate, and communicate media messages of various types, forms, and categories and to analyze complex information processes and media functioning in society. Thus, ***media competence*** can be regarded as a component of the more general term ***information competence***.

Naturally, it is assumed that human information competence can and should be improved in the process of life-long learning. This is true for school and university students, economically active population and retired citizens (e.g., the information literacy development program for retired citizens at the Media Education Center of the South Urals University in Chelyabinsk).

I understand media literacy as the result of media education. In general, predominant among media educational concepts are the cognitive, educational, and creative approaches to the use of mass media potential. However, at the implementation level most media educational approaches integrate the three components. These are:

- acquiring knowledge about media history, structure, language, and theory —the cognitive component;
- development of the ability to perceive media texts, to "read" their language; activation of imagination and visual memory; development of particular kinds of thinking (including critical, logical, creative, visual, and intuitive); informed interpretation of ideas (ethical or philosophical problems and democratic principles), and images — the educational component;
- acquiring practical creative skills of working with media materials — creative component.

In each particular model these basic components are realized differently, depending on the conceptual preferences of the media educator.

The learning activities used in media education are also different: *descriptive* (re-create the media text, reconstruct the personages and events); *personal* (describe the attitudes, recollections, and emotions caused by the media text); *analytical* (analyze the media text structure, language characteristics, and viewpoints); *classificatory* (define the place of the text within the historical context); *explanatory* (commenting about the media text or its parts); or *evaluative* (judging about the merits of the text basing upon personal, ethical or formal criteria). As a result, the learners not only are exposed to the pleasurable effects of media culture, but they also acquire experience in media text interpretation (analyzing the author's objectives, discussing — either orally or in writing — the particulars of plot and characters, ethical positions of personages or the author, etc.) and learn to connect it with personal experience of their own or others (e.g. putting themselves in the place of this or that personage, evaluating facts and opinions, finding out causes and effects, motives and consequences of particular actions, or the reality of events).

Moreover, while working with media texts young people have many opportunities to develop their own creative habits and skills. For example, they may write reviews or mini-scripts; they are exposed to representations of their cultural heritage — and through these to the personal, historical, national, planetary and other perspectives on those events. While studying the main media cultural genres and forms, scanning the development of a particular theme within different genres or historical epochs, becoming familiar with the styles, techniques, and creative activities of the great masters, etc., they acquire much relevant knowledge and learn methods and criteria of media text evaluation. All of that contributes to the development of the student's aesthetic awareness, artistic taste, and creative individuality and influences the formation of civic consciousness.

As for "media illiteracy," I see its main danger in the possibility of a person becoming an easy object for all sorts of manipulation on the part of the media… or becoming a media addict, consuming all media products without discrimination.

There are many skeptics, and some of them are well-qualified and educated people. For example, in *Russian Media Education Journal* (N 2, 2005), we published an article "What Is Media Education" by Professor Kirill Razlogov, Director of the Russian Institute for Cultural Research, who holds a Ph.D. in cultural studies. He thinks that there is no sense in formal media education for all, because those who are really interested receive this kind of education spontaneously all through their life... Some people are certainly able to effectively develop their own media culture. However, public opinion polls show that the media competence of the majority of the audience, especially the younger generation, leaves much to be desired. True, there are some gifted individuals who successfully cultivate themselves without attending schools or universities — however, this is no cause for closing formal educational institutions…

I have no doubt that all universities, especially pedagogical ones, need media literacy courses, and media education must become part and parcel of the curriculum.

Both in the West and in Russia, the preference in media education today is given to the critical thinking/critical autonomy development theory, the cultural, sociocultural, and semiotic theories. Less popular is the protective theory, focusing upon screening the audience from the harmful influences of the media. However, my impression is that Western media educators seem to prefer the *practical* approach (with the emphasis on teaching practical skills for working with media equipment) and the *consumption and satisfying* (the needs of the audience) approach, whereas their Russian colleagues often favor the *artistic/aesthetic* approaches in media education. Universally recognized are the achievements of our colleagues from Canada and Australia, where media education is a compulsory school discipline. The philosophy and practices of the leading British, French, and American media educators have also obtained general recognition. Traditionally strong are the positions of media education in Scandinavian countries. As for the East European ones, the world obviously knows more about the experiences of Russian and Hungarian media educators, whereas the achievements of Poland, the Czech Republic, and Romania in this sphere remain little-known — not least on account of the language barrier. Of course, Canada and Australia are far ahead of others in making media education a reality. Here in Russia we have much to learn from them.

As I've already said, the theories of media education as the development of critical thinking (Critical Thinking Approach, Critical Autonomy Approach, Critical Democratic Approach, Le Jugement Critique, L'Esprit Critique, Representational Paradigm) are now popular in many countries, so the there is considerable agreement with respect to goals and purposes. According to these theories, students need to develop the capacity to purposefully navigate a world of diverse and abundant information. They should be taught to consciously perceive, comprehend, and analyze it, and be aware of the machinery and consequences of its influence upon the audience. One-sided or distorted information (conveyed, in particular, by television, possessing a strong arsenal of propaganda) is no doubt a matter for reflection. That is why it's so important for the students to be able to tell the difference between the given or known facts and the facts that need to be checked; to identify a reliable source, a biased judgment, vague or dubious arguments, faulty reasoning, etc.

Such skills are especially valuable for the analysis of TV information programs: they make the viewers "immune" to unfounded statements and all kinds of falsehood. Irrespective of the political system they live in, people who are not prepared to interpret the multiform information they are exposed to are not able to give it an all-round analysis. They cannot oppose the manipulative effects of the media (if there are such effects), and they are deprived of the tools of the media for expressing their own thoughts and feelings about what they have read, heard or seen.

Of course, we shouldn't oversimplify media education and, setting aside the artistic aspect, confine it to the development of critical thinking and to the study of TV commercials and information programs (where all sorts of manipulative techniques are the most obvious). However, I'm convinced that a developed capacity for critical thinking and mastery of such basic concepts of media education as

category, technology, language, representation, and *audience* are the best aids in the analysis and evaluation of any media text.

The key principles of media education in Russian pedagogy are:

- development of a personality (development of media perception, aesthetic consciousness, creative capabilities, individual critical thinking, analysis, etc.) in the process of study;
- connection of theory with practice; transition from training to self-education; correlation of education with life;
- consideration of idiosyncrasies, individuality of students.

The main functions of media education are the following: tutorial, adaptational, developing and directing.

The tutorial function presupposes the understanding of theories and laws, the adequate perception and critical analysis of a media text, capability to apply this knowledge in out-of-school contexts, logical capability.

The adaptational function displays in an initial stage of communication with media.

The developing function implies the development of creative, analytical and other capacities of personality.

Task directing functions provide conditions for the analysis of media works (Penzin, 1987; Sharikov, 1990; Spitchkin, 1999; Usov, 1993, Fedorov, 2001, 2005, etc.).

The important element in media education curriculum is the **evaluation of the level of students' media literacy**.

Classification of Levels of Media Literacy/Media competence

Table 2. Media Literacy/Competence Levels' Classification

Media Literacy/Competence Indicators	***Description***
Motivation	Motives of contact with media: genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, intellectual, esthetic, therapeutic, etc.
Contact / Communication	Frequency of contact/communication with media.
Contents	Knowledge of media terminology, theory, and history.
Perception	Ability to perceive various media texts.
Interpretation/ Appraisal	Ability to analyze critically social effects of media and media texts of various genres and types, based on perception and critical thinking development levels.
Activity	Ability to select media and to skills to create/ distribute one's own media texts; self-training information skills.
Creativity	Creative approach to different aspects of media activity.

Detailed descriptions of the audience's media literacy development levels for each indicator (based on the above classification) are given in Tables 3-9.

Table 3. Motivation Indicator Development Levels

Level	***Description***
High	A wide range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, creative, ethical, intellectual, and esthetic motives to contact media flows, including: - media text genre and subject diversity; - new information; - recreation, compensation, and entertainment (moderate); - identification and empathy; - confirmation of one's own competence in different spheres of life, including information; - search of materials for educational, scientific, and research purposes; - esthetic impressions; - philosophic/intellectual; - ethical or esthetic dispute/dialogue with media message authors and critique of their views; - learning to create one's own media texts.
Medium	A range of genre- or subject-based, emotional, epistemological, hedonistic, psychological, ethical, and esthetic motives to contact media flows, including: - media texts' genres and subject diversity; - thrill; - recreation and entertainment; - identification and empathy; - new information; - learning ethical lessons from media texts; - compensation; - psychological "therapy"; - esthetic impressions; *Intellectual and creative motives to contact media are poorly expressed or absent.*
Low	A narrow range of genre- or subject-based, emotional, hedonistic, ethical, and psychological motives to contact media, including: entertainment, information, thrill, compensation, psychological "therapy"; *Esthetic, intellectual, and creative motives to contact media flows are not present.*

Table 4. Contact Indicator Development Levels

Level	***Description***
High	Everyday contacts with various types of media and media texts.
Medium	Contacts with various types of media and media texts a few times a week.
Low	Contacts with various types of media and media texts a few times a month.

This indicator is ambivalent. On the one hand, the audience's high level of contacts with various media and media texts does not automatically mean the high level of media literacy in general (one may watch TV, videos or DVDs for hours every day but be still unable to analyze media texts). On the other

hand, low-frequency contacts may mean not only the individual's introvert character but also his high-level selectivity and reluctance to consume bad-quality (in his opinion) media products.

Table 5. Content Indicator Development Levels

Level	***Description***
High	Knowledge of basic terms, theories, and history of mass communication and media art culture, clear understanding of mass communication processes and media effects in social and cultural context.
Medium	Knowledge of some basic terms, theories and facts of history of mass communication processes, media art culture and media effects.
Low	Poor knowledge of basic terms, theories and facts of history of mass communication processes, media art culture and media effects.

Table 6. Perception Indicator Development Levels

Level	***Description***
High: "comprehensive identification"	Identification with an author of a media text with basic components of primary and secondary identification preserved.
Medium: "secondary identification"	Identification with a character (or an actor) of a media text, i.e., the ability to empathize with a character, to understand his/her motives; adequate perception of certain elements of media text (details, etc.).
Low: "primary identification"	Emotional and psychological connection with the environment and a story line (sequence of events) of media text, i.e., the ability to perceive the sequence of events of media text and naïve identification of reality with the plot; assimilation of the message environment.

When analyzing the perception indicator, it should be noted that the majority of people remember 40 percent of what they saw and 10 percent of what they heard (Potter, 2001, p. 24), and that the perception of information is both an *active* and *social* process (Buckingham, 1991, p. 22). There are many factors contributing to the success of mass media texts: reliance on folklore and mythology; permanency of metaphors; consistent embodiment of the most sustained story lines; synthesis of the natural and supernatural; addressing the emotional, not the rational, through identification (imaginary transformation into characters and merger with the aura of a work); protagonists' "magic power"; standardization (replication, unification, and adaptation) of ideas, situations, characters, etc.; motley; serialization; compensation (illusion of dreams coming true); happy end; rhythmic organization of movies, TV programs or video clips where the audience is affected not only by the content of images but also their sequence; intuitive guessing at the audience's subconscious strivings; etc.

Table 7. Interpretation/Appraisal Indicator Development Levels

Level	*Description*
High	Ability to analyze critically the functioning of media in society given various factors, based on highly developed critical thinking; analysis of media texts, based on the perceptive ability close to comprehensive identification; ability to analyze and synthesize the spatial and temporal form of a text; comprehension and interpretation implying comparison, abstraction, induction, deduction, synthesis, and critical appraisal of the author's views in the historical and cultural context of his work (expressing reasonable agreement or disagreement with the author, critical assessment of the ethical, emotional, esthetic, and social importance of a message, ability to correlate emotional perception with conceptual judgment, extend this judgment to other genres and types of media texts, connect the message with one's own and other people's experience, etc.); this reveals the critical autonomy of a person; his/her critical analysis of the message is based on the high-level content, motivation, and perception indicators.
Medium	Ability to analyze critically the functioning of media in society given some most explicit factors, based on medium-level critical thinking; ability to characterize message characters' behavior and state of mind, based on fragmentary knowledge; ability to explain the logical sequence of events in a text and describe its components; absence of interpretation of the author's views (or their primitive interpretation; in general, critical analysis is based on the medium-level content, motivation, and perception indicators.
Low	Inability to analyze critically the functioning of media in society and to think critically; unstable and confused judgments; low-level insight; susceptibility to external influences; absence (or primitiveness) of interpretation of authors' or characters' views; low-level tolerance for multivalent and complex media texts; ability to render a story line; generally, analysis is based on the medium-level content, motivation, and perception indicators.

Table 8. Activity Indicator Development Levels

Level	*Description*
High	Practical ability to choose independently and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres; active self-training ability.
Medium	Practical ability to choose and skills to create/distribute media texts (including personal and collaborative projects) of different types and genres with the aid of specialists (teacher/consultant).
Low	Inability (or insufficient ability) to choose and skills to create/ distribute media texts; inability or reluctance to engage in media self-training.

Table 9. Creativity Indicator Development Levels

Level	*Description*
High	Creativity in different types of activities (perceptive, game, esthetic, research, etc.) connected with media (including computers and Internet).
Medium	Creativity is not strongly expressed and manifests itself only in some types of activity connected with media.
Low	Creative abilities are weak, fragmentary or absent at all.

Regretfully, there is a danger of narrowing down media literacy/competence to computer or Internet literacy levels (which is the case with some Russian media organizations). In our view, such practices ignore influential mass media (the press, TV, radio, and cinema), which is a discriminatory approach to the problem.

Thus I arrive at the conclusion that ***media literacy/competence of personality is the sum total of the individual's motives, knowledge, skills, and abilities (indicators: motivation, contact, content, perception, interpretation/appraisal, activity, and creativity) to select, use, create, critically analyze, evaluate, and transfer media texts in various forms and genres and to analyze the complex processes of media functioning.***

Assessment of Students' Media Competence: Test Results Analysis

Key objectives of the audience media competence tests. Justification of the logic underlying the questions

Multiple-choice tests were intentionally chosen because they are less time-consuming due to their structuredness in comparison with tests with extended-response questions, and test results can be more easily analyzed.

Evaluation of the audience's media competence level is based on our classification of media competence (the audience's development in media culture) indicators (Fedorov, 2007, pp. 31-36).

According to this classification, students were offered to answer questions and to do assignments of several basic modules aimed at assessing the levels of the audience's media competence indicators: the *motivation indicator* (genre- and subject-based, psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic motives of contact with media texts); the *user / contact indicator* (frequency of contacts with different media, user's media skills); the *cognitive / informational indicator* (knowledge of media terminology, the history and theory of media culture); the *interpretation / appraisal indicator* (based on perception indicator levels of media literacy); the *creative indicator.*

In this paper we examined students' test results within the first three modules.

In the course of the experiment of the 2010 / 2011 academic year 226 students were tested: 123 first- and second-year students of Taganrog State Pedagogical Institute (TSPI, Taganrog) and 103 first- and second-year students of South Federal University (SFU, Rostov-on-Don).

In the course of the initial ascertaining experiment we took into consideration an important fact that neither TSPI nor SFU first- and second-year students are taught media culture, so their media competence develops spontaneously at this stage without educational intervention.

The students' distribution was the following:

Table 10. Gender Distribution of the Questioned Students

University Name	Gender	Number of Students
Taganrog State Pedagogical Institute (TSPI), Russia.	Female:	90
	Male:	33
	Total number of students:	123
South Federal University (SFU), Russia.	Female:	63
	Male:	40
	Total number of students:	103
TOTAL	**Female total number:**	**153**
	Male total number:	**73**
	Total number of students:	**226**

Assessment of the motivation indicator level of the audience's media competence: analysis of students' test results

The objective of the ascertaining experiment: to find out the audience's most popular motives (genre- and subject-based, psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic) of contact with media texts; the obtained information will enable to consider the audience's genuine preferences, pay attention to definite genres and subjects, motives that are popular with this audience and therefore exert the highest possible impact (ethical and psychological) on them. The received results are necessary for further comparison with their written creative papers, debates / discussions to better ascertain the audience's self-appraisal of their own preferences and the hidden motives revealed in the research.

Practical realization. The audience is offered a list of genres and subjects of different media (the printed media, radio, TV, internet, video / computer games), they are to choose the subjects and genres appealing to them. The respondents are also given a list of psychological, therapeutic, emotional, epistemological, ethical, intellectual, creative and esthetic motives of contact with media texts: they are offered to choose the motives they prefer.

Being conscious of the genre and subject preferences selected by a respondent, one can reliably surmise the type of other most important motives of contact with the media for the respondent. For instance, if a person prefers entertainment genres of media texts it tells that his / her leading motives of contact with the media are a pursuit of amusement, recreation, exciting experience, etc.

The printed media genres appealing to students. The analysis of the test results revealed that informational, analytical and political, literary genres are most popular with the students. Speaking of the SFU students, informational, analytical and political genres are in good demand (from 59.8% to 73.5% of the Rostov students chose these genres meanwhile the TSPI students' rate was from 49.6% to 63.4%); the boys mainly prefer analytical genres. Literary genres were chosen by 49.6% of the TSPI students and 33.3% of the SFU students.

The students' (both from Rostov and Taganrog) attitude to print advertising proved to be equally moderate in whole: from 13.8% to 14.7% of the students named advertisements among their preferences.

At any rate, practically more than half of the junior students showed their interest for information, analytics and political journalism in the contemporary press. The audience does not seem to be content only with the entertaining press sector (games, competitions) though it also attracted from 19.6% to 51.2% of the respondents. Only 2.9% of the Rostov students, apparently, tend to isolate themselves from the press as they definitely rejected having any favorite press genres.

In 2010, T. Myasnikova tested 200 German students of Ludwigsburg University of Education (157 female students and 43 male students) and 200 Russian students of Orenburg State University (150 female students and 50 male students) using some parts of our test (Myasnikova, 2010, p. 27).

It seemed interesting to us to compare the media preferences of students from four universities – South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University.

About half of the Orenburg State University students (53%) named the informational genre as the most preferable what entirely coincided with the SFU and TSPI students' opinions. But the German students turned out to be more information-oriented - 93% (Myasnikova, 2010, p. 29). On the other hand, in whole 50% (in the three universities) of the Russian students tend to read analytical press content while the German students' rate is only 29%.

The same goes with literary genres. The average preference rate here is 40% among the students of the three Russian universities and only 24% among the German students.

A wide divergence of opinion manifested itself in relation to games and competitions arranged by the press (from 19% to 51%). But towards advertisements all students' opinions were surprisingly unanimous – in a very short range from 9% to 15% of preferences.

Radio transmission genres appealing to students. The students' preferences in radio transmission genres much more correspond to the general media orientation of the wide audience. In Taganrog, Rostov, Orenburg and Ludwigsburg the overwhelming majority of students (especially females) (from 64% to 82.9%) prefer pop / rock music radio programs. And the preference rate of the students from Ludwigsburg is 81%.

Radio games and competitions look less impressive against this background – from 5.5% to 24.4% of preferences.

The number of classical, jazz and folk music lovers in whole does not exceed 18%, and the male audience absolutely denies listening to folk music. For example, classical music scored only 14% with the students from Ludwigsburg University of Education.

As for informational radio genres here the students' preference rate correlates with their choices in the press: from 42% to 51% of the students from the both countries eagerly listen to news radio programs.

Analytical and political radio program genres attract a smaller audience (from 12% to 32%). Literary and dramatic radio programs appeal to not more than 12.2% of the students.

Curiously enough, the popularity of radio advertising with the Taganrog and Rostov students turned out to be three times lower than that towards the press (from 4.0% to 4.9%), and with the German students it was yet lower – 0.5% (Myasnikova, 2010, p. 29). Apparently, the young audience trusts the printed advertising more.

Symptomatically, the number of the students who are not attracted by radio in general (from 4.0% to 4.9% of respondents) is nearly twice as much as the number of the respondents who ignore the press. However, the number of avid listeners of radio pop-music hits exceeds it fifteenfold.

Television programs appealing to students. Practically all public opinion polls of the recent decades have shown the dominating popularity of film and serials on television. Our survey is not an exception either. Though nearly 80% of the students prefer listening to music on the radio, from 62.75% to 80.5% of the students choose watching movies, serials, sitcoms when communicating with the screen, while the pop / rock music broadcasted on TV scores from 47.1% to 63.4% of the Russian students and only 18% of the German students (Myasnikova, 2010, p. 30).

Admittedly, in relation to the popularity of different music styles the students' television preferences completely correlate with their radio preferences. Classical, jazz and folk music on the screen in whole attracts not more than 9% of the audience.

From 12.7% to 34.1% of the students confirmed their interest in television games / shows and competitions with the dominating female sector of the audience.

As in the case of the press, informational, analytical and political genres are very popular with the SFU students: from 47.1% to 66.7% of the Rostov students chose these genres whereas among the TSPI students the rate was from 31.7% to 43.9%. The Orenburg students made a similar choice (from 37% to 59%). But the German students as in the previous case preferred information to analytics (correspondingly – 65% and 20%) (Myasnikova, 2010, p. 30). However, at the average, information both in the press, on the radio and television attracts approximately half of the interviewed students.

There were more fans of television commercials among the Russian students (from 6% to 9%) than of advertisements on the radio, but all the same, this number was obviously less than the number of those who supported advertisement in the press. But the German students again revealed a strong rejection of advertisements (only 0.5% named it as a preferred genre) (Myasnikova, 2010, p. 30). At the same time, television excites the students' antipathy just like radio (in whole, up to 5% of respondents are against it).

Genres of websites appealing to students. The students have the same informational, analytical and political preferences regarding internet sites: from 52% to 64.7% of the students from Rostov and Taganrog (without a tangible gender difference) refer to the internet in search of the required information and analytical reviews. But the German students as well as in the previous cases prefer information (73%) to analytics (18%).

Literary works are read online and downloaded by less than a fourth of the Russian students. Being more law-abiding (copyright law), the German students are very cautious here (4% of respondents).

From 53.7% to 66.7% of the Taganrog and Rostov students get film and television media texts online. Obviously, it is a trifle less than the number of the same students (up to 80%) who watch movies and serials on television. But let us remember that the quantity of networked PCs is still below the number of home TV sets in Russia.

The German students are not quite active here either (35% of preferences). Curiously enough, the Orenburg students support them in the case (33% of preferences) (Myasnikova, 2010, p. 30).

As for musical preferences, we face with the familiar tendencies in the students' answers: from 44.1% to 73.2% of the Rostov and Taganrog students prefer pop online music whereas classical, jazz and folk music genres scored not more than 13% of devotees.

Internet games and competitions are popular with a fourth of the asked students (from 18.6% to 26.8% of respondents).

The students' attitude to network commercials is approximately similar to television advertising (from 4.9% to 7.8% of the respondents are for it).

Not more than 3% find nothing interesting on the internet for themselves among the questioned students, consequently, the internet content is appealing and interesting in a varying degree for 97% of the SFU and TSPI students.

Film / serials genres appealing to students. A great popularity of movies and serials ascertained in the course of analyzing the test results per se does not help to define the range of the audience's genre preferences. That is why the students were offered to name their favorite genres (the audience could choose from the suggested list of variants as before).

As would be expected, comedy (from 78.4% to 82.9%) and melodrama (from 38.2% to 58.5% with more than a twofold prevalence of female respondents) appeared at the top of the preference list. Well, it is quite natural for young people to enjoy themselves, and for girls (unlike boys) to worry about the never-ending sufferings of their favorite cute heroines of modern melodrama serials.

Another entertainment genre – sci-fi also attracted a significant number of supporters (from 38.2% to 56.1% of votes). The reason is clear: the appearance of new computer 3D technologies made sci-fi movies much more spectacular than, say, 10 years ago.

By the same token, perhaps, fantasy (from 25.5% to 41.5%) and myth genres (from 19.6% to 29.3% of preferences) are popular with junior students from Rostov and Taganrog.

Traditionally, the young audience also prefers such entertaining action / suspense genres as detective and thriller (from 32.4% and 41.5% of votes without a tangible gender difference), catastrophe and horror films (from 28.4% to 36.3% with a slight predominance of the male audience).

Musicals are favored primarily by the female audience (22%). In any case, the number of this genre's female supporters exceeds the number of the male students threefold.

Western (from 12.2% to 16.7% of male voices predominately), satire (from 9.8% to 16.7% of preferences), operetta (from 2% to 4.9%) and vaudeville / dance (from 1% to 2.4% of sympathies) turned out to be the least popular entertainment genres. Probably, all these genres are considered by the students as obsolete and out of line with modern 'trends and brands'.

Among 'serious genres' requiring one's active intellectual perception involvement drama (from 41.25% to 46.3% with some predominance of the female audience) took the first place. However, we should not forget that actually not every student can easily tell drama from melodrama.

Such genres as tragedy (from 14.6% to 17.6%) and parable (from 2.9% to 7.3%) which are more difficult for perception were outsiders of the students' preferences. Moreover, none of the questioned male students voted in favor of the tragedy.

Mixed genres scored from 14.6% to 24.5% of the students' votes, in other words, 75% of the audience prefers basic and clearly defined media genres.

There were very few students who rejected movies and serials in principle (from 2% to 2.4%).

In the early 1990s we carried out an analytical poll of TSPI students on their genre preferences. Curiously enough, after 20 years the list of the leading movie genres practically has not changed. In 1991, comedy was selected by 90% of the respondents, melodrama - 88%, sci-fi – 71.1% (Fedorov, 1994, p. 318).

The list of genre outsiders in 1991 approximately coincides with the present-day list – parable (4.7%) and tragedy (3.3%). Though there were much fewer supporters of drama in 1991 (11.6%) (Fedorov, 1994, p. 318).

In spite of the differences in some percentage figures, all this indicates that the general tendency of the students' genre preferences in the media has changed very little recently: the dominating orientation towards entertainment genres has remained the same.

Genres of video / computer games appealing to students. The SFU and TSPI students favored jigsaws / puzzles (from 25.5% to 63.4% votes), action (from 26.8% to 43.1%), role play (from 25.5% to

41.5%) among video / computer games genres. At the same time puzzles were most favored by the female sector of the audience and action and role play were more popular with the male audience.

In whole, our analysis has shown that in relation to computer games there is not such a striking difference of opinion as in relation to movies and serials. For example, quests, stimulation games, strategy games more or less evenly scored from 14.7% to 35.3% (with a slight predominance of male respondents).

At the same time, a fifth of the questioned students are indifferent to computer / video games at all.

Media text subjects of the press, radio / television programs, websites, and computer games appealing to students. The SFU and TSPI students' answers concerning preferred subjects of media texts help to check the validity of the audience's genre preferences.

For instance, if comedy (from 78.4% to 82.9%) and melodrama (from 38.2% to 58.5%) headed the list of the students' genre preferences, naturally, it correlates with the subjects often represented in these genres – youth (from 51.0% to 70.7%), love (from 36.0% to 58.5%), modern life (from 40.0% to 41.5%), sports (from 21.9% to 29.0%), ethics (from 19.5% to 24.0%), erotica (from 16.0% to 29.3%). There are much more supporters of the love subject among the female students as in the case of melodrama. But the erotic subject appeals more to the male audience.

A similar correlation manifests itself regarding the popularity of detectives and thrillers, catastrophe and horror films: from 28.4% to 41.5% of such genre preferences quite correlate with the criminal subject (from 28% to 29%), the adventure subject (from 23% to 48%), the mystic subject (from 30.0% to 36.6%) and the psycho-pathological subject (from 14% to 25%).

The students of both the universities revealed a keen interest in the history subject (from 41.5% to 50.0% of preferences).

The ecological topic appeals mainly to girls (up to 36%) and the war subject – to boys (up to 38%).

One would think that intending teachers should take interest primarily in the school, pedagogical subject, but as a matter of fact, the will-be teachers and future psychologists, sociologists and philosophers showed an equally low interest in this topic (from 10.0% to 12.2%).

Focus-group interviews in the pedagogical university confirmed this tendency: the choice of the future career does not greatly affect the students' genre media preferences.

On the average, such subjects as war, professions, science and research, religion failed to exceed 26% of the students' votes.

Against the background of the more or less coinciding percentage preferences of the SFU and TSPI students, a striking difference in relation to the political subject of media texts is quite conspicuous. The number of the future teachers who favored the subject was only 12.2% (without a noticeable gender difference), whereas the number of the Rostov students interested in the subject was 58.0% (without a significant gender difference either). Such "politicization" of the SFU students is, probably, caused by the fact that most of them study the university subjects connected with sociology, politology and philosophy.

Only 2% of the students (from Rostov) proved to be uninterested in either of the subjects, and it exactly correlates with the number of the students indifferent to movies and serials (from 2% to 2.4%).

An analogous survey of TSPI students in 1991 (we questioned 330 respondents) manifested similar tendencies – such topics as youth (70.9%), love affairs (89.0%) and modern life (73.8%) were at the top of the preference list (Fedorov, 1994, p. 319).

Let us compare the media text subjects favored by students from the four universities - South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University (Myasnikova, 2010, p. 27).

As is obvious from Table 11, the most common subject preferences of students from the four universities concerned the following topics: history (more than 40%), modernity (about 40%), sports, ethics and science (on average, about 20%). The criminal subject excited an identical interest with the

Rostov, Taganrog and Ludwigsburg students (about 30% of preferences). The love subject is nearly equally popular with the students from Ludwigsburg and Taganrog (from 53% to 58%).

A third of the students (from Rostov, Taganrog, Orenburg) favors the mystic subject to the prejudice of religion (that failed to score more than 14% of the respondents in either of the Russian universities). But the German students who are, probably, more religious treat these two subjects differently: almost one fourth of them supports the religious subject and only 10% are interested in the mystic subject. They do not seem to care about the space exploration subject either.

Table 11. Media Texts* Subjects Appealing to Students

№	Media text subjects appealing to students	Number of students (in percentage terms) who chose the topic in the following universities:			
		South Federal University (Russia)	Taganrog State Pedagogical Institute (Russia)	Ludwigsburg University of Education (Germany)	Orenburg State University (Russia)
1	history	50.0%	41.5%	44.5%	41%
2	space	15.0%	17.1%	9%	14%
3	crime	28.0%	29.3%	30%	14%
4	love	36.0%	58.5%	53%	45%
5	mystery	30.0%	36.6%	10.5%	31%
6	youth	51.0%	70.7%	19%	49%
7	science	24.0%	17.1%	24%	19%
8	ethics	24.0%	19.5%	19%	20%
9	politics	58.0%	12.2%	27%	25%
10	adventure	23.0%	48.8%	28%	33%
11	business	14.0%	4.9%	8.5%	6%
12	religion	13.0%	4.9%	24.5%	11%
13	modernity	40.0%	41.5%	43%	39%
14	sports	29.0%	21.9%	25%	20%
15	ecology	6.0%	21.9%	6%	11%
16	erotica	16.0%	29.3%	10%	16%

* some subjects included in our testing experiment (e.g. war, pedagogic themes, etc.) were used in the experiment carried out by T. Myasnikova.

It seems rather surprising that the German students are practically indifferent to the youth subject, and we still cannot find a rational explanation of the phenomenon…

The TSPI students (12.2%) turned out the least politicized in their subject media preferences. On the other hand, they are most ardent supporters of the adventure (48.8%) and ecological subjects (21.9%), the latter can be explained by the fact that TSPI junior students attend a course of ecological education.

However, in spite of some discrepancy, the topical media preferences of students from the four universities and two countries have, evidently, more common rather than different features. Anyhow, the dominating popularity of modern, love, adventure, history, youth, criminal subjects (as we have ascertained, mainly, of the entertainment sector) is obvious. And this again confirms the validity of the testing results.

The motives of students' contacts with the media (the press, television, film, radio, computer games, internet, etc.) and media texts. Do the motives of the students' preferences coincide with the

media genres and subjects chosen by them? The analysis of the test results gives a positive answer to the question.

Half of the SFU and TSPI students (without a tangible gender difference in answers) confidently confirmed the nonrandomness of the dominating orientation to entertainment genres by announcing their aspiration for entertainment (50% - 51%; it's essential to note that with 330 of the TSPI students of 1991 the rate was almost twofold - 91,5%), "just passing the time" (29% - 46%), recreation, a virtual escape from real life problems (from 26% to 41%), hearing their favorite music (from 37% to 61%, remember that the students generally prefer pop music) as the direct motives for their contacts with the media.

The students' aspiration for deriving new information from media texts (70% - 81%) is connected with their orientation to informational media genres to a significant degree, approximately in the same or smaller percentage rate announced by them before.

The pragmatic motive of research joins the SFU and TSPI students (48% - 51%). Thereupon it is astounding that only half of the respondents announced it as their leading motive. Whereas such a motive (especially in relation to the internet) is supposed to be important for the majority of university students.

S. Freud wouldn't be satisfied if he learnt that only from 2.4% to 8.8% of the SFU and TSPI students announced an aspiration for compensation (virtual acquisition of something missing in real life) as a direct motive of their contacts with the media, and only from 7.8% to 9.8% of the respondents confessed to their aspiration for psychological 'treatment' (a therapeutic release from psychological discomfort in the process of their contact with the media). Well, these issues are rather intimate and not every respondent, even anonymously, will confess to being a prey to the "compensatory effect" and "psychological discomfort". Although, both of them are quite natural for the human psyche. Moreover, these motives manifest themselves when people watch melodramas as a rule, and there were many supporters of them among the students as we ascertained earlier (from 38% to 58%).

Another Freudian motivation indicator is aspiration for identification (for empathy, self-identification with a character / anchor of a media text) that was enormously supported by the students (from 7.8% to 17.1%, with a predominance of female respondents).

Curiously enough, the aspiration for exciting, stressful experience during the contact with dynamic media texts (action) was marked among the leading motives only by from 4.9% to 13.7% of the SFU and TSPI students. Whereas the adventure subject (where action dominates) was chosen as favorite by much more respondents – from 23% to 48%. We aren't inclined to believe that the students intended to deceive the examiner. Perhaps, they either read the questions in a perfunctory manner or wanted to answer them somewhat quicker. But, most likely, having marked their aspiration for entertainment in general as a leading motive the students didn't find it necessary to go into detail.

The motive to read / see / hear a media product of one's favorite author (from 21.6% to 34.1% with a predominance of female respondents) per se doesn't speak of anything yet. This author can be different: a popular creator of stereotyped detective stories or a great classical writer. The same goes with the motive to see / hear one's favorite anchor (from 13.7% to 24.4%): he / she can be an intellectual politologist or a charming compere as well.

From 12.2% to 17.6% of respondents announced their aspiration to criticize media content, the authors' positions (with a predominance of male respondents). The desire to develop one's own critical thinking is praiseworthy; it's another matter that its manifestation requires additional investigation.

The aspiration for philosophical / intellectual dispute / dialogue with the authors of a media text (from 7.3% to 18.6% of preferences with an evident dominant of the SFU students), aspiration for aesthetic impressions, deriving pleasure from the author's workmanship (from 26.5% to 26.8% of preferences), craving for deriving a moral lesson from a media text (from 17.1% to 18.6%) are characteristic of the audience that usually chooses such media genres as drama, tragedy or parable.

If we take the medium percent of all the SFU and TSPI students who preferred drama (43%) we will see that only half of them rest on esthetic, philosophic or moral motives. But the students' preferences of tragedy (from 14.6% to 17.6%) and parable (from 2.9% to 7.3%) correspond to the above-mentioned motivation a lot more.

From 8.8% to 12.2% of the SFU and TSPI students announced an ambitious aspiration to confirm their competence in different spheres of life and media culture as their leading motive of contact with the media. Approximately a similar number of students reported about their intention to learn how to create and spread media texts (from 7.3% to 11.8%). However, it's not surprising as our respondents are not students of media or journalism departments (we deliberately did not include students of the journalism faculty in the poll in order not to put students from different faculties in unequal conditions). But the fact that one in ten of the respondents announced their wish to create media texts themselves as their leading motive corresponds to a world tendency of the increasing mass involvement of people of different jobs and professions in the process (internet blogs, social networking sites, digital videorecording, etc.).

Under such an option in the test as deriving material benefit (resulting from one's contact with the media) we meant, on the one hand, popular forms of network marketing and online business projects, and on the other hand, numerous grants for students and youth which are regularly announced in the press as well as on the internet. As it turned out, such financial motivation in relation to contacts with the media is not sufficiently developed with students. From 5.7% to 10.8% of the TSPI and SFU students reported it as a leading motive what correlates in a varying degree with the rate of the students inclined to develop their critical thinking and intellectual disputes with media texts creators.

Only from 1% to 1.6% of the students appeared to have no motives for contact with the media. And that concerned only boys. It is clear that in whole these are the same respondents who manifested their rejection of any media genres and subjects before.

We agreed on the following:

- *a high level of motivation indicator of media competence* is characteristic of the respondents who gave affirmative answers to 80% - 100% variants of their genre, topical, psychological, recreational, compensatory, esthetic and other motives of contact with the media and media texts.
- *a medium level of motivation indicator of media competence* is characteristic of the respondents who gave affirmative answers to 50% - 79% variants of their genre, topical, psychological, recreational, compensatory, esthetic and other motives of contact with the media and media texts.
- *a low level of motivation indicator of media competence* is characteristic of the respondents who gave affirmative answers to less than 50% variants of their genre, topical, psychological, recreational, compensatory, esthetic and other motives of contact with the media and media texts.

Eventually, it turned out that not more than 1% (only female respondents) of the TSPI and SFU students possess a high level of motivation indicator of media competence, from 2% to 4.9% (with a predominance of male respondents) possess a medium level of motivation indicator of media competence. A low level of motivation indicator of media competence proved to be characteristic of 95% - 97% of the respondents (with no gender difference).

Nevertheless, it should be noted that a low complex level of motivation indicator of media competence is in no way equal to the concept of a low motivation to media texts as such. As a matter of fact, the audience totally motivated by the desire for entertainment as a rule is unable to give affirmative answers to more than 50% of our test questions, otherwise they will inevitably have to supply a more intellectual and varied range of answers.

On the other hand, a relatively narrow range of motives towards media texts can also be characteristic of highly intellectual people who choose, for example, the aspiration for esthetic impressions and / or philosophical dispute as their leading motives of media contacts. That is why 19.7% of the SFU and TSPI students having such preferences can claim on a positive assessment of their media competence in our experiment (though its total motivation component does not overcome a 50% barrier).

Using the results of a similar research carried out by T. Myasnikova (Myasnikova, 2010, p. 28), we composed a table of the motives of media contacts preferred by students from four universities – South Federal University, Taganrog State Pedagogical Institute, Ludwigsburg University of Education and Orenburg State University (Table 12).

Table 12. Motives of students' contacts with the media (the press, television, film, radio, computer games, internet, etc.) and media texts

№	Motives of contact with the media, media texts appealing to students (% of preferences in whole)	Number of students (in percentage terms) who chose the motive of contact with the media and media texts in the following universities:			
		South Federal University (Russia)	Taganrog State Pedagogical Institute (Russia)	Ludwigsburg University of Education (Germany)	Orenburg State University (Russia)
1	Information gaining (73.5%)	81.4%	70.7%	75%	67%
2	Entertainment pursuit (56,0%)	50.0%	51.2%	84%	39%
3	Listening to favorite music (45.6%)	37.3%	61%	36%	48%
4	Information search for academic scientific purposes (42.3%)	48.0%	51.2%	26%	44%
5	Leisure activity (40.2%)	29.4%	46.3%	47%	38%
6	Recreation, rest (a virtual escape from real life problems) (37.8%)	26.5%	41.5%	45%	38%
7	Desire to read / see / hear a media product of the favorite author (22.5%)	21.6%	34.1%	6.5%	28%
8	Getting esthetic impressions (enjoying the author's workmanship) (20.8%)	26.5%	26.8%	5%	25%
9	Deriving a moral lesson from a media text (18.6%)	18.6%	17.1%	11.5%	27%
10	Desire to see / hear a favorite actor / anchorperson (17.9%)	13.7%	24.4%	11.5%	22%
11	Aspiration to disclose, criticize a media message, the authors' position (13.7%)	17.6%	12.2%	17%	8%
12	Aspiration for philosophical / intellectual dispute / dialogue with the authors of a media text (11.1%)	18.6%	7.3%	1.5%	17%
13	Desire to confirm one's competence in different spheres of life and media culture (10.4%)	8.8%	12.2%	6.5%	14%
14	Aspiration for identification (empathy, self-identification with a character / anchor of a media text) (8.9%)	7.8%	17.1%	1.5%	9%
15	Exciting, stressful experience during the contact with dynamic media texts (action)	13.7%	4.9%	7%	9%

	(8.7%)				
16	Intention to learn how to create and spread media texts by studying professional media production (8.0%)	11.8%	7.3%	4%	9%
17	Psychological 'treatment' (a therapeutic release from psychological discomfort in the contact with the media) (6.8%)	7.8%	9.8%	1.5%	8%
18	Compensation (virtual acquisition of something missing in real life) (5.6%)	8.8%	2.4%	0%	11%
19	No motives for contacts with media texts (1.5%)	1.0%	1.6%	3.5%	0%

A comparative analysis of the table data shows that the leading motives for contacts with the media and media texts in the four universities are: information gaining (73% on the average), entertainment pursuit (56% on the average, but the rate is much higher with the German students – 84%), listening to favorite music (45% on the average), information search for academic purposes (42% on the average), a popular pastime or leisure activity (40% on the average), recreation and rest (38% on the average), a desire to read / see / hear a product of the favorite author (22% on the average).

Here, despite some differences in the figures, one can see that the entertainment and recreation motives are common for students of all the four universities.

Getting esthetic impressions and deriving a moral lesson from a media text in aggregate collected 20% of the students' votes. The German students showed here the lowest motivation (from 5% to 11%). By the way, the German students reveal a lower motivation in comparison to the Russian students in many positions. For instance, a desire to read / see / hear a media product of the favorite author (6.5%), a desire to confirm their competence in different spheres of life and media culture (6.5%), an aspiration for identification (empathy, self-identification with a character / anchor of a media text) (only 1.5%), an aspiration to disclose, criticize a media message, the authors' position (the same 1.5%), etc.

It is also surprising that only 26% of the German students announced an information search for academic, scientific and research purposes as a leading motive of contacts with the media, whereas with the Russian students this motive was mentioned by half of the respondents.

The significant difference between the Russian and German students in these positions can be probably explained by a certain 'closedness' of the respondents from Ludwigsburg towards a foreign examiner (T. Myasnikova) who tested them. Indeed, it is difficult to imagine that German students are quite immune to such natural aspects of media perception as self-identification with a character / anchor of a media text, or a compensation pursuit (aspiration for virtual acquisition of something missing in real life). A grant of the German scientific fund DAAD gave me an opportunity to communicate with Ludwigsburg students in June, 2010, and our talks confirmed indirectly their caution and restraint in relation to admitting their media preferences.

Assessment of the user / contact indicator level of media competence (frequency of contacts with different types of media, ICT skills): analysis of students' test results

The objective: to ascertain the frequency of the audience's contacts with different types of media, the audience's ICT skills; the obtained results will show the degree of the respondents' media awareness, priority selection of certain media.

Each respondent is offered to choose a variant of frequency of contacts with different media (the press, television, radio, internet, computer / video games) and ICT skills from several alternatives.

It is clear that the levels of the motivation indicator of media competence will affect the content of media contacts. However, according to our hypothesis, this influence is not direct: in other words, even a wide range of motives for contact with the media does not mean that these contacts will be too frequent and vice versa.

Frequency of the audience's contacts with printed media texts (the press). The analysis of the test results showed that the students generally read the press several times a week (from 36.6 % to 53.9 % - with a predominance of female respondents). From 11.8 % to 21.9 % read the press several times a month (here male respondents prevail), from 13.7 % to 24.4 % of respondents refer to the press even more seldom.

The difference between the SFU and TSPI students manifests itself in relation to two extreme positions. 17.6 % of the SFU students read the press daily while only 2.4 % (only females) of the TSPI students have the same habit. Among the German students the percentage of the respondents reading the press daily appeared to be higher – 21.5% (Myasnikova, 2010, p. 29).

While among the SFU students there are no people ignoring the press, there are 9.8% (all of them are male respondents) of the TSPI students who do not read the press at all. On the one hand, such a rate difference can be explained by a relatively small sample of respondents. On the other hand, – by a higher level of the general intellectual development of the SFU students, one of the largest universities in the country (there are more city dwellers who enter South Federal University than Taganrog State Pedagogical Institute).

Frequency of the audience's contacts with radio programs. Listening to the radio is noticeably more popular than reading the press with the students: from 26.8 % to 37.3 % of the audience (girls, in a greater degree) refer to it daily, and the additional 17% do it several times a week. At the same time, the number of students who rarely listen to the radio or never listen to it is not less than a third of the respondents in total.

And it is the Taganrog male students who most rarely listen to the radio. The German students listen to the radio much more often (52 % of them do it daily) (Myasnikova, 2010, p. 29).

Frequency of the audience's contacts with video / computer games. Unlike school students the SFU and TSPI students play computer / video games more moderately. From 12.2% to 37.3% of the students (with a bare majority of male respondents) do it daily. From 17.6% to 24.4% (without a significant gender difference) do it several times a week. About 10% of the respondents do it several times a month. However, from 27.5% to 36.6% of the students play computer games rarely and 11.5 % do not play them at all.

Frequency of the audience's contacts with television programs. The SFU and TSPI students watch television programs much willingly than they read the press, listen to the radio or play computer games. From 54.9% to 70.7% of the students (predominantly, female respondents) confirmed their daily contacts with the television screen. From 9.8% to 15.7% of the respondents watch TV several times a week. From 3.9% to 7.3% watch TV several times a month. The number of the students who rarely watch or do not watch TV at all is only 8.7% in total.

Frequency of the audience's contacts with the internet. Not long ago watching TV was a number-one priority with any audience. Nowadays students prefer the internet to television: from 73.2% to 89.2% of the SFU and TSPI respondents (without a significant gender difference) go online daily. From 6.9% to 19.5% of the students go online several times a week. The number of the Taganrog and Rostov students using the internet or going online rarely does not exceed 5% what again proves the internet more often fulfills multimedia functions for a student audience – those of the press, the radio, television, and video / computer games.

By the way, the percentage of the German students going online daily is similar - 73% (Myasnikova, 2010, p. 29).

Frequency of the audience's contacts with a mobile phone. However, one should not forget that the modern mobile phone has already incorporated almost all media functions – from the press and the radio – to video games, television and the internet. That is the reason for the dominance of mobile

communication in the students' media preferences: 97% of the Taganrog and Rostov students (without a tangible gender difference) announced the mobile phone among their most preferred daily contacts with the media. That is extremely significant that such variants of answers as using a mobile phone several times a month, rarely or never collected a single (!) student's vote. Thus, it seems pretty certain that a present-day student cannot imagine his / her media contacts without mobile communication.

Unfortunately, T. Myasnikova did not research the students' attitude to mobile communication.

Types of media which the audience can use. In the first place the SFU and TSPI respondents (from 92.7% to 98%, without a noticeable gender difference) mentioned mobile phones, computers and TV sets. They are also good at using other types of media (a video recorder, a sound recorder, a dictophone, a camera): from 80.4% to 93.1% of positive answers. Only 2.4% of the students confessed to having no ICT skills (only Taganrog female respondents). So, in general the students' level of media awareness can be assessed as high.

Types of media texts which the audience can create. As one would expect, the types of media texts which the students' audience can create correspond to their ICT skills. So, from 85.4% to 93.1% of the SFU and TSPI respondents (without a noticeable gender difference) can create computer texts (Word, PDF, etc.). From 58.5% to 76.5% of the students (also without a noticeable gender difference) can make photos, multimedia presentations, portfolios. About a third of the students (here the male respondents dominate) can create videos / films, clips, sound media texts. There are also more advanced media users: from 7.3% to 17.6% (here the majority of the respondents are male SFU students) can create computer and video animation (cartoons), texts and images for web pages, portals.

Less that 5% of the respondents have no ICT skills or find difficulty in answering.

Types of media activity of the audience. I tried to verify the students' answers concerning the types of media they can use and the types of media texts they can create by asking them about the types of their media activity.

As it turned out, the SFU and TSPI students preferred the following types of activities (in descending order):

- creating and active using e-mail boxes: from 41.5% to 52.9% of preferences;
- active engagement in internet groups, blogs of interest ('Classmates', 'In Contact', etc.): from 44.1% to 49.6% of preferences (without a noticeable gender difference);
- creating and active using / adding photo / video / film texts: from 29.4% to 46.3% (without a noticeable gender difference);
- active use of websites, blogs: from 26.8% to 34.3% (without a gender difference in the answers);
- creating and active using / adding multimedia portfolios, presentations: from 19.5% to 31.4% (with a sharp difference in gender and place of education);
- active membership in the authors team of a periodical (including online press) or a radio / television program, in a group of internet shop owners or / and other portals providing commercial services: from 2.4% to 5.9% of the respondents.

Only 5.7% of the students failed to choose any type of media activity (generally, they were male SFU respondents). 15.9% of the students find difficulty in replying (chiefly female respondents).

Thus, these results confirmed the tendency that manifested itself in the answers to the previous sets of questions: at least a fourth of present-day students actively participate in media production, and are involved in practical media activities.

Classification of user / contact indicator levels of the audience's media competence

I recived the following results:

- *a high level of the user / contact indicator of media competence* is characteristic of the respondents who can use 80% - 100% of ICT types; can create 80% - 100% of media texts types suggested in our questions; engaged in 80% - 100% of different media activities.
- *a medium level of user / contact indicator of media competence* is characteristic of the respondents who can use 50% - 79% of ICT types; can create 50% - 79% of media texts types suggested in our questions; engaged in 50% - 79% of different media activities.

- *a low level of user / contact indicator of media competence* is characteristic of the respondents who can use less than 50% of ICT types; can create less than 50% of media texts types suggested in our questions; engaged in less than 50% of different media activities.

Eventually, it turned out that none of the TSPI and SFU respondents revealed a high level of the user / contact indicator of media competence but it is quite natural as none of them studies at a media or journalism department, all the more so they are far from being media professionals.

From 12.2% to 17.6% showed a medium level of the user / contact indicator of media competence (without a noticeable gender difference) what is a bit less than the fourth of the students who announced their inclination for practical media activity.

From 81.4% to 87.8% manifested a low level of the user / contact indicator of media competence (also without a noticeable gender difference). It means any student can be very good at using some types of media (making photos or using e-mail), but he / she does not possess the necessary integrated skills for using media for creating different media texts.

Assessment of the cognitive / informational indicator level of the audience's media competence: analysis of students' test results

The objective of the experiment: to ascertain the students' knowledge of media terminology, history and theory of media culture. The test results, on the one hand, will show the knowledge gaps in media terminology, history and theory of media culture of the control group of respondents, and on the other hand, will confirm the effectiveness of media education lessons conducted in the experimental group.

Practical realization. The peculiarity of the experiment is that a respondent is offered to answer questions concerning media terminology (10 questions), history of the media (10 questions) and the theory of media culture (10 questions).

Of course, there is a certain connection between the levels of the contact, motivation and information indicators of media competence. It is clear that a person who has no media contacts or motives is unlikely to know anything about media culture. However, according to our hypothesis, a high level of the contact and motivation indicators of media competence can easily be combined in a person with a low / medium level of the information indicator and vice versa.

We take it for granted that a multiple-choice test is always accompanied by a possibility of giving an accidental / intuitive right answer that is not actually knowledge-based. Besides, we cannot exclude prompting. However, the results of such testing can always be validated / accompanied by a set of individual analytical, creative assignments, or interviews.

Knowledge of media terminology. More than half of the TSPI and SFU respondents - from 48.8% to 90.3% (average 69.5% without a significant gender difference) managed to answer correctly the questions concerning such terms as *media text, editing, media category, mediateque, media culture, media perception, media language, media competence.*

A smaller number of the respondents (42.8%) correctly defined the term the *plot / story* of a media text.

Knowledge of the history of media culture. As for the knowledge of some specific dates, time periods, surnames of people, connected with the historic development of media culture, the TSPI and SFU students appeared less competent in these questions: 17.8% of correct answers were given by the Taganrog respondents and 29.6% - by the Rostov students; the average knowledge percentage of both the universities is 23.7%.

Knowledge of the theory of media culture. Judging by the answers to the given questions and assignments, the students' awareness of the theory of media culture was the following: 31.5% of correct answers were given by the Taganrog respondents and 36.2% by the Rostov students (the average percentage – 33.8%)

Classification of the cognitive / informational indicator levels of media competence.

I received the following results:

- *a high level of the cognitive / informational indicator of media competence* is characteristic of the respondents who answered 80% - 100% of the suggested questions correctly. Consequently, the respondents who answered 50% - 79% of the questions correctly have *a medium level of the cognitive / informational indicator of media competence.* And those who gave less than 50% of correct answers possess *a low level of the cognitive / informational indicator of media competence.*

Eventually, it turned out that the number of the Taganrog and Rostov students who showed a medium level of the cognitive / informational indicator of media competence was average 39.1% (without a significant difference in gender). 59% of the respondents revealed a low level of the cognitive / informational indicator of media competence (without a significant difference in gender either). Only 3.8% of the Rostov respondents manifested a high level of the cognitive / informational indicator of media competence, whereas among the Taganrog respondents there were no such students at all. Generally speaking, it shows that more than half of the students despite their close involvement in some media (chiefly, in the internet, mobile communication, and television) and practical media skills / ICT skills, revealed a low level of the cognitive / informational indicator of media competence in whole.

Conclusion. Despite the students' active motivation for media entertainment and distraction from real life problems (more than half of preferences), in whole, the integrated level of the motivation indicator of the students' media competence can be characterized as low (96%).

The percentage of the students motivated for a philosophical / intellectual dispute / dialogue with the authors' of media texts, obtaining esthetic impressions, enjoyment of the authors' craftsmanship, deriving moral lessons from a media text, does not exceed 16.5% (including both the TSPI and SFU students) in total.

But this category of students seems to have ignored many of the other essential components of the motivation indicator of media competence, and thus, failed to score the necessary number of points to fill the high level niche of the integrated motivation indicator of media competence.

A low level of the integrated user / contact indicator of media competence is characteristic of 84.6% of the respondents of both the universities in total. It goes without saying that many of the students are advanced media users indeed, but they do lack complex / integrated skills of using various media for creating media texts. Thus, the students' user skills are not of a versatile character.

A low level of the cognitive / informational indicator of media competence was characteristic of 59% of respondents. At the same time, about 40% of the students revealed a relatively acceptable (for students who do not study at media or journalism departments) – medium level of knowledge concerning media terminology, the history and theory of media culture.

In further research I will have to ascertain the levels of the perception, appraisal, practical-operational (activity) and creative indicators of the youth audience's media competence.

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Appendix

The specific content of blocks of questions and tasks for identifying levels of the audience' media competence

Gender preamble. Your gender: a. male. b. female.

1. Block of questions to identify the level of the motivational measure the audience of media competence

1.1. Motives of the contacts with media texts
1.1.1. Genres' motives of contacts with media texts

1.1.1.1. What genres attracted you to the press?
(choose one or several answers)

a. Information (notes, reports, interviews, reports, etc.)
b. analytical, journalistic (article, review, review, sketch, picture, pamphlet, etc.).
c. literature (novel, story, story, story, poem, etc.).
d. games / competitions (crossword puzzles, etc.).
e. advertisement.
f. no genres.

1.1.1.2. What genres attracted you to radio?
(choose one or several answers)

a. information (reports, interviews, reportage, etc.).
b. analytical, journalistic (review, review, sketch, picture, pamphlet, etc.).
c. literary and dramatic (radio plays of various genres, story, story, poem, etc.).
d. music (in the programs with classical music).
e. music (in the programs with jazz music).
f. music (in the transfer of folk music).
g. music (in transfers from the pop-music music).
h. games / contests.
i. advertisement.
j. no genres.

1.1.1.3. What genres attracted you to the telecast?
(choose one or several answers)
a. information (reports, interviews, reportage, etc.).
b. analytical, journalistic (review, review, sketch, picture, pamphlet, talk shows, etc.).
c. literary and dramatic, cinematic (TV plays, movies, series, reality shows of different genres, entertainment shows, etc.).
d. music (in the programs with classical music).
e. music (in the programs with jazz music).
f. music (in the programs with folk music).
g. music (in the programs with pop-music).
h. games / contests.
i. advertisement.
j. no genres.

1.1.1.4. What genres attracted you to the websites?
(Choose one or several answers)
a. Information (notes, reports, interviews, reports, etc.).
b. analytical, journalistic (article, review, review, sketch, portrait, pamphlet, etc.).
c. literature (novel, story, story, story, poem, etc.).
d. tv & film (files with movies, series, entertainment shows, reality shows of different genres, etc.).
e. music (files with classical music).
f. music (in files of jazz music).
g. music (in files of folk music).
h. music (files with the pop-music).
i. games / contests.
j. advertisement.
k. no genres.

1.1.1.5. What genres attract you in the movies / television shows?
(choose one or several answers)

1	Western	11	Parable
2	Voudeville	12	Satire
3	Detective story	13	Fairy tail
4	Drama	14	Tragedy
5	Comedy	15	Thriller
6	Melodrama	16	Fantastic
7	Myth	17	Disaster
8	Musical	18	Horror
9	Operetta	19	Fusion of genres
10	Peplum	20	No preferable genres

1.2. Subjects motives of the contacts with media texts

1.2.1. What topics attract you in the press, radio / television broadcasts, Internet sites, computer games? (choose one or several answers)

1	adventure
2	business

3	crime
4	ecology
5	erotica
6	ethics
7	history
8	love
9	modernity
10	mystery
11	politics
12	religion
13	science
14	space
15	sports
16	youth
17	something else
18	no preferable topics

1.3. Psychological, therapeutic, emotional, cognitive, moral, intellectual, creative and aesthetic reasons for contacts with media texts

1.3.1. What are the main motives of your contacts with the media (press, television, cinema, radio, Internet, etc.) (choose one or several answers)

1	Aspiration for identification (empathy, self-identification with a character / anchor of a media text)
2	Aspiration for philosophical / intellectual dispute / dialogue with the authors of a media text
3	Aspiration to disclose, criticize a media message, the authors' position
4	Compensation (virtual acquisition of something missing in real life)
5	Deriving a moral lesson from a media text
6	Desire to confirm one's competence in different spheres of life and media culture
7	Desire to read / see / hear a media product of the favorite author
8	Desire to see / hear a favorite actor / anchorperson
9	Entertainment pursuit
10	Exciting, stressful experience during the contact with dynamic media texts (action)
11	Getting esthetic impressions (enjoying the author's workmanship)
12	Information gaining
13	Information search for academic, scientific purposes
14	Intention to learn how to create and spread media texts by studying professional media production
15	Leisure activity
16	Listening to favorite music
17	Psychological 'treatment' (a therapeutic release from psychological discomfort in the contact the media)
18	Recreation, rest (a virtual escape from real life problems)
19	No motives for contacts with media texts
20	What other motives?

2. Block of questions to identify the level of contact indicator media competence audience

2.1. Frequency of contact with the works of media culture.

2.1.1. How often do you read newspapers? (choose only one)

a. daily.
b. several times a week.
c. several times a month.
d. rarely.
e. never.

2.1.2. How often do you listen to the radio? (choose only one)

a. daily.
b. several times a week.
c. several times a month.
d. rarely.
e. never.

2.1.3. How often do you watch TV? (choose only one)

a. daily.
b. several times a week.
c. several times a month.
d. rarely.
e. never.

2.1.4. How often do you use the Internet? (choose only one)

a. daily.
b. several times a week.
c. several times a month.
d. rarely.
e. never.

2.1.5. How often do you play video / computer games? (choose only one)

a. daily.
b. several times a week.
c. several times a month.
d. rarely.
e. never.

3. Block of questions to identify the level of the information index of media competence audience

3.1. Knowledge of the terminology of the media culture.

Choose the right end the following phrases:

3.1.1. Media text - it ... (choose only one answer)

a. Subtitles
b. concrete result of media products - the message in any form or genre of media.
c. text printed on the surface of the shell media technology in the form of signs and symbols.
d. text contained in the instructions on the use of media technology.

3.1.2. Media cutting (montage) - it ... (choose only one answer)

a. assembly of apparatus units.
b. convenient placement of media apparatus in the interior of any room.
c. the process of creating a media text by "build" / "glue" of the whole of the individual parts.
d. technical device for multimedia effects.

3.1.3. Media category - it ... (choose only one answer)

a. various types and forms of media apparatus.
b. Various gradations of value media technology.
c. structurally different media agency.
d. different types, forms and genres of media texts.

3.1.4. Mediateque it ... (choose only one answer)

a. store that sells with media.
b. structural unit of an institution, which includes information and multimedia tools of different types are available for certain categories of users.
c. rolling point of computer disks, videotapes and DVD.
d. therapeutic meditation center.

3.1.5. Media culture it ... (choose only one answer)

a. collection of material and intellectual property in the area of media, as well as historically defined system of their reproduction and functioning in society; in relation to the audience "media culture" may be a system of levels of development of human personality, the ability to perceive, analyze, evaluate media text, engage in media arts, learn new skills in the media.
b. person's ability to behave in a cultural library.
c. ability of cultural rights for meditation.
d. culture media technology sales of various shapes and forms.

3.1.6. Media perception it ... (choose only one answer)

a. identification of the technical quality of media technology.
b. perception of objects of reality in the process of meditation.
c. media reception of media texts (all types and genres).
d. acquisition of medical terminology with different degrees of complexity.

3.1.7. Media language - it ... (choose only one answer)

a. media apparatus design of various kinds.
b. conversation during meditation.
c. parameters of the median.

d. a set of tools and methods of expression used in the creation of media texts.

3.1.8. Media competence - it ... (choose only one answer)

a. person's ability to perceive (reading), interpretation, evaluation, development and transfer of media texts of different types and genres.
b. person's ability to understand the technical parameters media apparatus different levels of complexity.
c. person's ability to literate meditations on the space of the virtual world.
d. person's ability to careful use with media of various kinds.

3.1.9. Fabula of media text - it ... (choose only one answer)

a. retelling the story of a media text aloud.
b. part of a media text, without the prologue and epilogue.
c. chain of events in the plot of a media text.
d. iconic series media text.

3.1.10. Media representation - it ... (choose only one answer)

a. presentation of a new media text on the market.
b. different types and forms of representation, a rethinking of reality in a media through a system of signs, symbols.
c. presentation of the new media texts' authors in the media.
d. presentation of new technologies create a media text.

3.2. Knowledge of history of media culture

3.2.1. Who of the following directors are actively working in 1920s?
(choose only one answer)

a. Federico Fellini
b. Sergei Eisenstein
c. Stanley Kubrick
d. Ingmar Bergman

3.2.2. When invented the radio? (choose only one answer)

a. 1920s.
b. 1930s.
c. end of the nineteenth century
d.1940s.

3.2.3. Who of the following figures of the media culture gained fame as a of comedy director? (choose only one answer)

a. Andrei Tarkovsky
b. Woody Allen
c. Orson Wells
d. Alfred Hitchcock

3.2.4. "Montage of attractions" was born in: (choose only one answer)

a. Russia
b. U.S.
c. France
d. Italy

3.2.5. What of the following statements is true? (choose only one answer)

a. In Russia during the Second World War did not broadcast radio and do not make movies.
b. Russian "thaw" (1950s) began with the complete abolition of censorship in all forms of media.
c. Movie "The Cranes Are Flying" to this day remains the only Russian film, which received the Golden Palm award in Cannes.
d. Federico Fellini was the best internet blogger.

3.2.6. Continue with the phrase: "Kuleshov effect" was designed for ...
(choose only one answer)

a. television
b. radio
c. internet
d. movies

3.2.7. Who of these masters of the media culture was famous for his work in press? (choose only one answer)

a. Larry King
b. Umberto Eco
c. Charles Chaplin
d. Brigitte Bardot

3.2.8. What of the following films belongs to A. Tarkovsky?
(choose only one answer)

a. Childhood of Tyoma
b. Love of Alesha
c. Ivan's Childhood
d. Children's World.

3.2.9. Neorealism - during which originated in:
(Choose only one answer)

a. France
b. Germany.
c. Italy
d. U.S.

3.3. Knowledge of the theory of media culture

3.3.1. What of the following theories of media culture is based on the study of sign systems? (Choose only one answer)

a. aesthetic
b. protectionist
c. semiotic
d. ideological

3.3.2. Which of the following words is not relevant to the theory of media culture? (Choose only one answer)

a. representation
b. audience
c. category
d. median

3.3.3. Which of these scientists for the first time to substantiate the theoretical concept of "global village" in relation to the media?
(Choose only one answer)

a. G.Gerbner
b. M. McLuhan
c. G. Lassuel
d. U.Eco

3.3.4. Which of the following 4 sentences contains an error?
(Choose only one answer)

a. Audio-visual thinking - creative activities based on emotional-semantic correlation and imaginative generalizations part of the screen text.
b. Collage - using multi-style objects and textures in one media text.
c. Media agency - a set of technical tools and people who create and distribute media texts.
d. All mass media always reflect the views of the government on socio-cultural processes.

3.3.5. Arrange the following types of phase creating audiovisual media texts in a logical sequence of steps.

a. intention
b. filming
c. script
d. plan

3.3.6. Which of the following functions not related to media culture?
(Choose only one answer)

a. therapeutic
b. information

c. entertainment
d. vegetative

3.3.7. Which of the following skills are not relevant to media culture?
(Choose only one answer)

a. perceptual
b. selective
c. botanical
d. analytical

3.3.8. Which of the following 4 sentences contains an error?
(Choose only one answer)

a. The theory of "consumption and satisfaction" in the field of media culture assumes that the audience actively selects for a media messages that meet one or another of its requests.
b. Mass communication - technical means of creating, recording, copying, printing, storage, distribution, reception and exchange of information between the agency (source) and the mass audience.
c. Screen arts: audio-visual arts, based on the visual form of reproduction of reality.
d. critical autonomy in the field of media culture - the absolute independence of the critical judgments about media text, in no way coincides with the judgments of others.

3.3.9. Which of the following theories of media culture is based on the assumption of a strong and direct impact on the audience of any media text, causing an immediate response. (Choose only one answer)

a. cultural studies
b. injection
c. sociocultural
d. aesthetic

3.3.10. Continue with the phrase: manipulative influence of media culture works - it ... (Choose only one answer)

a. system of methods and techniques of audio-visual installation.
b. system of manipulation to create media technology.
c. system of methods and techniques of impact on the consciousness of the audience with a view to imposing any ideas and / or misrepresentation.
d. system of meditation movements in contact with the works of media culture.

4. Block of analytical tasks to identify the level of interpretive / evaluative indicator of Audiovisual Media Literacy audience

4.1. Before you 3 topic of written works. You must choose only one topic and write a written work volume 3-4 pages.

a. Audiovisual media text, which made me a particularly strong impression.
b. Audiovisual media text, which has influenced my attitude to myself and to others.
c. Analysis of a memorable episode of the audiovisual media text.

5. Block creative tasks to identify the level of creative audiovisual media competence indicator audience

5.1. Describe the frame of the audiovisual media text, which expresses the imaginative generalization, you have left after viewing.
5.2. Offer a visual version of the author's imaginative generalization of the concept of audiovisual media text as a poster or collage.
5.3. Send the author's conception of imaginative synthesis of audiovisual media text lines from a famous poem, figuratively and emotional content of which partially overlap (or coincides with it) with the theme of the texts.
5.4. Make up a story from a character name of a media text (retaining the features of his character, vocabulary, etc.).
5.5. Make a monologue or a letter on behalf of one of the representatives of differentiated (with a different age, social, professional, educational and other data with varying levels of media insight) audience.

6. Block of the tasks for detecting levels of operating performance of media competence audience

6.1. Shooting 3-minute video documentary on the same topic.
6.2. Shooting 3-minute fiction video on a given topic.
6.3. Drawing wall newspaper layout.
6.4. Shooting photo essay.
6.5. Montage of video clips.

Theoretical models and theories of media education

"Russian Pedagogical Encyclopedia" defines media education as the branch of pedagogical science which studies "mechanisms of mass communication (the press, television, radio, cinema, etc.). The main tasks of media education are: to prepare the new generation for the life in modern informational conditions, to the perception of different information; to train people to understand it and to realize the consequences of its influence on human psyche; to help them master the means of communication on the basis of non-verbal forms of communication with the help of technical means" (Russian Pedagogical Encyclopedia, 1993. p.555). The particular importance of the development of media literacy was emphasized by the relatively recent (2002) official registration of the new Russian university specialization "Media Education" (N 03.13.30) by the Ministry of Education and Science of the Russian Federation. The practical introduction of this specialization was realized in 2002 in Taganrog State Pedagogical Institute (Russia). This initiative has already been taken up by some other Russian institutions of higher education (in Yekaterinburg, Vladivostok and other cities).

On the materials of the collection of the website of scientific open e-library "Media Education" (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8), let's try to trace the development of the views of the Russian scientists, and single out the mechanisms which lead to the significant changes in the subjects, models, theoretical approaches, tasks reflected in these researches by means of the comparative analysis. This will undoubtedly provide great support for the further researches as well as for the raise of effectiveness of contemporary media education in the Russian universities and other educational institutions.

The list of theses of the Russian authors on the subject of Media Education is about numbers 170 titles since 1950. Nearly 70 of them have been defended for the recent 10 years. From 1950 till 1959 six theses were defended, from 1960 till 1969 – 15; from 1970 till 1979 – 22; from 1980 till 1989 – 34; from 1990 till 1999 – 30; from 2000 till 2010 – 73. Thus we may trace the gradual increase of theses on media education/literacy (with the exception of the decrease in the nineties which is explainable because at that time there was the decrease of Russian scientific research in all the fields). The number of theses on media education in the 1st decade of XXI century two times exceeded the corresponding number of theses in the 1990s.

Among the researches in the field of media education I singled out scientific works which rest upon the following theoretical concepts: aesthetic, protectionist, practical, the concept of the development of critical thinking, cultural, socio-cultural and others.

For the purpose of the subsequent analysis I proposed the conventional system of classification of theoretical models of media education developed by the Russian media educators in 1960-2010:

- practical models (practical studies and usage of media devices as technical means of education and/or creation of media texts of different kinds and genres),
- theoretical models oriented towards the development of aesthetic taste and the analysis of the best pieces of media culture,
- educational and ethic models (examining moral, psychological, ideological, religious, philosophical problems with the help of media),
- socio-cultural, cultural studies models (socio-cultural, cultural studies development of creative personality in terms of perception, imagination, visual memory, interpretation, analysis, critical thinking in respect of media texts of any kind or genre),
- educational, informational models (the studies of theory and the history of media and media education, the language of media culture, etc.).

It is clear that in different countries all over the world the researches have been made in which the problems of media education of the students and pupils had been touched (in Russia: O.Baranov, L.Zaznobina, S.Penzin, A.Spichkin, Y.Usov, A.Fedorov, and others; in Britain: C.Bazalgette,

D.Buckingham, L.Masterman, A.Hart and others; in Germany: S.Aufenanger, B.Bachmair and others; in France: E.Bevort, J.Gonnet and others).

However, as a rule these researches were of two kinds: either the historical stages of the development of media education movement in Russia and in the Western countries were analyzed (A.Fedorov, A.Levitskaya, A.Sharikov, I.Chelysheva, L.Masterman, A.Hart and others), or the theories and methods of introduction of media education/literacy into the studies at schools and universities (C.Bazalgette, D.Buckingham, L.Masterman, A.Hart, L.Bazhenova, O.Baranov, E.Bondarenko, A.Fedorov, M.Fominova, S.Gudilina, L.Ivanova, N.Kirillova, N.Khilko, S.Penzin, G.Polichko, A.Spichkin, Y.Usov, A.Zhurin, and others). These researches didn't have the science-of-science aspect of the general analysis of the condition of Russian scientific researches in the field of media education.

Western scientists (C.Bazalgette, D.Buckingham, J.Gonnet, L.Masterman, B.Tufte, A.Hart and others) frequently turned to the comparative analysis of the researches in the field of media education/literacy, but they never went beyond the experience of the leading Western countries. Today Russia basically is outside the world's media educational process in Western researches…

For instance, the "Guru" of world's media education, Len Masterman conducted a thorough analysis of media educational process in the contemporary world (the analysis of the protective theory of media education, of semiotic approach, etc.). Rejecting the popular in Russia aesthetically oriented media education approach (which aims to teach the audience to value the masterpieces of media culture and to reject inferior ones), L.Masterman was convinced that the solid criterions of aesthetic quality of media texts do not exist, so it is not the aesthetic model that is to be developed, but the theory of critical thinking and autonomy: the audience must learn to understand who created media texts and why, what influence they are supposed to have on the audience, etc. I think that the attitude of L.Masterman is close to this of the followers of the ideological theory of media education ("find out for whom this or that media text is advantageous").

Tendencies of globalization in media culture and media education little by little lead to the following: the traditional position of aesthetic media education is shaken, while socio-cultural, cultural studies approaches predominate more and more often.

At the same time some Russian scientists and educators still don't discern the difference between media education and the usage of ICT, media technique in the studies at schools and universities …

That's why I consider the comparative analysis of the development of the Russian and foreign scientific researches in the field of media education/literacy in the context of social and economical development of the society, as well as the context of globalization of educational process, to be so important. The forecast of the future development, improvement and correction of the researches in the field of media education/literacy in Russia is necessary as well.

The analysis of the theses from Russian e-library "Media Education" (http://edu.of.ru/medialibrary) shows that by the end of the XX century there exist a kind of parity between practical and aesthetic models used in theses on media educational subjects.

On average 29,3% of the researches from 1960 till 2010 were based on practical models, 23,6% - on aesthetical ones. The same tendency can be observed on the empirical level of the activity of the Russian educators (Fedorov, 2005b, p.259-277), traditionally, since the 1920s they had been divided into the two large groups, approximately equal in number: aesthetically and practically oriented towards media.

Up till 2000 other models were more rarely used as the basis of the media educational researches. Sudden increase of the interest in socio-cultural, cultural studies models in media education/literacy occurred only in the XXI century. Due to the intensive international exchange of scientific ideas, the amount of interdisciplinary researches connected with a broad socio-cultural and cultural studies context increased in Russia.

As regards information-educational models, their elements are present in practically all researches on media education in 1960-2010, however I cannot mark them out as predominating.

Of course the proposed classification of media educational models is of conventional character, as in the researches the diffusion of several models (e.g. aesthetical and educationally-ethical) frequently takes place.

Moreover, the analysis of the international poll of the experts in the field of media education (Fedorov, 2003; Fedorov, 2005a) proved that the data reflected in Table 1 are peculiar namely to Russia because in the Western countries the spectrum of the predominating models is more or less broader and includes, for instance, semiotic model of media education, which is not popular in Russia (see Table 2).

In the course of the analysis of the theses from the Russian e-library "Media Education" I managed to concretize the theories of media education which used to predominate in the Russian researches 1960-2010. Here we can observe clear coincidence of the percentages (29,3% and 23,6%) of the above mentioned theoretical models – practical and aesthetic – with the corresponding practical and aesthetic theories of media education. The cumulative percentage (14,4% + 21,8% = 36,2%) of the magnitude of cultural studies and socio-cultural theories equals the cumulative percentage (39,6%) of the corresponding models.

The importance of the other media educational theories, which used to be the leading ones during the period of 1960-2010, ranges between 0,0% and 7,5%, which proves their low popularity.

At the same time the low prevalence of the theory of the development of critical thinking (it used to predominate in 3,4% of the researches on the subject of media education) can be explained by the following. The development of critical thinking in the soviet period to put it mildly was not encouraged by the government as well as the use of semiotic approaches in education.

So I could have concluded that in USSR the ideological theory should have predominated. However the analysis of the data from the Table 2 as well as of the theses proves that during the soviet period 1960-1991 media scientists aspired to leave ideological aspect: they came to nothing more than several ritual "party" phrases in the introduction. In the researches they were primarily guided by practical and aesthetic theories of media education. As a result this ideological theory could be singled out just in 6,9% of the theses.

Quite a popular among media practitioners is the protectionist theory of media education (according to the results of the poll (2005), 38,5% of the Taganrog teachers consider this theory to be the most important) in the analyzed theses was supported only by 3 researches (1,7%). In general this reflects the worldwide tendency: for the last 50 years this theory is unpopular among researchers, though there are many followers of this theory among school teachers, especially the religious ones.

The relativist theory of "consumption and satisfaction" of the audience's needs didn't win much popularity among Russian researchers of the period of 1960-2010 as well. This is clear as Russian media researchers never aimed to mechanically serve the spontaneous interests and tastes of the audience. On the contrary the development of the student's personality has always in priority.

Table 1. Media educational theories predominating in the Russian theses on media education in 1960-2010

№	Predominating media educational theories used in the Russian theses	Total	The number of theses on media education				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Theory of the development of critical thinking	6 (3,4%)	0	0	2	0	4
2	Cultural studies theory	25 (14,4%)	2	1	2	5	15
3	Socio-cultural theory	38 (21,8%)	0	0	5	6	27
4	Semiotic theory	0	0	0	0	0	0
5	Practical theory (resting upon the teaching of how to work with media	51 (29,3%)	6	9	11	9	16

	devices)						
6	Aesthetical / artistic theory	41 (23,6%)	6	8	11	10	6
7	Ideological theory	12 (6,9%)	1	4	5	0	2
8	Theory of "consumption and satisfaction" the needs of the audience	0	0	0	0	0	0
9	Protectionist theory	3 (1,7%)	0	0	0	0	3
	Total:	174	15	22	34	30	73

For the purpose of the comparison of the importance of the media educational theories in Russian theses (1960-2010) with the results of the earlier conducted international poll of the experts (Fedorov, 2003; Fedorov, 2005a) Table 2 was created.

Table 2. The degree of importance of the media educational theories in Russian theses of (1960-2010) with the results of the international poll of the experts (2003)

№	**Predominating theories of media education**	**% of the importance of the theories of media education**	
		From the point of view of the international experts	**In Russian theses (1960-2010)**
1	Theory of the development of critical thinking	84,6%	3,4%
2	Cultural studies theory	69,2%	14,4%
3	Socio-cultural theory	65,4%	21,8%
4	Semiotic theory	57,7%	0,0%
5	Practical theory	50,0%	29,3%
6	Aesthetical theory	46,1%	23,6%
7	Ideological theory	38,5%	6,9%
8	Theory of "consumption and satisfaction" of needs of the audience	30,8%	0,0%
9	Protectionist theory	15,4%	1,7%

The analysis of the data from this table led to a conclusion that actually there's a significant gap between the level of importance of the theories of media education in Russian theses of 1960-2010 and the results of the international poll of the (2003). Though the experts in media education claimed that the most important is the theory of the development of critical thinking (84,6%), it is still reflected poorly in the theses of the Russian scientists (3,4%). The reason for this misbalance was above mentioned: in democratic society critical thinking can be developed easier than in other societies.

The real importance of socio-cultural and cultural studies theories in Russian researches on media education turned to be understated as against the priorities of international experts.

Semiotic theory which is rather popular with the experts (57,7%) and the theory of "consumption and satisfaction" of the needs of the audience (30,8%) turned out to be left out of the Russian theses.

The difference between the approaches of the experts and of the Russian authors of theses (1960-2010) can be seen by the example of practical and aesthetic theories of media education. In the Russian researches these theories share the first and the second place according to the level of importance (29,3% and 23,6% respectively), while the experts consider them to be less (the 5th – the 6th place). As against international experts who choose a varied range of media educational theories, the Russian researches of the XX century preferred to concentrate on aesthetic and practical theories.

Contrary to the Russian researchers who think of ideology with suspicion, owing to its superfluity in the life of the Soviet people, 38,5% of international experts mentioned ideological theory as important and priority.

The unity of opinions of Russian researchers and international experts showed up only in the fact that all of them gave minimal support to protection theory (1,7% - 15,4%), i.e. both sides didn't consider the concentration on the protection of the audience from the negative influence of media to be perspective.

As regards cultural studies and socio-cultural theories which are very popular in the Western countries, in Russia they have been gathering strength only for the last 10 years…

The Tasks of media education researches

The analysis of the theses from the Russian e-library "Media Education" shows that generally over the period of 1960-2010 in Russian theses on media education/literacy the task of the development of knowledge of social, cultural, political, ethical, psychological, economical meanings and implications of media texts. This task which is important for cultural studies, socio-cultural, aesthetical, educational and ethical models of media education predominated in 58% of the scientific works. Second most important (48%) was the task of teaching the audience to experiment with various means of technical application of media, to create media production / media texts (the crucial task for the realization of practical model of media education). The third and the fourth place according to the level of importance was given to the task of the development of the abilities to perceive, to evaluate, to understand and to analyze media texts and the task of teaching to decode media texts / media messages, which predominate practically in all media education models except the practical one.

The least important were such tasks as the development of critical thinking and the preparation of people to the living in democratic society. The latter task began showing up in the Russian theses as an important one only in the XXI century. The development of critical thinking right up to the present time was poorly accentuated in theses on media education as well.

The analysis of the data led us to the conclusion that such gently claimed in the Russian theses of 1960-1999 tasks as the development of knowledge on the history and theory of media and media culture, with the beginning of the XXI century has begun to predominate. This phenomenon can be probably explained by the following: after the long period of the comprehension of the empirical media educational experience the time has come to systematize, generalize the data, to conduct researches on science of science and regional geography. And not by chance since 2000 year numerous theses on the history of Russian and foreign media education have been defended in Russia (Novikova-Levitskaya, 2000; Chelysheva, 2002; Khudoleeva, 2006; Kolesnichenko, 2007; Pechyonkina, 2008 and others).

The analysis of the data showed the divergence of the levels of importance of the tasks of media education in Russian theses of the period of 1960-2010 as against the results of the poll of international experts (Fedorov, 2003; Fedorov, 2005a). The most essential divergences were found in the following tasks: the task of the development of critical thinking (the first place in the priorities of the experts and the tenth – in Russian theses) and the task of preparation of people to the living in democratic society (the third place in the priorities of the experts and the eleventh – in Russian theses). Certainly in consideration of the period of the last ten years this misbalance is being reduced, however in general that these tasks have not become the most popular with Russian educators and researchers.

On the other hand in the Russian theses the task of the development of the ability to understand social, cultural, political, ethical, psychological, economical meanings and implications of media texts has become the most important. Actually this task can't be fully completed without the development of critical thinking of the audience. Thus we may assume that the task of the development of critical thinking was latently included into numerous Russian researches of the period of 1960-2010.

The attitudes of both the experts and the Russian researchers were practically the same with respect to the following tasks: the task of the development of the ability to decode media texts, the task of the development of the communicative abilities of a personality, the task of the development the abilities to aesthetical perception, evaluation, understanding of media texts, to the evaluation of aesthetical qualities of media texts, the task of teaching people to express themselves with the help of media.

It is interesting that though both international experts and Russian researchers (50,0% and 48,3% respectively) consider the task of teaching people to experiment with various means of technical application of media and to create media production / media texts to be rather important, as we can see, it occupies the second place for Russians and only the fifth for the international experts…

Table 3. The level of importance of the tasks of media education in Russian theses of the period of 1960-2010 as compared with the results of the poll of international experts (2003)

№	Predominating tasks of media education	% of the importance of the tasks of media education	
		From the point view of the international experts	In Russian theses (1960-2010)
1	To develop critical thinking	84,3%	12,2%
2	To develop the abilities to perceive, evaluate, understand and analyze media texts	68,9%	37,3%
3	To prepare people to the living in democratic society	61,9%	5,1%
4	To develop the ability to understand social, cultural, political, ethical, psychological, economical meanings and implications of media texts	61,5%	58,0%
5	To teach the audience to decode media texts / media messages	59,4%	32,7%
6	To develop the communicative abilities of a personality	57,3%	28,7%
7	To develop the abilities to aesthetical perception, evalu understanding of media texts, to the evaluation of aesth qualities of media texts.	54,9%	27,6%
8	To teach people to express themselves with the help of media	53,85%	18,4%
9	To teach people to experiment with various means of technical application of media, to create media production / media texts	50,0%	48,3%
10	To give knowledge on theory of media, media culture, media education	47,9%	25,9%
11	To give knowledge on history of media, media culture, media education	37,8%	27,6%

Researches' media material

The analysis of the Russian Ph.D dissertations of the period of 1960-2010 allowed us to work out Table 4, which shows that up till the beginning of the 1990s the most popular media material with the Russian researches on media education was the cinema. On average 62% of the researches of 1960-1989 were built up on film material. More modest positions were occupied by television, radio, sound recording (25%), the press (7%), the synthesis of several types of media (7%) and other media (4%).

This is the evidence of the fact that in spite of the intensive development of television in the period of 1960-1980 it seemed less attractive to Russian researchers who orientated themselves mostly on the aesthetic model of media education (this was one third of all researches on media education of this period), and consequently on the kinds of media which are at the most connected with the artistic sphere, i.e. mostly on cinematography.

On the other hand the followers of the practical models of media education in the period of 1960-1980 didn't get a move on with the relatively new kind of media (television) as well, preferring to rest upon the material of educational films.

At first glance the most surprising it the weak presence of the important media material since 1920s - the press - in Russian theses of the period of 1960-2010. Truly in the course of the current practice of the mentioned period amateur (school, university, factory, etc.) press was being developed rapidly, and the number of pupils and students involved in the process of creation of amateur newspapers and magazines significantly exceeded the number of pupils and students involved in film education. However the analysis of the practical experience proves that educators who guided the process of media education on the material of the press were less oriented on research work than their colleagues working with film education. This couldn't but influence the percentage of the themes of the theses.

Table 4. Media material used in Russian theses on media education (1960-2010)

№	Media material used in Russian theses	Total	The number of theses on media education:				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Press	14 (8,0%)	2	1	2	2	7
2	Cinematography, Film	60 (34,5%)	9	14	21	6	10
3	Television, radio, sound recording	29 (16,7%)	2	6	6	4	11
4	Computers, Internet	15 (8,6%)	0	0	0	6	9
5	Other media	8 (4,6%)	0	1	2	3	2
6	The synthesis of various types of media	48 (27,6%)	2	0	3	9	34
	Total:	174	15	22	34	30	73

For the first time in the 1990s cinematography as the material for media education gave its first place to the synthesis of various types of media. The researches resting upon several types of media made up 30% of total number of theses on media education, whereas the number of film oriented works decreased to 20%, which is a third less than in the period of 1960-1989.

But the real boom of media educational researches resting upon the synthesis of various types of media has begun in the XXI century: in our opinion 46,6% of the total number of theses of the period of 2000-2010 can be related to this task.

Nevertheless it's logical: the beginning of the new century was marked by the intensive development of multimedia technologies. We shouldn't forget that personal computers and the Internet reached Russian masses much later than people in Western countries. Thus there's no surprise that these types of media began being used as the material for media educational researches only since 1990s (they make up 14,6% of total amount of theses for the last 20 years).

However in spite of multimedia (including the Internet) orientation of media educational researches of the XXI century, "old" types of media still attract attention of researchers in the field of media education. In the period of 2000-2010 film oriented researches make up 13,7%, the press – 9,6% and television radio, sound recording – 15,1%.

Media education researches: autonomy and/or integration and institutions

The analysis of theses on media education (1960-2010) (see Table 5) showed that approximate equality between the followers of autonomous and integrated media education is observed.

37,3% of Russian researchers preferred the autonomous type of media education (special courses, optional studies, etc.), 41,2% - preferred media education integrated into basic disciplines. 21,3% of the researches rested upon the synthesis of autonomous and integrated types of media education.

Table 5. Autonomous and integrated types of media education used in Russian theses (1960-2010)

№	Type of media education used in Russian theses	Total	The number of theses on media education:				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Autonomous	65 (37,3%)	3	5	14	16	27
2	Integrated into basic disciplines	72 (41,2%)	7	11	17	13	24
3	The synthesis of autonomous and integrated types	37 (21,3%)	5	6	3	1	22
	Total: 161	174	15	22	34	30	73

In 2003 I conducted a poll of 26 experts in the field of media education from 10 countries (Fedorov, 2003; Fedorov, 2005), in which the synthetic way of introducing media education was named as the most effective (61,5%). Integrated type was supported by 30,7% of international experts, whereas the autonomous type - only by 7,7%.

The differences between the approaches are obvious. However the analysis of data from Table 5 proved that the interest of Russian researchers of the XXI century to the synthesis of autonomous and integrated types is evidently rising. Anyway we see that the peak of media educational researches oriented to the synthetic type falls namely at period of 2000-2010.

However in spite of that tendency I may suppose that in future Russian researches all the three types will be present, because each of them has its own peculiarities and advantages. For instance high-grade training of professionals in the field of media (or media competent teachers) is impossible without the autonomous media educational courses, whereas in schools integrated media education seems to be more preferable.

The analysis of the contents of the theses shows that during the period of 1960-2010 the main type of educational institutions used as an experimental base for theses on media education were schools (39,6%). They were followed by institutes of higher education (21,3%), media agencies (14,9%), institutions of accessory education, leisure centers / institutions (11,5%), and several institutions (9,8%).

In the XXI century schools as an experimental base for researches still prevails (36,9%) but a sudden increase of media educational researches on the material of higher institutes of education took place (35,6% of theses of the period of 2000-2010). The detailed analysis of theses showed that such increase can be explained as follows: Russian educators of media of the XXI century came to the conclusion that wide spread of media education in schools is impossible without media competent teachers. Consequently the interest in researches on the basis of pedagogical institutions of higher education increased. For instance 53,8% (14 of 26) theses of 2000-2010 on media education in institutes of higher education are dedicated to media education of the future teachers.

I also want to mention that during the whole period of 1960-2010 institutions of specialized secondary and preschool education as well as libraries were barely ever used as the basis for researches

on media education. Together they make up only 1,7%. Thus I see a perspective for new researches in this direction which may touch upon little-developed media educational specifics of these institutions.

Table 6. Types of institutions used as the experimental basis for Russian researches on media education (1960-2010)

№	Type of institution	Total	The number of theses on media education:				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Institutes of higher education	37 (21,3%)	0	2	3	6	26
2	Institutions of specialized secondary education	2 (1,1%)	0	0	1	0	1
3	Schools	69 (39,6%)	9	9	15	9	27
4	Institutions of preschool education	1 (0,6%)	0	0	0	0	1
5	Institutions of accessory education leisure centers	20 (11,5%)	0	2	6	9	3
6	Media agencies	26 (14,9%)	4	4	7	2	9
7	Libraries, media libraries	2 (1,1%)	0	0	0	1	1
8	Several institutions	17 (9,8%)	2	5	2	3	5
	Total:	174	15	22	34	30	73

Age groups and geography of media education researches

The analysis of the contents of the theses shows that during the period of 1960-2010 the main age group researched in Russian theses on media education had been schoolchildren (39,6%). Less researched were university students (23,6%), schoolchildren and students simultaneously (26,4%). As for the gradation of the audience of schoolchildren, it was researched in Russian theses in the following percentage: schoolchildren in general (39,6%), senior pupils (21,3%), middle-school pupils (10,9%), junior pupils (1,7%). The interest of Russian researchers to junior pupils and pre-school children is inadequately low. I think that researches on media education of grown-ups and students of specialized secondary education institutions need to be intensified as well.

The analysis shows that most of the researches on media education of 1960-1980 were conducted in Moscow (61,9%). The percentage of the researches of provincial scientists was only 22,5%. However in 1990s their percentages became practically equal: 46,6% and 40,0% respectively.

The first decade of the XXI century showed that the tendency which is taking shape is quite natural. During the period of 2000-2010 the percentage of regional researches has greatly exceeded the number of researches conducted in Moscow (60,3% and 31,5% respectively).

In my opinion this sharp decrease of the number of capital researches on media education can be explained by the following causes:

- firstly, in 2000 the two leaders of scientific schools of Moscow passed away (Y. Usov and L. Zaznobina);
- secondly, the tendency of the youth leaving scientific work showed in Moscow in greater degree than in the provinces (there are more opportunities to change low-paid scientific work with more profitable in the capital than in the provinces);
- thirdly, perhaps this is the most important thing, by the beginning of the XXI century several scientific schools and centers of media education have been founded in the regions (Taganrog, Belgorod, Yekaterinburg, Siberia and others), which generated a number of new researches (including the researches on foreign material).

Table 7. Age groups of media audience researched in Russian theses on media education (1960-2010)

№	Age groups of media audience researched in Russian theses on media educ	Total	The number of theses on media education:				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Pre-school children	1 (0,6%)	0	0	0	0	1
2	*Junior pupils*	*3 (1,7%)*	*0*	*0*	*1*	*1*	*1*
3	*Middle-school pupils*	*19 (10,9%)*	*2*	*4*	*3*	*3*	*7*
4	*Senior pupils*	*37 (21,3%)*	*2*	*5*	*9*	*2*	*19*
5	Schoolchildren in general	69 (39,6%)	9	9	15	9	27
6	Students of specialized secondary education institution	2 (1,1%)	0	0	1	0	1
7	University students	41 (23,6%)	0	2	3	10	26
8	Schoolchildren and students simultaneously	46 (26,4%)	3	11	14	7	11
9	Grown-ups	15 (8,6%)	2	0	1	4	8
	Total:	174	15	22	34	30	73

Table 8. Correlation of researches on media education conducted in Moscow, St. Petersburg and the provinces*

№	The place where the researches were conducted:	Total	The number of theses on media education:				
			1960-1969	1970-1979	1980-1989	1990-1999	2000-2010
1	Moscow	81 (46,5%)	12	15	17	14	23
2	St. Petersburg	21 (12,1%)	-	2	9	4	6
3	The provinces	72 (41,2%)	3	5	8	12	44
	Total:	174	15	22	34	30	73

* taking into consideration the fact that the sequence of theses formally defended in Moscow and St. Petersburg were conducted by provincial scientists on the basis of provincial schools and universities.

Russian researches on media education (1960-1970)

Unlike in the 1950s, when media was considered by Russian pedagogical science as technical means of education (Kaschenko, 1951; Menshikh, 1952; Sycheva, 1955; Chirkova, 1955; Gromov, 1958) in the context of compulsory school disciplines and/or as means of ideological and ethical education of the new generation (Koldunov, 1955), in the 1960s the situation began to change under the influence of «thawing» processes in all the spheres of life in the state.

Of course practical (practical study and use of media equipment to create media texts of various types and genres, application of media equipment as technical means of education) model of media education still held its strong positions (Archangelsky, 1963; Pressman, 1963; Shakhmaev, 1967; Cherepinsky, 1968 and others). However researches oriented to aesthetic model of media education gained equally great importance (Karasik, 1966; Rabinovich, 1966; Penzin, 1967; Baranov, 1968 and others).

In spite of the inevitable for that period of time ideological turns when the documents of communists party (for example, Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979) as well as Marxist works (Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979) were more or less quoted everywhere, in the researches oriented to aesthetic model of media education the tasks of the development of aesthetic needs (Levshina, 1975), and full-fledged aesthetic perception on media material (Sokolova, 1971; Ivanova, 1978; Monastyrsky, 1979) was in the first place.

As a rule in the researches on media education of 1960-1970s the aesthetic component of pedagogical process was considered alongside with the ethical, that's why we cannot single out the research models in their "crystal clear" state. The aesthetic conception of media education often included the practical component as well (especially in the research of O.Baranov (Baranov, 1968).

Besides the analysis of the theses on media education of this period allows us to make a conclusion that school themes were completely predominating.

Educational and informational model was present in the works in which the history of the press of children in 1920s was researched (Kolesova, 1966; Alekseeva, 1968). In our opinion ideological model predominated only in one thesis (Saperov, 1969).

The detailed analysis of the theses of the period of 1960s showed that in some of them scientific basis was formulated rather freely. For example in the research of S. Penzin "The problems of theory and practice of television propaganda of cinematography" (Penzin, 1967) the importance of the problem, the aim and scientific newness of the research were declared, however the object, the hypothesis, the task, methodology, theoretical importance of the research were not accentuated.

In the 1970s the description of research aims and tasks in theses on media education became more detailed (Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979 and others), but at times it was rather contradictory in the sense of terminology. For instance, in I. Levshina's thesis "the **process** of ideological, moral and aesthetical development of pupils' perception of feature films" is stated as the **subject of the research** (Levshina, 1975, p.7), whereas in Z.S. Malobitskaya's thesis "the **process** of moral and aesthetic development of senior pupils by means of cinematography" (Malobitskaya, 1979, c.8) is called the **topic of the research.**

I. Levshina insisted on film education being realized "in the environment at most free from methods of education – compulsory tasks, written works, grades" (Levshina, 1975, p.21). Other researchers who defended integrated media education thought that it can be integrated into the usual subjects (the Russian language, Literature, etc.). For example, S. Ivanova thought that the problem of media education of schoolchildren "can not be solved outside of the system of obligatory lessons" (Ivanova, 1978, p.6). There was the majority of researchers in 1960-1979 who shared this opinion.

The analysis of the thesis by V. Polevoy showed that he was one of the first researchers in Russian media education who tried to ground the necessity of the development of critical thinking in respect to

media texts. He wrote that "students' thinking on the level of perception of a film would be stirred to high activity only if they had an opportunity to evaluate and distinguish essential and inessential, necessary and casual on the screen, to analyze, synthesize and generalize what they see on their own" (Polevoy, 1975, p.8).

On the whole in theses on media education of the 1970s a varied scale of the levels of perception and evaluation of media texts by the students was presented (Usov, 1974; Levshina, 1975; Ivanova, 1978; Malobitskaya, 1979 and others), however they can be generalized as follows: low level (perception and evaluation of a media text on the level of plot; orientation on entertainment predominates), mid-level (perception and evaluation of a media text on the level of understanding of moral qualities of the characters), high level (perception and evaluation of a media text on the level of understanding of author's position/conception including their appearance in audiovisual solution). In general such typology most convincingly grounded in works by Y.Usov, dominated in Russian media education not only in the 1970s but also in succeeding years (Usov, 1989).

Russian researches on media education in 1980s

The toughening of the confrontation between the Soviet government and Western countries which was peculiar to the first half of the 1980s, led to a certain revival of ideological constituent in researches on media education. (for example: Kirillova, 1983). However on the whole the balance between practical and aesthetical conceptions in media education continued to remain over the 1980s as well as the domination of school and film material.

The analysis of the theses showed that during the second half of the 1980s in the time of the so called "perestroika", when censorship began to weaken and the society in general began to move slowly towards democratization and pluralism of opinions, for the first time in Soviet media education scientists began to use socio-cultural and cultural studies conceptions as bases for their researches. Consequently they rested upon such tasks as the development of understanding of social, cultural, political, ethical, psychological, economical meanings and implications of media texts. This tendency was most brilliantly presented in the thesis of A. Sharikhov (1989).

In the research by Y. Bozhkov (1984) almost for the first time the practical media educational model was criticized for a "significant drawback as according to its methods from the 1950s amateur cinema creation was rated as mere mastering of technical skills of filming" (Bozhkov, 1984, p.4).

I must add that this drawback is peculiar to the practical pedagogical researches dedicated to media education on the material of the Press, photography, radio, television, sound recording and other kinds of media. Only instead of technical skills of filming the skills of taking photos, producing TV/radio programs, wall newspapers, newspapers of low circulation, etc. were rated. Nowadays the same drawback is peculiar to numerous researches dedicated to teaching of computer literacy, informational technologies in education, when training of the audience to master creation of Power Point presentations and websites is proclaimed as the main aim of a teacher…

There is no doubt that the most significant research on media education of the 1980s is the doctoral thesis of Y. Usov "Film education as means of aesthetic and artistic education of schoolchildren" (Usov, 1989), where he generalized his nearly 20-years experience of media education based on the aesthetic conception. The matter concerned the creation of an integral system (taking into account the structure, the contents, forms and methods) which would give to the students the criteria of self-dependent selection of audio-visual information coming from various media channels (Usov, 1989).

Reasoning from the idea that perception of a film text is comprehension of sound and image dynamically unfolded in the special conditions of cinematographic time and space, whereas perception of a film is the process of formation of a film image in viewer's mind" (Usov, 1989, p.16), Y. Usov put forward the concept of "audiovisual culture as a certain system of levels of aesthetic development of schoolchildren on the material of screen arts: needs, education, audiovisual thinking" (Usov, 1989, p.21).

In his thesis film education was defined as "the branch of science about regularities, forms and methods of development by means of screen arts" (Usov, 1989, p.15) and "audiovisual literacy, i.e. skills of analysis and synthesis of space-time form of narration … based on the developed process of perception of audiovisual image: the appearance of associations, revelation of semantics of real units of film narration, figurative generalization of these units as the synthesis goes on, the comprehension of multidimensionality of what was seen, the determination of one's attitude to it" (Usov, 1989, p.16).

At the same time in my opinion it was fairly stated that the consideration of the evolution of a film image and its perception allows to "consider the matters of the history of cinema as the history of the development of the viewers' culture: from the perception of elementary units of film narration (the events recorded by the camera) to the shot and its inner composition, from the linear film narration to the associative (1920s) and the polyphonic ones and the following development of cinema" (Usov, 1989, p.21).

Analyzing the series of definitions of "film education" contained in the works of Russian pedagogues and art critics, Y. Usov fairly noted that in most of the works film education was considered

as a part of the general system of pedagogical influence, aesthetic development, as means of emotional, harmonious development of a present-day human, which was connected with the tasks of introduction of the best pieces of screen art, with the mastering of its language, with the organization of the artistic experience. Y.N. Usov wrote that "the solution of the given tasks stirs up the process of socialization of a schoolchild when using the method of communication on the basis of cinematography. It allows them to receive moral and civil experience, to determine their attitudes to life, labor and society through the world of ethical, cultural and social values" (Usov, 1989, p.3).

Y. Usov interpreted film literacy as knowledge which uncovers the peculiarities of the influence of film narration that stimulates perception, interpretation, aesthetical evaluation of pieces of screen arts. Audiovisual thinking was interpreted as understanding and interpretation of audiovisual, space-time form of narration as speech production, forming of the ideas about world outlook, aesthetical perception of the author on the basis of the analysis of pieces of screen arts. He meant that the level of education and the depth of audiovisual thinking determine the development of a viewer's need for the contact with pieces of screen arts of a different level, linear or the more complicated associative, polyphonic form of narration.

Y. Usov considered film education as purposeful pedagogically organized process of perfection of moral and aesthetical development of a personality in the system of four main kinds of activity on the material of screen arts: "1) mastering the knowledge about screen arts, about mechanisms of their functioning in social life; 2) perception of ideological and artistic contents, which unfolds in space-time form of narration; 3) interpretation of the results of perception, aesthetical evaluation of a piece of screen arta; 4) artistically creative activity in the field of screen arts – amateur filming and image acquisition" (Usov, 1989, p.8).

In his research Y. Usov proved that screen arts become the effective means of artistic development of a personality exactly in the system of the above mentioned activities. Film education was considered to be the means of development of audiovisual thinking of schoolchildren; the constituent of the general system of aesthetic development. At that the contents of film education was determined by the specificity of perception of space-time form of narration and by the peculiarities of the influence of screen arts on students' minds and world outlooks.

As a result Y. Usov defined film education as the system of aesthetic development and artistic development of the audience which is realized during "the process of perfection of perception and evaluation of ideological and moral conception, which is unfolded in audiovisual form of film narration, in the artistic structure of screen arts. Realization of this system creates favorable possibilities for the forming of world outlook, artistically creative abilities, aesthetic consciousness of schoolchildren and their general culture.

The suggested system allows to develop:

- aesthetic feelings as the result of cognitive and creative activities which improves audiovisual thinking, perceptive skills of familiarization of audiovisual image as the main means of the expression of author's consciousness, comprehension of social reality;
- aesthetic taste which includes such components as artistic education in the field of screen arts, historical culture, audiovisual literacy, moral culture, social orientations of a personality;
- artistically creative abilities (imagination, intuition, thinking, a personality's need for self-actualization) on the basis of receiving of a complex of skills, abilities and knowledge in practice of the analysis and aesthetical evaluation of a film, comprehension of such concepts as screen reality, audiovisual nature of film art, television, the essence of perception of space-time, audiovisual form of film narration, artistic structure and ideological and moral conception of works of film art and television" (Usov, 1989, p.6-7).

Thus as compared with Usov's first thesis (Usov, 1974) by 1989 his general conception of film education significantly broadened, it took into consideration not only the work with pieces of film art, but also with audiovisual texts, it absorbed practical approach (creative activity of schoolchildren – amateur filming, etc.). In other words in doctoral thesis by Y.N. Usov film education acquired multifold character which allows to avoid extremities – approaches aimed only at practical activity or only at the development of artistic taste.

The main tasks of film education were indicated by Y. Usov as follows:
- to give an idea about the main phenomena of screen arts;
- to help the audience to orient itself in the stream of audiovisual information;
- to develop cognitive interests, audiovisual literacy and culture, artistic taste with respect to screen arts;
- to develop perception of the system of audiovisual images, self-dependence of aesthetic judgments, evaluations;
- to prepare the students for self education in the field of cinematography (Usov, 1989, p.15).

It is reasonable that for practical usage of the given theses it was necessary to work out the indicators of audiovisual literacy of a schoolchild. Y. Usov thought that this can be indicated by the following abilities: 1) to comprehend in a multifold way the figurative reconstruction of a fact in plastic composition of single frames, their concatenation in the artistic structure of the whole film; 2) to define the logics of the development of author's thought in space-time dimensions of the screen: in changes of the plans of representation, in the motion of filmed object, in the specific rhythm of film narration; 3) to read the hidden figurativeness of a frame, the technique of the artistic resolution of the theme, multi-layer character of the inner contents of a film; 4) to perceive the development of the artistic thought in the complex unity of sound and image organization of screen space: graphical, tonal organization of a frame, tempo and rhythmical organization of film narration owing to the repetition of visual images, cinematographic plans, their temporal duration, emotional and semantic correlation of individual frames, visual themes according to the laws of montage thinking and musical tune (Usov, 1989, p.18).

At that Y. Usov justly pointed out the typical defects of methodical approaches in Russian film education when instead of the forming of the integral perception of audiovisual image, unfolded in the dynamics of space-time coordinates, the students were taught only separate specific characteristics of cinema – montage, foreshortening, etc. (Usov, 1989, p.16).

It is worth mentioning that by the time this work was written (Usov, 1989) video equipment in Russia had not been widespread. As a rule schools and universities hadn't had portable video cameras and camcorders yet to quickly and easily record videos during the classes. Therefore Y. Usov had to a greater extent to rely on methodical approaches connected with collages, shooting sheets, slide-shows, etc.

Nevertheless in our opinion basic methodical approaches of Y.N. Usov are still relevant even nowadays: "methods of the development of audiovisual literacy is the purposeful forming of a branchy system of sensory models and operative units of perception of cinematography on the material of editorial scripts, exposures, short films, educational films. Such methods help to comprehend social and philosophic contents of the artistic structure of a film, to trace the dynamic change of camera angles, to emotionally and semantically correlate the units of film narration with each other, to master the emotionally imaginative contents of film narration when perceiving with the "reductive" process of identification, and to master the process of "unfolding" of audiovisual form of film narration when analyzing a film" (Usov, 1989, p.17).

In the course of long-term researches and practical approbation Y.Usov worked out the following main stages of forming of audiovisual literacy:
- consideration of element wise construction of a film image, the process of its formation in the screen space and in the mind of a viewer;
- mastering of the key concepts: the laws of montage thinking, discontinuity of film narration, the specifics of cinematographic time, space and rhythm, the artistic possibilities of subject development of author's thought in space-time form of narration;
- mastering of perceptive actions of analysis and synthesis of the forms of film narration, of a frame as a unit of film narration, its space-time dimension, the use of the mastered units of film narration by the students in their artistic and creative activities;
- mastering of the concept of film image, its structure on the basis of its comparison with artistic image in other arts; the examination of the constituents of an image and their meanings; the synthesis of these

constituents and their contents; the comparison of author's point of view in audiovisual form with one's own (Usov, 1989, p.17).

At that the level of audiovisual thinking was directly connected with the depth of understanding and interpretation of the form of various types of film narration, which contains world outlook orientations of the author, with the ability of a student to assimilate the screen environment, to sympathize with the characters and the author. The result of the interpretation depended on the ability to comprehend one's emotional reaction, aesthetically evaluate the artistic text, the system of author's views.

For the collective analysis of works of screen arts at school Y. Usov worked out the following succession of practical actions:

- the consideration of the inner contents of the first frames, of the beginning of the development of main themes of film narration;
- the determination of the conflict which uncovers the logics of the development of author's thought in the main parts of the film;
- the comprehension of author's conception unfolded in audiovisual form of narration;
- the substantiation of one's attitude to ideological and aesthetic conception of the film (Usov, 1989, p.20).

Theoretical conceptions of Y. Usov became the basis for the series of educational programs for secondary schools which were worked out under the direction of Y. Usov. A clear logic of gradual complication of the material can be seen in them: from perception of an episode containing an event, and actions of a character (forms 1-3), through perception of a group of episodes united by the outline of the plot and cause-effect relations (forms 4-7), to emotional and semantic correlation of frames and elements of intraframe composition united by images, associative relations of polyphonic development of author's thought in space-time form (forms 9-10).

For many years the staff of the laboratory of screen arts of scientific research institute of artistic education (now Institute of Artistic Education of Russian Academy of Education) under the direction of Y. Usov had been experimentally approving his system of film education of schoolchildren:

Forms I-III. Forming of viewer's culture in the practice of creative activities and playing which allows to become familiar with plastic potentials of cinema and other kinds of art which are able to reproduce author's thoughts and feelings in the special space-time dimensions of a literary text, of a painting, of a musical composition, of a scenic or screen reality. The experiment showed that the solution of these tasks can turn the viewing of a film into the joyful way of cognition of the world of basis of students' active perception of the dynamic system of audiovisual images.

By the end of the third year of studies primary school children master elementary knowledge about cinema as special kind of art, they learn to emotionally perceive and evaluate the contents of a film, to memorize and retell some individual events, episodes, scenes, to describe the characters and their attitude to them, to recognize music from films, to participate in collective games and tasks.

Forms IV-VII. The development of viewer's culture in the process of studies of cinematographic concepts which are necessary for film analysis: screen space and time, "cut thinking" and rhythm of film narration, the role of cinematography in the life of man and society, variety of impacts of the artistic peculiarities of cinema, cause-and-effect relations between the parts of a film in the process of viewing and discussion.

By the end of the 7th form schoolchildren master knowledge about the synthetic nature of cinema, about the main cinema professions, about cinema genres and kinds; they master the abilities to single out the main elements of the composition of the film in the sequence of episodes: entanglement, climax, denouement; to follow the clash and the development of characters of the heroes, to see the position of the author of the film which is determined by selection of episodes, the manner of dramatic play, the techniques of the cameraman.

Forms VIII-X. The development of viewer's culture in the process of comprehension of general and peculiar features of artistic image in cinema and other arts, the specific form of film narration which

reproduces the idea of the film. The comprehension of such concepts as the artistic regularity of film construction, "cut thinking", the peculiarities of the organization of outer and inner plans of narration which reveal author's conception of films of various genres.

By the end of the 9th form schoolchildren master the knowledge about the peculiarities of the influence of cinema as space-time art, about plot construction; they master the abilities to comprehend the recorded in different connections, relations, to perceive the general emotional mood of different episodes, the figurative contents of film narration, to reveal the inner semantic connection of the plotlines of the film, to evaluate the conception of the film, to express their reasoned attitude to the artistic contents of the film (Usov, 1989, pp.25-27).

It is known that during the most of 1980s Russia has been isolated from the West. Therefore by 1989 Y. Usov couldn't have familiarized himself with the works of the greatest foreign media educators. However even restricted analysis of Western works undertaken in his doctoral thesis on the whole was the evidence of his correct understanding of media educational conceptions in the world. Y. Usov singled out such tasks of Western media education as the development of self-dependent thinking, critical attitude to reality, the development of perception and media literacy, understanding of the peculiarities of functioning of media in society, etc. (Usov, 1989, p.4). Thus having the idea about the main trends media education in the West, mostly about those which were aimed at the development of critical thinking and media literacy/competence, Y.N. Usov continued to stick to "aesthetical conception" aimed at the development of artistic perception and taste, at the analysis of works of art.

Many Western media researchers (L.Masterman, R.Kubey, R.Hobbs and others) considered such approach to be out of date. In particular L.Masterman thought that it is impossible to prove the high or low artistic value of a film to schoolchildren. But to the greater extent due to the predominance of informational media spectrum over the artistic one because of the rapid development of television, personal computers and the Internet. This was the origin of the heightened interest in the West to such categories as "agencies" ("sources of information"), "informational effect", etc., which are not directly connected with the aesthetic qualities of a media text.

Regardless of such opinions, Y. Usov earnestly defended his point of view: the development of creative personality of students can be successful above all when addressing to aesthetic material of audiovisual media. Here his wide experience helped him: Y. Usov conducted media educational experiment among schoolchildren (forms 8-10) in Moscow schools N 91, N 1140 (1974-1978); he worked out experimental curricula and model of film education for pupils (forms 1-10), film education of teachers of Moscow schools (1978-1980), conducted the famous "Tushinsky experiment" (1980-1985) in 30 Moscow schools. In this large-scale media educational experiment secondary schools NN 15, 313, 599, 613, 818 and others were involved. In these schools pupils from the 1st to the 10th form were involved in film education. For all these years Y. Usov led film education of teachers.

In 1983-1986 Y. Usov together with professor Z. Smelkova gave a course of "The basics of film studies" for students of Moscow State Pedagogical Institute. Theoretical and methodical approaches of Y. Usov were approved not only in Russia but also in Estonia, Kazakhstan and Uzbekistan.

The role of Y. Usov (1936-2000) as the leader of Russian film/media education is enormous. For all his conscious life Y. Usov rejected the media educational conceptions of "leaving" evaluation of the quality of media texts which were popular in the West. He also rejected the attempts of numerous Russian researchers to turn film/media education into the ordinary education with media technical support or artwork at different lessons at schools and institutes of higher education. Y. Usov was against the so-called "philosophic and moralistic" approaches to media texts (when a work of screen art became a mere cause for discussion of moral or ideological problems). There's no doubt that in Russian film/media education I can mention a lot of famous names, but exactly Y. Usov could lead media education in Russia to the highest level of theoretical generalizations, consecutively and clearly elaborated methodical principles, he determined the "aesthetic" orientation of Russian film/media education as the basic adherence to the artistic values, taking into consideration the connection between the traditional and new arts, "old" and "new" technologies.

Russian researches on media education in 1990s

The economical crisis of 1990s in post-soviet Russia influenced media education as well. The total number of dissertational researches on media education remained the same as in 1980s whereas in western countries media education was developing rapidly.

The introduction of new technologies in 1990s was the defense of theses in which personal computers and the Internet were used as media educational material (Gura, 1994; Petrova, 1995; Kulikova, 1999, Moiseeva, 1997; Lepskaya, 1999 and others).

At the same time the tendencies of globalization of education led to the equal use in Russian researches of socio-cultural / cultural studies models and the practical (Zaznobina, 1990; Gavrichenkov, 1997 and others) and aesthetical ones (Fedorov, 1993; Shiyan, 1992, 1995; Breytman, 1997 and others). One of the most bright examples of cultural studies approach in media education is the thesis by V. Gura which was based on M. Bakhtin's conception of "dialogue of cultures" (Gura, 1994).

In this research the author rightly wrote that "humanization of computing education must be realized by means of switching from the development of computer teaching systems to the creation of cultural informational and educational environments which take into consideration the multiformity of information in the developing screen culture" (Gura, 1994, p.8).

Researches based on the integrated approach took a noticeable place among researches on media education of this period. For example, in the research by M. Bukharkina (1994) which rested upon the ideas of E. Polat (1937-2007), media education was viewed through the prism of telecommunicational projects interpreted as joint educational, creative or play activity of students (partners) organized on the basis of computer telecommunication which have common object, coordinated methods and means of activity aimed at the achievement of common result (Bukharkina, 2004).

These projects divided into language, cultural studies and role-playing which was determined by the aims of education connected in M. Bukharkina's thesis with practical mastering of language, linguistic and philological development of schoolchildren, with the receiving of cultural studies knowledge, with situational and communicative nature of human intercourse.

In particular role-playing projects included: - business-imitating, simulated situations of this or that professional activity in imaginary situations; - dramatization of literary works in play situations, when students could play the parts of the characters or the author; - imitating-social when students play different social roles (political leaders, journalists, teachers, etc.) (Bukharkina, 2004, p.13-15).

L. Ivanova in her thesis (based on the integrated approach in media education as well) which is connected with basic courses of teaching of foreign languages, worked out the model of the development of media competence of the audience at foreign language lessons (however in the thesis "media competence" was named "media-communicative education" which we don't consider to be very apt) (Ivanova, 1999, p.12).

The effectiveness of the given model proved itself as a result of long-term forming experiment, however I think that it has some drawbacks. Firstly, it doesn't take into consideration the whole media spectrum used during the process of media education (however it can be explained by the fact that cinema and video were selected as the basic media). Secondly, the skills acquired during the process of media education don't accentuate the necessity of the development of critical thinking with respect to media texts of different kinds and genres. Thirdly, there's no clarity with respect to the ability to treat media information selectively.

On the whole the thesis by L. Ivanova became a noticeable contribution to Russian researches on media education of the 1990s oriented to integrated approach.

Among other remarkable works of that period I can name the researches by E. Bondarenko (1997) and A. Shkolnik (1999). In the first one U.N. Usov's ideas of audiovisual education of schoolchildren were creatively developed. A broad panorama of media educational methods on the material of the press was given in the second one.

Russian researches in the field of media education in the beginning of the XXI century

The stable socio-economic development of Russia from 2000 till the crisis in August of 2008, mainly determined by unprecedented prices for energy carriers, created prerequisites for the intensive development of media education. Due to our "Media education and media competence" scientific school's initiative in June, 2002 the Ministry of Education and Science of the Russian Federation registered the new specialization for institutes of higher education 03.13.30 – "Media education". This specialization was introduced in Taganrog State Pedagogical Institute. In 2008 this institute concluded an official treaty of cooperation in the field of media education with UN's program "Alliance of Civilizations". Russian media pedagogues actively joined in the process of cooperation with foreign colleagues in UN, UNESCO, The Council of Europe. Media educational websites and portals were created one after another (http://www.mediaeducation.ru and others).

Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8) began to cooperate with ICO "Information for all" (http://www.ifap.ru) and UNESCO Moscow office (http://www.unesco.ru). New centers for Media education appeared all over Russia. For example, in Belgorod State University media education was integrated into the courses of journalism and media critics (A. Korochensky), in Ural State University (Yekaterinburg) – into the courses of cultural studies and management (N. Kirillova). More and more Russian schools, universities and institutions of additional education began to include media education/literacy in their curricula. State structures began to support media education movement more frequently (granting support from Ministry of Education and Science of the Russian Federation, hearing of the questions on informational literacy and media education at the meetings of the Public Chamber of the Russian Federation, inclusion of media educational themes into the text of state conception of the development of informational society, etc.). Russian experience in media education became the subject of studies in Bulgaria, Hungary, Poland, Romania, Ukraine, Czech Republic and other European countries where media education hasn't reached such heights as in Canada, Australia or the UK yet…

Against this background the number of dissertational researches on media education of 2000-2008 increased twice in number as compared with the previous decade. At the same time socio-cultural and cultural studies media educational models obviously began to prevail after the appearance of the tendency to synthesize different media as the material for education.

For the first time in the history of Russian media education the tasks of the development of knowledge/understanding of social, cultural, political, ethical, psychological, economical meanings and implications of media texts began to prevail in 70% of the researches on media education/literacy. In some of the theses appeared the task which was new for Russian media education – the task of preparation of people for life in democratic society. The tasks of the development of critical thinking and the abilities of a personality to communicate, to evaluate, to comprehend and to analyze media texts were posed more frequently as well. The number of works oriented to the creation of media texts of different kinds and genres, to the spread of knowledge on history and theory of media, media culture and media education also increased.

These changes can be explained by several factors: the rapid development of media (especially the computer-based and audiovisual ones) in the whole world; globalization of educational process, enlargement of international scientific contacts (including the field of cultural studies, sociology, theory and history of media and media education), including the electronic ones (via the Internet, e-mail); desire of Russian researchers to find new research niches in the field of media education literacy. Henceforth appeared the interest to the history of the development of media education in Russia (Chelysheva, 2002) and in the Weste (Kolesnichenko, 2007; Novikova-Levitskaya, 2000; Pechinkina, 2008; Ryzhikh, 2007; Khudoleeva, 2006). Many of the researches of 2000-2010 were conducted on the basis of universities.

On the other hand in some theses of this period the ideas of the aesthetic model which is traditional for Russian media education, developed as well at the turn of literary and film education (Dorofeeva,

2000), approved to a variable degree in the researches of Y. Rabinovich (1966), G.A. Polichko (1987) and others.

The theses by M. Fominova (2001), A. Zhurin (2004), N. Sokolova (2004), D. Zalagaev (2005), I. Khizhnyak (2008), N. Chicherina (2008) reflected the tendency to research of the possibilities of integrated media education in schools and universities, which outlined during the previous decades.

For example, M. Fominova (2001) views media education in the context of mastering of the course of world's artistic culture in schools of general education. From her thesis I clearly see the orientation to the aesthetic model of media education: "the main aim of the inclusion of media education into the subject "World's Art Culture" is the development of a literate reader, viewer, listener, apt to perceive and analyze artistic images created in the language of different arts, to decode different layers of the meaning of the images" (Fominova, 2001, p.10).

In most of other researches of integrative character (A. Zhurin (2004), N. Sokolova (2004), D. Zalagaev (2005) and others) predominated the traditional for Russia practical media activities model of media education literacy.

However, the authors of researches on media education which are oriented to the integrative approach agree that "media education integrated into the Humanities and the Arts at school is meant to prepare schoolchildren to the life in informational space by means of intensification of media educational aspects when studying different school subjects" (Fominova, 2001, p.10).

For Russian media researchers the beginning of the XXI century also became the time of conceptual generalizing doctoral theses (Vozchikov, 2007; Kirillova, 2005; Korochensky, 2003; Khilko, 2007; Fateeva, 2008 and others).

In the doctoral thesis by N. Khilko (2007) spiritually-personal approach to the development of students on the material of screen technologies is grounded. It's based on the idea that audiovisual culture is a type of popular culture, which crosses with aesthetical, technical and artistic culture. N.F. Khilko soundly claims that at the heart of audiovisual culture lie the perceptive processes of visualization of an audiovisual image and forming of sensory models which are capable of creating new images on the screen. The author treats viewer's culture as a kind of perceptive culture which includes different approaches and meanings. At the same time he justly noticed that creative status depends on bringing of personal meanings in the perceived material. The perceptive approach to the analysis of screen culture is specially emphasized.

N. Khilko analyzes the concepts and the function which characterize audiovisual media culture. At that peculiar attention is focused on resolution of the contradiction between the needs for self-actualization (typical of teenagers and adolescents) and the attitudes of society to screen culture (Khilko, 2007, p.4).

Guided by the conception of social ecology N. Khilko grounds the new branch – audiovisual creation education which is connected with the ecology of screen/viewer's culture (Khilko, 2007, p.18). He considers various forms of audiovisual creation, reveals the structure and the model of special creative abilities and skills, included in personal development.

Analyzing psychologically pedagogical mechanisms of screen creation, N. Khilko justly connects them with the reconstruction of different ideas and transformations into the new visual quality. One can see in this the essence of creative changes which lead to the evolution of a personality.

On the basis of the studied theoretical and empirical material the author concludes that the phenomenon of audiovisual culture is divided into four groups. The author singles out the following aspects of audiovisual culture which are represented in the form of the advancement of the essential force of self-revelation, as a result of which non-creative information is transformed into creative forms: cognitive-educational space of audiovisual development, creative-communicative space, artistic informational resources of the screen, ethnic-cultural and rehabilitation-ecological system of self-actualization. All this finds its reflection in the creative-pedagogical potential of audiovisual culture as multi-level and multi-functional phenomenon (Khilko, 2007).

The author's model of audiovisual creation (Khilko, 2007, p.34) is closely connected with

personal factors and qualities which makes it complex and cull-fledged and allows to plan different ways of identification of corresponding pedagogical situations and technologies of self-revelation.

N. Khilko singled out four blocks of the given model which I consider to be logically righteous:

- visual-media (consumption of audiovisual information);
- generally developing (creative cognition and use of audiovisual means from media center/media library);
- interactive (revelation of the artistic potential of a personality in audiovisual sphere);
- local (mastering of communicative culture in the environment of a media center and participation in media festivals) (Khilko, 2007, p.34).

Thus we can see that it's oriented to the development of the artistic perception, spiritual determination of the creative potential of personality. These stages border with spiritually-personal dominants, the lines of personal development and various forms of audiovisual creation connected with different elements of newness.

Motivational, value and personal parameters of self-development are considered in this context. Not only the creative qualities of kinds of audiovisual creation but also the corresponding pedagogical possibilities revealed in spiritually-personal changes are determined here.

One can't but mention the detailed analysis of the structure of creative abilities and skills realized for the first time by N. Khilko on the rich empirical material and confirmed by the data from pedagogical diagnostics.

Having revealed the system of the phenomenon of audiovisual culture in its static and dynamics the author successfully applied the theoretical system worked out by her as well when elaborating pedagogical fundamentals of the technology of audiovisual creation (Khilko, 2007, pp.34-39).

The analysis of the dynamics of abilities, skills, interests, motives of participation in screen creation from the point of view of manifestations of creation in viewer's, educational and productive activity allowed N. Khilko to show the role of techno-sphere and the image-bearing component which found its expression in the deepening of personal needs.

Especially important is the aim at the development of the ecology of viewer's perception (as the constituent part of viewer's culture) which was put forward by N. Khilko. It presupposes "moderateness of views", the control and age limits with respect to audiovisual production, the ability to critically analyze screen texts of different kinds and genres, the use of ecological strategy of counteraction to naturalistic depiction of violence on the screen, preservation of spiritually-aesthetic orientation within the bounds of viewer's personal conception (Khilko, 2007).

Analyzing pedagogical and rehabilitation aspects of personal development in the process of audiovisual creation, N. Khilko relies not only on the extensive analysis of theoretical sources, but also on the results of her own experimental work with students (for example within the bound of such rehabilitation themes as "motherhood", "mercy", "friends", etc.). He insisted that optimization of education and cognitive activity in the field of audiovisual culture may be realized only in dialogue forms connected with divergence and visualization of thinking. N. Khilko thoroughly analyzed methodical peculiarities of the development of the abilities of media creation (Khilko, 2007, p.34-35).

Great importance N. Khilko attached to rehabilitation and ecological direction of personal development which presupposes the following types of media creation: "spiritually-relaxation, perceptive-spiritual, spiritual-cumulative, animation-retrospective, hedonistic, ethnic-rehabilitation, play-interactive, interactive-communicative, interactive-ecological, social-reconstructive, post-communicative, social and moral-ecological" (Khilko, 2007).

On the whole N. Khilko managed to structure various possibilities for creative activity, based on the principles of multi-functionality and poly-media use of screen means of self-development of personality, cultural studies and pedagogical comprehension of the system of audiovisual media culture. The thesis by N. Khilko is the extensive research of phenomenology of the screen from the viewpoint of interaction between cultural and personal space. He examined audiovisual components of creation, socio-cultural technologies of screen creation in leisure activities of the youth, lined up the pedagogical system

of socio-cultural screen technologies. The matter concerns theoretical fundamentals of the development of media creation of students taking into consideration the integration of ecological, socio-cultural and personal factors (Khilko, 2007).

In his generalizing research N. Khilko made an important step in theoretical and methodical comprehension of the phenomenon of audiovisual media culture, in the development of creative abilities on the material of screen technologies, media education of growing up generation with the emphasis on the synthesis of socio-cultural, cultural studies and practical conceptions of media education.

Another remarkable work of the period of 2000-2010 is the doctoral thesis by A. Zhurin (2004). His work is written in vivid language. It is dedicated to the integration of media education into the course of Chemistry at general schools. I are familiar with many scientific works of A. Zhurin so I can conclude that theoretical importance of the research (the development of terminology of integrated media education, which consists in substantiation of key concepts and specification of the meanings of the terms; the development of conceptual fundamentals of media education of schoolchildren within the course of Chemistry at general schools; further development of the theory of creation and use of training aids: formulation of regularities of the inclusion of media into the system of traditional means of education) and practical value of the research (working out of the system of bifunctional training aids: workbooks, collections of tasks and exercises, demonstrational tables, educational compact discs, methodical recommendations for teachers, aimed at the solution of the tasks of teaching of Chemistry and media education which are didactic images/models of knowledge of Chemistry and mass media) (Zhurin, 2004, p.8), the result of his long-term research activity in the field of theory and methods of teaching of Chemistry as well as in the field of media education.

One of the advantages of A. Zhurin's theses is the boldness of confession that one of his hypotheses was groundless (Zhurin, 2004, p.31), which can rarely be found in pedagogical researches. He notes that it was planned that pedagogues involved in the forming experiment after familiarization with the principles of construction of training aids of teaching of Chemistry and integrated media education would actively develop their own means of education and try to use them at the lessons, however the achieved result was unequal to the expended time and energies. A. Zhurin thought that the cause of failure consist in the fact that the teachers were involved into the activity unusual for them, as a result they found themselves the state of constant informational stress.

For reasons given A. Zhurin concluded that it is necessary to intensify the work on the creation of individual kinds of training aids means of integrated media education in accordance with the above worded theoretical theses (Zhurin, 2004, p.31).

I consider the principles of integration of media education developed by A. Zhurin (*the principle of priorities*: the submission of aims and tasks of media education to the aims and tasks of the school subject; *the principle of addition and development* – to select from all aims and tasks of media education only those which supplement and develop the aims and tasks of teaching of the specific subject; *the principle of embedding* into different methodical systems: aims and tasks of integrated media education can be accomplished within the bounds of and pedagogical technology) to be logical and applicable not only to teaching of Chemistry, but also of other subjects (Zhurin, 2004, p.17).

In our opinion the disadvantage is that the terms are not always formulated correctly. For example, in the beginning A. Zhurin proposed the following definition: "Media text is the text that's translated by means of mass communication and mass media". At first glance this seems to be quite convincing, however mass communication (broad concept) includes mass media (narrower concept). Then this definition in A. Zhurin's thesis acquired more laconic and adequate wording: "Media text is the information translated by means of mass media" (Zhurin, 2004, p.41).

I don't consider the paragraph concerning the conception of Western media education to be well turned as well. Unfortunately it lacks the analysis of key/fundamental monographs, textbooks, school-books on media education of well-known foreign scientists and experts in media education (C.Bazalgette, C.Worsnop, B.Duncan, D.Considine, L.Masterman, J.Pungente, J.Potter, A.Silverblatt and others). Even when the author refers to the truly leading western media pedagogues – D.Buckingham and K.Tyner, he

analyzes not their main works (monographs, school-books in media education), but small articles from the Internet…

Because of the narrowed spectrum of the analysis of western media educational experience A. Zhurin categorically concluded that in these media educational conceptions miss "the most important element of educational system, the means of education" (Zhurin, 2004, p.36).

I can't agree with this statement, because in Canada, the UK, Australia, Germany and France great importance is attached to the means of education in the system of media education (for the past 10-15 years many textbooks, school-books, compact discs, video cassettes for media education, etc. were published there). For example in the USA in 1990s and in the beginning of XXI century the development and production of the means of media education (printed, computer and audiovisual) increased as a snow-ball. Their authors (D.Considine, A.Silverblatt, J.Potter, K.Tyner) worked out media educational conceptions and systems as well.

A. Zhurin also claimed that "scientific researches in the field of media education in Russia are limited by the three institutions: State Scientific Institution "Institute of Contents and Methods of Education of Russian Academy of Science" (the laboratory of technical means of education and media education), Scientific Research Institute of Artistic Education of Russian Academy of Education (the laboratory of screen arts) and Taganrog State Pedagogical Institute". But he forgot about the researches on media education in Voronezh State University conducted by S. Penzin, as well as monographs and school-books by N. Khilko from Omsk branch of State Institute of Cultural Studies, the works of professor O. Baranov form Tver State University, of S. Odintsova, N. Legotina and others from Kurgan State University, of professors G. Polichko (State Institute of Management), N.Kirillova (Ural State University), V. Monastyrsky (Tambov State University), A. Korochensky (Belgorod State University) and other Russian media pedagogues…

However in spite of the drawbacks the thesis by A. Zhurin (2004) is a bright example of contemporary research based on practical media activities conception of media education which is traditional for Russian pedagogical science.

On the contrary, A. Korochensky in his doctoral thesis (2003) works out the brand new branch of media education connected with media critics.

In our opinion the research of A. Korochensky is a very structured work in which the most important phenomenon in the life of modern "informational society" is deeply analyzed for the first time in Russia – media criticism. This term which has become quite ordinary in the West is unusual for Russian readers. So realizing it A. Korochensky proves this term thoroughly. In the Western literature the term "media criticism" is used for scientific analysis of the activity of mass media in the academic works as well as for the "operative analysis" of actual problems of mass media, so the author concentrates on the second variant (Korochensky, 2003, pp.2-3).

Unfortunately great influence of mass media on social life paradoxically combines with the relative lack of development of Russian media criticism, whereas it is aimed at the analysis of relevant creative, professionally-ethical, legal, economical and technological aspects of media. A. Korochensky wrote: "Taking into consideration the unprecedented increase of social role of print and electronic press, the specifics of its functioning in contemporary conditions, media criticism must constantly keep various relations of mass media with the society and its institutions in the field of vision". In these relations print and electronic press can appear not only in the role of the supplier of actual social information, knowledge on the constantly developing environment, but also as the instrument of mental control over society, the means of ensuring feedback between citizens and the government. All this allows to determine the subject of media criticism *as actual multifold social functioning of mass media"* (Korochensky, 2003, p.15).

Reasoning from this definition A. Korochensky clearly formulates the main tasks of media criticism: cognition of informational production; studies and changes in social perception of media contents and notions about outer world which are formed in the minds of media audience; influence on the public's attitude to media, forming of a definite social culture of studies and evaluation of mass

media, the development of the spiritual world of man; assistance to the development and perfection of creative and professional culture of the creators of media texts; social environments of functioning of mass media, etc. The latter acquires special importance owing to the fact that Russian audience treat mass media with lesser and lesser confidence. In the middle of 1990s 70% of Russians trusted mass media, but nowadays it is twice lesser (Vartanova, 2002. p. 23).

The author also clearly singled out basic functions of media criticism (informational-communicative, cognitive, correction, social-organizational, enlightening, commercial) (Korochensky, 2003, pp.19-25). The author's viewpoint regarding the analysis of manipulative possibilities of media is also convincing. On the basis of the analysis of numerous sources A.Korochensky systematizes the most widespread manipulative elements of modern mass media: sketchiness, simplificatione; identity of logical and illogical; deformity of reflection; absence of neatly expressed criteria of distinguishing of superficial and deep-laid intercommunications; references to traditions, authority, precedent, normativity, divine will; syncretism of aesthetic-imaginative, ethic-regulative and cognitive elements of myths; claims to the solely correct out-of-historical explanation of the phenomena of reality and absolute correctness of practical actions, implied by this explanation; evaluating and orienting character of media texts; premeditation of creation, etc.

At that theoretical reasoning are always fortified by convincing examples which help to penetrate into the essence of this or that function of media criticism. For example, speaking about the role of media criticism in revelation of failure to mention in media texts, A. Korochensky marks the "white spots" which appear in print and electronic press regarding violations of professional ethics of journalists over and over again (publication of ordered materials, the turning of journalists into mouthpieces of politicians or businessmen, the use of "secret agents" which report "confidential information", etc.).

I agree with the author's aspiration to emphasize maintenance of healthy psychological and moral climate in the society, especially in terms of demonstration of blood and violence on the screens. In spite of all the good intentions and promises Russian television still hasn't dared to exclude the endless documentary scenes of disfigured corpses, the films and serials with the scenes of brutal murders, tortures, fights, etc. from prime-times. Everything that is broadcasted after 10-11 pm in the Western countries is translated at daytime in Russia and is available for children. After all, their psyche hasn't developed yet, on the contrary, their emotional receptivity and aspiration for non-critical imitation, etc., are still high. It was said many times that broadcast of any film must be accompanied by the special rating sign that tells about the age to which age group the media texts is meant. In France or for example Canada such ratings are ordinary and normal, but in Russia the films rated "R" in the West (for adults only) are still broadcasted at any time without any warnings…

A. Korochensky is also right that thorough psychological, cultural studies and sociological analyses of media texts belonging to entertaining mass culture are needed (for example, TV shows like "Behind the Glass", "The Last Hero", "The Weak Unit", etc.) to reveal any built-in socially declining ideas, cultural and behavioral stereotypes. These shows consolidate in mass consciousness the ideas about fundamental impossibility of perfection of supposedly mean human nature, about the reducing of the motivation of all human actions to mere satisfaction of primary instincts, about social permissibility of the use of immoral methods (calumny, baiting, backstage scheming) for suppression and removal of those people who are on the way to success (Korochensky, 2003). By the way, 5 years later another thesis was defended in Russia in which for the first time such media texts (TV reality shows) were used as media educational material (Grigorova, 2008).

I am media pedagogue with 30 years of seniority, and I think that the chapter in A. Korochensky's thesis, in which the connection between media education and media criticism is highlighted, is very important. Indeed, though UNESCO proclaimed media education to be the priority branch of educational process of the XXI century, as a rule Russian journalists don't hurry to establish contacts between their corporative community and media education (though there's some progress, for example see the thesis by I. Zhilavskaya (2008).

In accordance with the recommendations of UNESCO A. Korochensky proposes to broaden the

concept of media education as long-term social and enlightening activity aimed at not only schoolchildren and students, but also at the grown-up audience, i.e. to talk about the constant development of the culture of adequate perception of media messages (articles, radio/TV programs, films, websites, etc.) in society and about self-dependent evaluation of the work of mass media taking into consideration democratic and humane ideals and values.

Basically it is clear why the development of media criticism and media education didn't receive official support in the Soviet period. The government wanted mass audience (both adult and student) not to think about the aims and tasks of the creation of this of that (especially "state-significant") media text. The absence of media literate audience has always opened the broad space for manipulations in the press, on the TV/radio in the direction favorable for the government. Much water has flowed under the bridge since then, but the situation is almost the same… And here A. Korochensky reasonably notes that the participation of journalists in the propaganda of the ideas of media education in Russia is not sufficient nowadays though media criticism has great potential in terms of support of the efforts of educational and enlightening institutions in the development of media culture of the audience.

Again A. Korochensky is right: the're is point in broadening of participation of academic circles, scientists, different specialists (sociologists, psychologists, pedagogues and others), institutions of culture and education, public organizations and foundations with the object of the development of media literacy of citizenry, in the creation of organizational structures capable of accomplishing of the whole spectrum of tasks of media education in cooperation with media critics.

Indeed, media criticism and media education have much in common. After all one of the main tasks of media education is just to teach the audience not only to critically evaluate media texts of any kinds and genres, but also to understand the mechanisms of their creation and functioning in society. Moreover, British media pedagogues (C.Bazalgette, A.Hart and others) among the six key concepts of media education emphasize just "agencies" (meaning overall studies and the analysis of the way the structure which creates media messages works as well as the aims with which this or that media text is created, etc.), "language of media" (studies of the peculiarities of the language of media texts), "representation" (understanding how this of that "agency" represents reality in a media text) and "media audience" (the analysis of the typology of perception of the audience, its susceptibility to the influence on the part of the "agencies" etc.). In fact the same key concepts of media are studied by media criticism as well, at that it turns to both professional and vast audience. That's why it is important to establish firm ties between media criticism and media education.

In Russia there're many talented experts in media critics, however not all of them are able to make serious theoretical generalizations. Being familiar with the works of prominent foreign scientists in the field of media (M.McLuhan, D.McQuail, L.Masterman, A.Hart, K.Tyner, C.Worsnop and others), I can claim that the doctoral thesis of A. Korochensky is highly competitive with the best world's analogues. A. Korochensky integrates media education with journalism and not in the least worse than western masters analyzes the phenomenon of media criticism both on the level of theoretical generalizations and on the level of concrete materials.

Doctoral thesis of V. Vozchikov (2007) is also original in its approach. As a matter of fact for the first time the philosophical basis of media education was substantiated on such solid level. The author researches ontological meanings and aims of media education as the means of comprehension of media through overall understanding of media activity as the special type of cultural, educational and creative environment (Vozchikov, 2007, p.9).

V. Vozchikov wrote that "media culture is the dominating culture of informational society, existing in the activity of traditional and electronic mass media which recreate socio-cultural picture of the world with the help of verbal, audio and visual images; the culture-universe which includes functional variety of mass, public, elitist cultures and their modification, ontologically accelerated in human vital activity; the culture - meta-message about world outlook of mankind at a certain stage of its existence" (Vozchikov, 2007, p.17). He gives the detailed and thorough description to this phenomenon, in many respects expanding and deepening the previously proposed definitions of other researchers.

Doctoral thesis of N. Kirillova (2005) is written in a similar key with the orientation on cultural studies theory of media education. In this work she speaks about the role of "media culture as the intermediary between government and society, between society and personality, as the integrator of the new media environment" (Kirillova, 2005, p.5). At that she gives the detailed analysis of functions and models of media culture (Kirillova, 2005, pp.12-15), legal bases of media managementa (Kirillova, 2005, p.28-30) and the problems of media education as the factor of socialization of personality (Kirillova, 2005, p.39-43).

As a result N. Kirillova comes to the well-grounded conclusion that "one of the important branches of media education as the basis of the formation of informational society can become the introduction in the leading state universities, teacher-training institutions, institutes of culture, of the new specialization "Medialogy" which will allow to unite such subjects as "History and theory of media culture", "Theory and practice of journalism", "Intercultural communications", "Media education", "Fundamentals of media criticism", "Media management" and others. Such complex training will let the graduates to enter the info sphere as full-fledged specialist of the XXI century: theorists and pedagogues, managers and sociologists, methodologist of cultural and leisure centers and experts-analysts on the problems of mass media" (Kirillova, 2005, p.43).

I mentioned above that the significant part of theses, successfully defended in the first decade of the XXI century, was dedicated to media education of university students (Zmanovskaya, 2004; Ivanova, 2004; Konovalova, 2004; Legotina, 2004, Ryzhikh, 2006, Stobnikova, 2005; Chicherina, 2008 and others). Thus in their theses N. Zmanovskaya and N.Legotina worked out and approved the indexes and the levels of the development of media education / media literacy and the readiness the future teacher to realize the process of media education (Zmanovskaya, 2004; Legotina, 2004), the models of organization of the process of media education of humanitarian institutions of higher education (Znamovskaya, 2004; Legotina, 2004). Similar indexes and models of education concerning the audience of the future librarians were worked out by O. Kutkina (Kutkina, 2006).

Of course the researchers of media education couldn't pass the accumulated problems by. In particular, E. Khudoleeva (2006) worked out rather detailed classification of typical problems (social and political, administrative, organizational, didactical, corporative, professional, social, personal), which encounter the development of media education in Russia.

Pedagogical problems of media education in Russia (Khudoleeva, 2006, p.19).

Subject of media education	**Problems**	
Pedagogue	**Personal**	– inner psychological problems, fear of new equipment and technologies; – unwillingness to make efforts and study the possibilities of the use of new – equipment in one's professional activity;
	Social	– insufficiently high level of informational development of society; – inaccessibility of electronic informational means for many orders; – technical impossibility for everybody to get remote education;
	Professiona	– lack of media competence of teachers; – unwillingness and impossibility for experienced teachers to do professional studies;

	Corporative	– the problem of the development of electronic and educational space of educational institutions; – insufficient use of remote forms in education; – lack of exchange of experience in terms of the development of new technologies through the system of raising the level of one's skill, and seminars;
Educational institut	**Didactical and organizational**	– absence of modern computer equipment in most educational institutions; – absence of free access to computer equipment for teachers and students; – absence of qualified media pedagogues; – small number of didactical materials and recommendations for lessons with the media; – absence of motivation of teachers and students;
Society	**Social and political**	– the concept "media education" is unknown for vast pedagogical community; – absence of public opinion concerning the importance of media education as the component of education;
	Managerial	– absence of the official state inquiries for preparation of media pedagogues; – media education is not a compulsory subject; – absence of the specialization "Media education"; – absence of purposeful and systematic state coordination of the development of theory and methods of media education; – the "super-task" of media education is not defined yet.

I think that on the whole this Table rightly reflects the main problems which media education in Russia faces in the beginning of the XXI century, though individual wordings (they are marked with asterisks), in my opinion, could have been formulated in less categorical way. For instance, instead of the word "absence" (of media pedagogues, motivation, etc.) such words as "lack of" could have been used… Besides, most problems mentioned by E.I. Khudoleeva are peculiar to the contemporary educational process in Russia in general.

Media educational practices in teacher training

Media education methods (aimed at the audience's studying of mass media – the press, TV, radio, film, video, the Internet, etc.; preparing the new generation for living in the digital age) of teaching school (as well as university) students are based as a rule on using various creative assignments. A theoretical analysis of their components, their development and practical application enables us to draw the following basic functions: educational, adaptational, developmental, and guiding functions. The educational function ensures knowledge acquisition about theories and laws, perception and analysis of media texts, ability to use the obtained knowledge in different situations, and to ratiocinate. The adaptational function is realized at the initial conceptual stage of communication with media culture. The developmental function is connected with developing motivational (compensatory, therapeutic, recreational and others), volitional and other personality traits, media creation experience. The guiding function is aimed at arranging the best conditions for media text analysis.

Various teaching methods are used in Russian media education (Bagenova, 2004; Baranov, 2002; Baranov & Pensin, 2005; Bondarenko, 2000; Spichkin, 1999; Usov, 1989; Zaznobina, 1999 and others): descriptive (retelling the plot, enumeration of the events presented in a media text), classificatory (media text ranging in historical and socio-cultural contexts), analytical (analysis of the media text structure, its language, the author's conceptions, *et al*), personality-oriented (description of the attitudes, feelings, reminiscences, associations excited by a media text), explanatory/interpretative and evaluative (forming judgments about a media text, its values if applying aesthetic, moral or other criteria).

As regards creative types of assignments, they can be classified depending on the content character of the educational activities (the audience is to systematize facts and phenomena into theoretical and practical, *etc.*), the nature of requirements (one should define the type of the requirement implied in the task – perception, artistic analysis, *etc.*); the relation between *data* and *goals* of the educational activity, its organization and realization (individual, team-based, group work, *etc.*). It is essential to introduce and repeat the teaching methods which serve to upgrade the audience's skills, to gradually complicate tasks (including independence growth), and to develop creativity.

The creative assignments given below have been practically approved (by instructors: N. Ryzhich, I. Chelysheva, A. Levitskaya and others) at the Faculty of Social Pedagogy of Taganrog State Pedagogical Institute within the framework of the new university specialization "Media Education" (state specialization number 03.13.30., official registration of the Russian Ministry for Education dated June 18, 2002) designed for purposeful teacher training in media education.

I. *Literary and imitating, dramatizing and situational, graphic and imitating creative studies for the audience to obtain creative skills on media material via heuristic activities, games and ICT.*

Media education offers various creative means for students to learn such concepts as *plot, story, theme, conflict, composition, frame, shot, etc.* In the most general way they can be divided into: 1) *literary and imitating* (writing a synopsis, composing a short script, media text, etc.); 2) *dramatizing and situational* (dramatization of a certain media text sequence, simulation of media production, etc.); 3) *graphic and imitating* (composing posters, photo collages, pictures on media culture production).

1. *Literary and imitating* creative studies.

The teaching methods used at such lessons are most effectively realized in play activities. The audience is offered to imagine that they are scriptwriters, and asked to compose:

- a synopsis for an original script of a media text of any type and genre;
- a sequence script – a screen version of an episode from a famous literary work;
- a sequence script from their own synopsis for an original script;
- an original mini-script of a media text (e.g. a 3-5 minutes long film, video that can be shot in school);
- starting from a literary mini-script (or an sequence script) to prepare a shooting script (production book) of a media text (film, radio/TV program, computer animation, *etc.*) outlining the system of shots, angles, camera movements, montage principles;
- an original text (of an article, reportage, interview, *etc.*) for a newspaper, journal/magazine, Internet site.

By doing such creative tasks the audience studies in practice such essential concepts as *idea, topic/theme, synopsis, plot, story outline, conflict, composition, script, screen version,* etc. Students master media terms fully, inseparably, together with the so called *expressive means.*

It goes without saying that every such lesson begins with the teacher's introductory speech (about the aims, objectives, and the strategy of doing tasks). During the lesson the teacher takes the position of a consultant. And the audience takes all the above mentioned assignments not as something abstract but as potentially practicable tasks. That undoubtedly ensures the audience's interest and better involvement in media education. The story outlines, mini-scripts, sequence scripts, draft journals and newspapers, radio/television programs, Internet sites created by the audience are discussed in the group, and the best variants are selected for further work.

Obviously, working on the task the students should realize, for instance, that video enables us to present stories/plots which are not overloaded with bulky accessories, elaborate settings, costumes, makeup, etc. However, the audience's script fantasy is in no way restricted: on paper (as well as with the help of modern computers, Internet sites) one can create any possible and even fantastic plots and topics. But at the same time, for practical reasons, the preference is given to the scripts that could be easily realized within the school background or on the nearest location.

So, gradually the audience begins to apprehend the important role of the author/scriptwriter in media production and the basics of media text structure. Creative practical activity promotes the audience's acquisition of the ABCs of media text composition; develops their creativity, imagination and fantasy.

The major criterion that proves the audience has coped with *literary and imitating* creative assignments is when students are able to briefly formulate their own ideas about the script which verbally reveal the audio-visual, space-and-time image of a conjectural media text. As a result, the audience develops individual, creative thinking corresponding to *the conceptual and creative* indicators of personality artistic development in media culture.

2. *Dramatizing and situational* creative studies.

The purpose of this stage is creation and further realization of media texts by students (short films, radio/television programs, Internet newspapers and journals, web-sites, computer animation, etc.) in accordance with the pre-written plans and mini-scripts. The teaching methods used at *dramatizing and situational* creative lessons are based on role (business) play: the participants act as *directors, cameramen, designers, actors* from the mini-scripts and episodes, or as *presenters/hosts, etc.* After the rehearsal period the *team* proceeds with creating a media text (they shoot a short film or a television program, design an Internet-site, a newspaper, etc.). Several teams of students can work on one and the same mini-script or a breadboard of an Internet newspaper for the reason of creative competition. Different versions are compared and discussed.

The teacher's responsibility is to demonstrate to the audience the basics of using ICT (video filming, video recording and video projection, computing), to tactfully correct the work being done, and participate in the discussion of the results. In other words, the audience is given much freedom for developing fantasy, imagination, formal search, self-expression of their individual thinking and creativity.

The audience faces the following specific targets:

- *journalistic* (hosting a TV show, conducting an interview, live-program/on-the-spot reportage; practical newspaper/journal makeup, text inclusion into a site);
- *film directing* (general management of video filming according to the created mini-script, actors/anchormen casting; decision-making about casting, camera work, decorative design, sound and music, light and color; consideration of the media text genre and style, etc.);
- *camera work* (practical videotape realization of the director's system of frames, angles, mise-en-scène, camera movement, shot depth, etc.);
- *lighting* (use of diffuse, directional, artificial and natural light, use of shadow and silhouette picture, etc.)
- *sound and music operating* (use of noises, music, score, etc.)

- *decorative and artistic* (use of natural setting, costumes; design of Internet sites, computer animation, etc.)
- *acting* (acting in an educational film, TV program);
- *editing/montage* (montage/rerecording enabling to significantly alter the form of a media text shot on air, computer-created, etc.);
- *electronic special effects* (use of modern video and computer technologies in media creation).

In the process of video filming and computing in the classroom one can simultaneously look through images on the monitor, edit, eliminate errors, etc. It really helps to cast actors. Any volunteer can act before the camera, soliloquy, and the film directors can compare the results and select the required variants. Besides, having shot different versions of one and the same script sequence it is possible to discuss the received result together in class.

It should be noted that alongside with role play there is a possibility to realize students' ideas in documentary, animation media texts, etc. Documentary plots can be connected with landscape sketches/scenes which do not require long preparatory and production periods. For similar reasons it is more preferable to create animation films either using a three-dimensional (plasticine, etc.) animation technique, or a personal computer.

Assuredly, such lessons merely serve educational purposes and do not pursue the purpose to create an accomplished media text and do not claim to be professional. The result of media production is not important (unlike the case when a film is created for a film festival), such lessons zero in on the audience's understanding of audio-visual language, and their creativity development.

During the *dubbing-in* period the audience gets absorbed in the laboratory of sound-on-film and dubbing; and faces the following specific targets:

- practical comparison of different variants of post dubbing of a video sequence (forcing and mixing of noises, speech volume, music; change of speech intonations, timbre, etc.);
- realization of different dubbing versions of a video sequence unknown to the audience (without a soundtrack), or of an episode from a foreign film or TV program;
- practice of various sound, noise special effects (sound imitation, sound overlay, etc.).

Such practical classes enable most active students to independently organize amateur games and quiz shows where teams compete acting as juries of a *news program, on-the-spot reportages, etc.*

As a result, such tasks help to develop the following qualities corresponding to particular indicators of personality development in media culture: knowledge of the main stages in media production, author's functions, specific character of their work as it concerns expression of ideas, thoughts, sensations of sound and visual, space and time images in different types and genres (*conceptual indicator*); emotional, artistic motives of one's contact with media (*motivational indicator*); creative, artistic abilities in media creation (*creative indicator*). Play education does not restrict the students' fantasy, imagination; on the contrary, it helps reveal each student's individual creative thinking.

The major criterion that proves the audience has coped with *dramatizing and situational* creative assignments is the students' ability to practically participate in simulative media production.

3. *Graphic/image-bearing and imitating* creative studies.

The teaching methods used at such lessons are also connected with role play and simulation educational possibilities. Logically, after working with mini-scripts and passing through the *pre-production* period the audience reaches the phase when accomplished media texts ought to be *advertised, marketed, distributed, etc.* The realization of these objectives depends on doing special creative assignments which develop imagination, fantasy, associative thinking, non-verbal audience perception:

- creation of bills/posters to advertise one's own media text (e.g. posters advertising professional media texts) using a photo collage with drawings or one's own original pictures;
- picture and collage creation on the topic of Russian and foreign media production;
- creation of drawn comic strips after some media texts targeted at a certain audience age-group.

After doing the above mentioned creative tasks the teacher announces the contest of posters, collages, pictures, and comic strips. The students discuss their advantages and disadvantages; the authors

of the creative products have a possibility to defend their works, answer the teacher's and students' questions, etc.

The major criterion proving that the audience has coped with the task is the students' ability to share their impressions of watching a media text in a non-verbal form.

The knowledge and creative skills acquired by the audience at the introductory practical stage prepared them for the lessons aimed to develop their perception of professional media texts and optimized the educational process, particularly in media education. We can state this with a certain degree of confidence as the experiment was based on two variants of developing media perception: 1) by discussing media texts created be professionals; 2) the same, with preliminary practical creative assignments involving the audience in the media production lab.

The second variant proved to be more productive. After doing creative assignments the audience easily used specific media terminology and gave a prompt and detailed oral description of the offered media image.

The knowledge and skills referring to *ins and outs* of media creation helped the students more accurately express their sensations, feelings of the seen and heard media texts, indirectly developed their capabilities for media perception, and, to a certain degree, prepared them for further media analysis (since without the ability to describe one's own impressions it is difficult to get down to a productive media text analysis).

II. Creative studies aimed at developing the audience's adequate perception of media texts.

1. Creative studies devoted to recollection of the dynamics of space-and-time, audio-visual images of culmination episodes from a media text in group discussion.

So, after the opening creative part there follows the principal stage/phase of developing the audience's adequate perception of audio-visual, space-and-time structure of media texts through watching and collective discussion of media texts.

Here we are guided by the thesis proposed by Y. Usov (1936-2000) that "perception of the sound and visual image is a visual experience of the tempo, rhythm, implication of the plastic form of film narration; this experience results in sensory and intellectual associations excited in process of perception of sound and visual images, plastic composition of their components, and are synthesized in figurative generalization comprising the author's conception, a multidimensional artistic idea" (Usov, 1989, p. 235).

Beside this important indicator of the audience's adequate perception of a media text, one should not ignore the audience's awareness of the frame composition, its space, light and color, sound, and angle solutions which taken together contribute to the sense of a media text. Also the audience ought to develop the so called *editing / montage thinking* – the emotional and semantic condition of the narrative components, their rhythmical, plastic combination in a frame, sequence, scene, so that the media text perception should be based on the interrelation of several processes:

- perception of dynamically developing visual images;
- memory retention of previous audio-visual, space-and-time elements of a media image;
- prediction, anticipation of a probable event in a media text.

To meet this challenge in relation to audio-visual media, the audience is offered to describe the dynamics of the media image development in a rhythmically organized plastic form of narration. The process can be based on discussing the montage (including rhythm, tempo, etc.) combination of frames (taking into account their composition: frontal, underlying, angle, light-and-color, etc.) and sequences, since the development dynamics of an audio-visual image reveals namely in the interrelation of frames and montage.

The goal of these assignments is for the students to develop their emotional, creative activity, non-verbal thinking, sound-and-visual memory in communication with media that in total facilitates the analysis and synthesis of the sound-and-visual, space-and-time image of a media text.

2. *Literary and imitation* creative studies.

The teaching methods used at such lessons are connected with role play, problem-solving and game elements. For the audience to assimilate such essential concepts for the topic understanding as *media perception set, media perception process, media perception condition, empathy, co-creation, media perception levels, media perception typology, system of emotional ups and downs, the phenomenon of unanimous success, media culture functions, etc.,* they are offered to:

- describe the general characteristics of the best/worst task set for media text perception;
- describe the best/worst objective (demonstration environment, etc.) and subjunctive (mood, an individual psycho-physiological potential, etc.) conditions of media text perception;
- retell the story on behalf of the major or minor character of a media text observing his/her character traits, speech habits, etc. (*identification, empathy, co-creation*);
- put a media text character into an altered situation (with a changed name, genre, time, setting of a media text, its composition: plot, culmination, dénouement, epilogue, etc.; the age, sex, nationality of the personage, etc.);
- retell the story on behalf of an inanimate being taken from a media text that will make the narration sound paradoxical and eccentric;
- remember prosaic, poetic, theatrical, pictorial, musical works which bring up an association with a certain media text, and to justify their choice;
- make up monologues (*letters* to newspaper/journal offices, television, Department for Culture, etc.) belonging to media audiences of different ages, social, professional, educational or other backgrounds, having different levels of media perception (*initial identification, secondary identification, complex identification,* consideration of the audience's orientation on the entertaining, recreative, compensatory and other functions of media culture, etc.);
- disclose the point of the *emotional pendulum* (rotation of sequences exciting positive (pleasant, joyful) and negative (shocking, sad) emotions with the audience, i.e. reliance on psychophysical aspect of media perception) using a certain media text;
- study the list of the most popular media texts (Russian and foreign) and explain the reasons for their success (reliance on myths, folklore, spectacular genre, the system of *emotional ups and downs*; use of entertaining, recreative, compensatory and other functions; a happy ending, the author's intuition, etc.)
- study advertising announcements (trailers) and predict the success of the media text with the viewers.

Among the least desirable pre-viewing activities the audience can mention lack of preliminary information or a too detailed opening speech of the teacher (art critic, journalist, culture expert) imposing their conclusions, spoon-feeding the audience with the conception of the unknown media text, etc.

Among the most preferable pre-viewing activities the audience can name tactful brief information (less than 10 minutes long) about the author's creative development, the genre of the offered media text, the time of its creation, without giving a preliminary analysis of its merits and demerits.

Speaking of the media perception conditions the students can refer to their own viewing experience, e.g. media perception can be interfered by unethical behavior of some viewers in the cinema, Internet-club (loud talks, noise, disorderly conduct, etc.), or when the viewer is in a bad mood, etc.

The creative lesson when students compose stories as if retold by one of the characters is conducted in the form of a contest. Initially, the audience is shown media texts, then they write stories on behalf of the major or minor characters of the media text, and finally they are discussed in class; the stories chosen as the best should be close to the original media text. In this way the educational aim is attained: the audience enters the laboratory of media text authors.

Creative assignments aimed at altering different media text components play a very important role in the development of the audience's media text perception and analytical skills. Students devise different titles of media texts and receive evidence that the perception of one and the same story greatly varies depending on the chosen genre. By altering the time, setting, genre, composition of a media text students take advantage of the opportunity to use their creativity and imagination.

The view angle at a media text can take a paradoxical, fantastic form if the story is told on behalf of an inanimate being, animal that appeared in this media text. E.g. a banknote changing hands; the mirror in the characters' room; the car in which the character pursues the criminals, etc. Sometimes it is possible to use analogies from other arts.

Creative assignments connected with various kinds of artistic associations cause difficulties with the audience as a rule, as they require sound knowledge of different arts. That is why students who achieved good and excellent results in *literature, visual arts, music*, and *world art culture* are at an advantage here.

The major criterion showing that the audience has coped with the creative tasks requiring to retell the story on behalf of the media text character is the students' ability to identify themselves with a personage, understand and verbally reconstruct his/her personality, vocabulary, explain the motives for their behavior (including imaginary actions).

The efficiency criterion of the creative tasks revealing the relations between different works of art is the student's maturity of associative thinking, understanding of the interrelation of sound, visual, space, time, sound-and-visual, space-and-time arts of different kinds and genres.

In the long term, the whole group of creative tasks complements the knowledge and skills obtained by the audience at the previous lessons: students develop cognitive interests, fantasy, imagination; associative, creative, critical, individual thinking, audio-visual literacy. The acquired knowledge and skills mix with the concepts from *literature* lessons *(topic, idea, plot, etc.), world art culture (color, light, composition, angle, etc.), music (tempo, rhythm, etc.)*. The audience better understands such concepts as *perception set, empathy towards a character, identification, etc.*

Practical acquisition of media perception typology is facilitated by creative tasks offering the audience to simulate writing letters to different institutions from people of different ages, education levels, artistic perception and tastes, etc.

The knowledge acquisition indicator is the audience's capacity to identify themselves with an imaginary *recipient* possessing this or that media perception level.

In the following creative lesson the audience attempts to explain the essence of the so-called *emotional pendulum* mechanism (alteration of sequences exciting positive and negative emotions with viewers) using a certain media text as an example.

The purpose of this lesson is to show the students that the emotional impact is a natural phenomenon with media texts as well as with arts using the psycho-physiological effect on the audience appealing to human feelings. Any art affects the reader, viewer, and listener not only intellectually but also emotionally. It is very important for students to understand that the so called *strong impression* produced on the audience by mass (popular) culture is not always connected with high artistic quality, and sometimes depends on skillful influence on human sense perception.

It is known that even a most thrilling film cannot keep the viewers either in *a state of shock* or in *the emotional comfort*. In either case there comes an inevitable obtrusion of feelings, emotions, fatigue, and loss of interest in what is going on. Stimulation intensity cannot increase endlessly. Hence, a lot of authors of mass culture resort to an accurate calculation of situations, a sequence alteration evoking positive and negative emotions, but with an invariable happy end so that the viewers should not consider the media text heavy (that will undoubtedly repulse a significant part of the audience).

Assuredly, this psychological law is well known to artists who create complex, ambiguous works from the philosophic point of view, but namely mass culture production based on spectacular genres (comedies, melodramas, detectives, thrillers, etc.) very often sticks to the similar principle in the most simplified and schematic form, that enables the audience to easily cope with the above given assignment.

The lesson is divided into the following phases:

- collective viewing of a mass culture text;
- extraction of the episodes evoking positive and negative emotions with the audience in order to determine the degree of the emotional effect produced on the audience;

- media text division into major parts of the plot with giving them the corresponding signs: "-" (the episode excites negative emotions of fear, horror, etc.); "+" (the episode excites positive emotions, joyful, comforting feelings) and "=" (the episode is emotionally neutral); the aim is to show how the system of the *emotional pendulum* is built using a certain media text, to make the audience understand that its impact is frequently based not on the deep penetration into characters, problem heart, etc., but on a kind of a sign system of sequence alterations of different emotional polarities.

So, the objectives of the lesson are achieved: the audience comes to the conclusion that mass culture media texts can be easily divided into blocks (which sometimes can interchange each other without changing the plot or meaning of a media text) connected by an elaborated mechanism of the *emotional pendulum.*

It should be noted that a lot of media texts are constructed according to this emotional *formula for success* (including compensation for lack of feelings, a happy end, use of spectacular genres, etc.). Beside mentioning the entertaining and recreational functions, let us include here the use of myths, folklore, the author's intuition, sequence, in other words, the orientation on many perception levels.

The creative task of predicting the media text success is closely linked to the previous assignments and requires not only a good knowledge of the antecedent material but also associative thinking and intuition from the audience. Relying on the genre, topical or other parameters of unknown media texts the students endeavor to form a judgment as to the media text future in the media market.

3. *Dramatizing and situational* creative studies.

The teaching methods of these lessons are based on dramatized sketches touching upon the concepts and problems similar to the ones of the *literary and imitation* lessons. These two stages supplement each other; develop different aspects of the audience's creative skills.

By analogy with the sequence of *literary and imitation* lessons the audience is offered to:

- act out different variants of pre-viewing perception activities (for example, an opening speech of the video/film club moderator);
- act out dramatized sketches on the topic of objective and subjective media perception conditions, etc.

Acting out such sketches one can imitate the viewers' noisy behavior, stressful situations experienced by the audience after the contact with a media text (jackpots, expulsion from school, etc.), dialogues, and arguments between representatives of different media perception types. In short, the audience better understands the peculiarities of media perception in an amusing and semi-parody form.

On the whole, the set of lessons aimed at developing media perception prepares the audience for the next stage – media text analysis.

III. Creative studies aimed at developing the audience's ability of media text analysis.

The basic stages of this set of lessons are the following:

- study and content examination of media texts episodes which express the characteristic features of the whole media text to the utmost;
- analysis of the media text authors' logic of thinking: in the development of conflicts, characters, ideas, audio-visual, space-and-time sequence, montage, etc.;
- understanding of the author's conception and explanation of one's personal attitude to this or that position of the media text authors.

The teaching methods used at these stages are based on the set of practical classes devoted to the analysis of particular media texts.

Practice shows that, on the one hand, it is necessary to go from the simple to the complex: to choose in the beginning clear media texts in point of its plot, author's thoughts, stylistics. On the other hand, it is essential to take into consideration the genre, topical preferences of the audience.

It goes without saying, here again creative, simulation, heuristic and problem-solving tasks are used, which significantly enhance the audience's activity and motivation.

The heuristic form of conducting a lesson supposes that the audience is offered several false and true statements; that substantially facilitates the analytical tasks facing the audience and serves the first

preparatory stage for the following role play and problem-solving forms of media texts discussion. The heuristic teaching methods include:

- true and false interpretations of the author's logic of thinking on the material of a certain episode of a media text;
- true and false versions of the author's conception opening in a particular media text.

This heuristic form of giving a lesson appears to be especially effective with the audience having a low level of basic training, showing lack of personal initiative and independent thinking. Such an audience certainly needs *supporting* statements helping the students to form their own analytical judgments (including their own additions, etc.)

The simulation forms logically carry on the previous tasks. The audience is offered the following variants of simulation assignments:

1) *literary and imitating* creative studies*:*

- the audience writes synopses, scripts of advertising/commercial media texts (or *anti-advertisements* aimed at criticizing the shortcomings of a media text);
- the audience writes their own *improved* variants of some famous media texts: the alterations that can be introduced into the design and lay-out of the Internet site, journal, newspaper; the cast of actor/anchormen to play the leading parts in a film or TV program; the alterations in the plot of a particular media text (deletions, additions, etc.).

These play activities prepare the audience for a more serious problem-solving analysis of media texts. Naturally, all the above-mentioned works/projects are collectively discussed and compared. A greater part of tasks is done by the audience on a *competitive* basis, the best work is chosen, etc.

The task performance indicator: an ability to tell in a play form about the most attractive, spectacular aspects of media texts (advertising), to present logically and artistically a convincing variant of partial substitution of the media text components.

2) *dramatizing and situational* creative studies:

- a dramatized sketch on the topic – *a press-conference* with the media text author (*a television anchorman*, *script writer, film director, actor, cameraman, composer, artist, sound man, producer, designer, etc.*); *the journalists* ask 'cut and dried' questions, sometimes 'posers' to *the authors,* who in their turn are prepared in advance to *defend* their hypothetical (or really created) project – a particular media text, etc.;
- a dramatized sketch on the topic – *an interview with foreign media culture experts* (with a similar distribution of functions);
- a dramatized sketch on the topic – *international gatherings of media critics/experts,* who disapprove of different media aspects, analyze particular media texts, etc.;
- *a juridical* role play including an investigation of the major malefactor of a media text; *a trial* on the media text authors;
- a dramatized sketch on the topic – *an advertising campaign:* a contest *media commercial* (as a variant – *anti-advertisement*).

As a matter of fact, *dramatizing and situational* creative lessons supplement and enrich the skills acquired by the audience in *literary and imitating* practical play activities. Beside the skills of oral collective discussion, they stimulate the audience's relaxed behavior and communicability, make the students' speech more spontaneous, and activate their improvisatory skills.

Probably, the weak point of some *dramatizing and situational* lessons is a rather long pre-training period of the audience that is necessary for the students to get into the roles of *actors, journalists, etc.*

The next set of lessons is dedicated to problem-solving collective discussions and media text reviewing. Here one can use the following types of problem-solving creative tasks:

- comparison and discussion of reviews (of articles, books) created by professional media experts, journalists;
- preparation of essays/abstracts about theoretical problems of media culture;
- oral collective discussions of media texts (with the help of the teacher's problem questions);

- students' written reviews of particular media texts of different kinds and genres.

The logic of the creative tasks succession proceeds from the principle that the media text critical analysis begins with the students' acquaintance with works of professional media experts/critics (reviews, critiques, and monographs dedicated to media culture and particular media texts), which enable the students to judge about different approaches to such type of work.

The audience tries to answer the following problem questions: *Wherein do the reviewers see the merits and demerits of this media text? How deep do the reviewers penetrate into the author's message? Do you agree or disagree with the reviewers' judgments? Why? Do the reviewers possess their own style? If yes, what does it itself manifest (through stylistics, vocabulary, intelligibility, irony, humor, etc.)? What information is out-dated and what data is still actual in the book? What media text topics, genres does this reviewer support? Why? Why did the author express the conception of his/her book in this way?*

Then follows the students' work on abstracts/synopses. And only after that begins their independent discussion of media texts.

The lessons developing the audience's skills of media text analysis and synthesis are aimed at training their sound-and-visual memory, stimulation of personality creativity, improvisation, independence, culture of thinking, an ability to use the obtained knowledge in new educational situations; at psychological, ethical work, reflections on moral and artistic values, etc.

The general scheme of media text discussion usually consists of:

- the moderator's opening speech (his aim is to preview the media text, tell about its creators, remind of their previous works for the audience to go beyond the bounds of a particular media text and refer to the other creations of these authors; if necessary, to touch upon the historical or political contexts of the events, abstaining from giving artistic, moral, or other appraisal judgments of the author's conception, and without relating the plot of the media text), i.e. pre-viewing perception set;
- collective *reading* of the media text (communication);
- discussion of the media text; drawing conclusions at the end of the lesson.

The discussion of a media text (according to Y. Usov's recommendations) starts with a comparatively easy media text of mass (popular) culture and includes the following stages:

- choice of the episodes expressing the characteristic construction features of the whole film to the utmost;
- the analysis of these episodes (an attempt to understand the author's way of thinking, the complex and interconnected development of the conflict, characters, ideas, sound-and-visual sequence, etc.);
- the audience defines the author's conception and estimates it.

The discussion ends with a problem-testing question which shows the audience's skills quality of media text analysis (e.g. *What media texts can this work be compared with? Why? What do they have in common?*)

Similar teaching methods of discussing particular media texts with youth, students', pupils' audiences are discussed in more detail in my previously published works (Fedorov, 2001; 2007).

The criterion showing the audience's skills to analyze the audio-visual, space-and-time media text structure is the ability to comprehend a multilayer image-bearing world, both of separate components and a whole media product: the logic of the sound-and-visual, plastic development of the author's train of thoughts in the complex, integral unity of various means of image and sound organization.

It is well known that one of the media education main priorities in modern conditions (Bagenova, 2004; Baranov, 2002; Fedorov, 2007) is formation and development of the audience's critical thinking in relation to particular media texts distributed through mass media.

But the development of the audience's critical thinking is impossible without their preliminary acquaintance with typical aims, methods and techniques of manipulating media influence, its social and psychological mechanisms, and without information problem analysis. Being aware of such techniques students will be able to more critically perceive any information spread via mass media (the press, TV, films, radio, the Internet, etc.).

Unquestionably, the manipulating influence of mass media on the audience is realized at different levels. Let us describe some of them:
- the psycho-physiological level of influence on primitive emotions, when together with a personage's action the viewers subconsciously accept the world in which, for example, the ends justify the means, and cruelty and violence are looked at as something normal;
- the social and psychological level based to a large extent on the compensation effect when the reader, listener, viewer are supplied with an illusion of achieving their most cherished dreams by self-identification with a media text personage;
- the informational level consisting in the reflection of useful utilitarian, living data for the audience: how to get on in love, to avoid danger, to stand up for themselves in a critical situation, etc.
- the aesthetic level meant for a *smart* audience, for whom the formal workmanship can serve an argument for justification, for example, of the naturalistic representation of violence and aggression if they are depicted in the *aestheticized, ambiguous, ambivalent* form.

The manipulating media influence is also based on such far-famed factors as standardization, mosaic, serial presentation, folklore motives (the magic power of personages, consistency of metaphors, symbols, a happy end, etc.). Herein two mechanisms of the human mind are used – identification (self-identification, imitation) and compensation (*projection*).

Comparing the general media manipulation techniques one can use the following typology:
- *orchestration* – psychological pressure in the form of constant repetition of particular facts irrespective of the truth;
- *selection (juggling)* – choice of definite trends, for example, exclusively positive or negative trends, misrepresentation (spin), exaggeration (underestimation) of these tendencies;
- *embroidery* (embellishment or exaggeration in the description or reporting of an event);
- *tagging* (for example, condemnatory, offensive, etc.);
- *transfer (projection)* – a shift of some qualities (positive, negative) onto another phenomenon (or man);
- *evidence* - reference to authorities (not always correct) in order to justify a certain action, slogan;
- *a folksy manner,* including, for instance, an extremely simplified form of information presentation.

The ideal audience for media manipulation is the people devoid of critical thinking towards media texts, who do not understand the difference between advertisement and entertainment. That is why a media text action is often arranged in the form of a kaleidoscope, mosaic of dynamic change of rhythmically organized episodes. Each of them cannot last long (for the texture should not bore the viewers); carries some information, actively relies on the compensation effect, and affects the emotional and instinctive spheres of the human mind.

Hence, we developed a technology of developing the audience's *anti-manipulative* critical thinking on media material:
- students' acquaintance with basic aims of media manipulation;
- demonstration of social and psychological mechanisms/tactics used by media text authors to achieve manipulation effects;
- demonstration and analysis of methods and tactics used by media text creators trying to reach the desired effect;
- attempting to understand the author's logic of thinking and conception, the audience's evaluation of this conception.

It goes without saying that this approach is effective under certain conditions. Firstly, it must be based on the audience's theoretical knowledge. Such theoretical training, beyond question, can be integrated with the practice of problem analysis, but, in our opinion, the preliminary general theoretic familiarization of the audience with typical goals and tactics of media manipulation greatly facilitates further media education.

While analyzing media texts students use different methods:

- *information sifting* (well-reasoned high-lighting of true and false information in the press, TV, radio content; information filtering that removes any *embroidery* and *tags* by comparison with absolute facts, etc.);
- taking off the halo of *typicality, folksiness, authoritativeness* from the information;
- critical analysis of the aims, interests of the *media agency*, or the source of information.

In case an art media text is taken for critical analysis instead of a news TV program, the peculiarities of its artistic structure are also taken into consideration. Otherwise, one will not feel the difference, say, between a certain political action in real life and a more multiform influence of a work of art.

One of the most acute issues regarding the problem of media manipulation is violence on the screen. Indisputably, not many people try to copy cruel blockbuster heroes in real life. But many others get used to violence shown by mass media, and their thoughtless consumption of episodes with numerous scenes of murders, tortures, etc. leads to indifference, callousness, and inability to empathize with other people's sufferings. That explains the purpose of studying this aspect. For instance, it is possible to disclose the real essence of a superman character killing dozens of people; to show the harm caused by violence presented in the form of *a game, joke, etc.*

To vary a lesson one can use a very effective learning game called *investigation:* the audience is offered to investigate the crimes committed by characters from different media texts containing violent scenes. The task is to find unseemly, illegal, cruel, anti-humane actions of the characters which, in addition, can be presented by the authors' in a *merry and humorous form.* So, having gathered the evidence the audience states the charge against the authors (*agencies*) of the media texts manipulating with scenes of violence. There is no doubt, that the analytical skills can provide good educational results cultivating a certain immunity to omissions and falsehood.

One cannot but admit that a man unprepared for media perception is unable to fully understand and analyze the information, unable to resist media manipulation, and to independently express his/her thoughts and attitudes. But for artistic analysis of any media text *defense* against manipulation is, of course, not sufficient.

Ultimately, the whole set of the above-described lessons is meant to contribute to personality development (including the audience's individual, creative thinking corresponding to *conceptual* (knowledge of media culture theory), *sensory* (intentional communication with mass media, orientational experience in genre and topical repertory flow), *motivational* (emotional, cognitive, moral, aesthetic motives of contact with mass media), *evaluative* (faculty for audio-visual thinking, analysis, synthesis of space-and-time form of media narrative, for self-identification with its character and author, for understanding and evaluation of the author's conception in the context of sound-and-visual media text structure); *creative* (creative self-expression in various activities) indicators.

As a result of such set of studies a considerable part of the audience proceeds from the *initial and secondary* levels of media text perception to a higher level of *complex identification,* showing the students' ability to identify with the author's position.

In addition, the audience (see, for example, Y. Usov's works) develops the following development indicators in media culture:
- emotional inclusion (from a non-conscious, spontaneous characteristics of a media text the audience proceeds to a holistic media text characteristics);
- emotional activity of judgments (from formal judgments drawn with the teacher's help students proceed to a more vivid, image-bearing, individual expression of their media impressions);
- maturity of image thinking (from spontaneous, intuitive – to conscious usage of perception images and artistic notions);
- skills of media text partial analysis (from fragmentary use of critical evaluation components – to adequate, holistic analysis of sound-and-visual, space-and-time structure of dynamic media art images).

Russian and French media education in XXI century *

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The audience's involvement in media education

France. In the first decade of the 21st century media education in France has been developing quite intensively. The National Media Education Center (with many branches in different cities of France) – Centre de liaison de l'enseignement et des medias d'information (CLEMI) – undoubtedly, has assumed the country's leadership. In 2007– 2008, for example, 30000 people were involved in media education (in the light of all CLEMI's national departments). Among them – 24.5% were school students, 8% – university students, 13.7% – teachers, 9.5% – members of various associations and 4.5% – researchers. Plus journalists, librarians, archivists, etc. (CLEMI, 2009, p.10). The 19th National Press and Media Week (2008) in schools involved 4.7 million students and 415 thousand teachers from 40000 schools throughout France (CLEMI, 2009, p.12). As usual professional journalists from 1750 media agencies (press, radio, television, and the Internet) attended the Week of Press and Media.

Unfortunately, France has not created a national media education association yet, like the associations existing, for example, in Canada, the United States and Russia.

Russia. At the beginning of the 21st century a team of media educators from Taganrog State Pedagogical Institute developed a package of documents for opening a new university media education specialization. In 2002, the Ministry of Education and Science of the Russian Federation approved and registered a new specialization for universities № 03.13.30. – *Media Education*. Since September 2002 Taganrog State Pedagogical Institute (http://www.tgpi.ru) has been training teachers in this specialization.

The problems of media education development and information literacy promotion have recently interested the Public Chamber of the Russian Federation. In 2006-2008, the issues concerning media education were discussed at the Public Chamber's working sessions. In May 2009, the Moscow City Parliament adopted recommendations to introduce optional and integrated media education in Moscow schools. In 2006–2008, there appeared new organizations to maintain and promote the media education movement in Russia: the Siberian Association for Media Education, the Ural Scientific Methodological Center for Media and Media Education (http://www.urfomediacenter.ru) and the Regional Center for Media Education in Yekaterinburg (http://www.omo-ps.ru), that initiated the issue of a new Russian media edition journal – "Education. Media. Society: Space for Collaboration" (issued since 2007). The Dean of the Journalism School of Belgorod State University, Prof. Alexander Korochensky developed a synthetic approach to media education and media criticism (Korochensky, 2003).

All these new organizations and associations arranged successful international and local conferences on media education – in Tomsk (2006, 2007, and 2008), Belgorod (2006-2010) and Yekaterinburg (2007).

There are many Russian institutions that actively promote the ideas of media education – in theory and practice. Apart from the traditionally well-known media universities and faculties (VGIK, Faculty of Journalism of Moscow State University, etc.), there are training courses on media education and the media in Taganrog State Pedagogical Institute, Tver State University, Voronezh State University, State University of Management, Moscow Institute of Open Education, Yekaterinburg State University, Tomsk Institute of Information Technology, Chelyabinsk State University, Southern Ural State University, Tambov State University, Biysk State Pedagogical University, Irkutsk State Pedagogical Institute of Foreign Languages, Kurgan State University, Omsk State University, Southern Federal University, Rostov State Economic University, Altai State Academy of Culture and Arts, Pomorsk State University, Krasnodar University of Culture and Arts, etc.

According to Alexander Sharikov (Sharikov at all, 2006, p. 40), media education nowadays

covers 14% of Russian schools in cities with a population of 500 thousand people or more. Only in Moscow dozens of schools – from elementary schools to gymnasiums are involved in media education.

Media education based on the press

France. Media education based on the press has traditionally been the strongest part of the French media education model. In this direction the lion's share of CLEMI's activities is carried out, and most of annual conferences and seminars are held. The centers for media education on the material of the press function in nearly all French schools. At the beginning of the 21st century the second national contest of schools & lyceums' magazines was successfully conducted (about 982 magazines created by students were submitted) (CLEMI, 2009, p.19).

Unfortunately, the practice shows that this kind of mass media education does not always guarantee the achievement of its primary objective, which, according to the CLEMI media education model, is to develop the audience's critical thinking and democratic identity. For instance, while reading some articles on international topics published in French schools' and lyceums' newspapers, you can come across examples of uncritical students' perception of stereotypes characteristic of professional western media. Thus, evaluating contemporary events in Russia, French students simply repeated traditional clichés from "big" French press ('the dictatorship of Putin', 'Russian gas weapons', etc.), considering only the negative aspects of Russian life without endeavoring to somehow analyze any different viewpoints on the events (Cit.: De l'actualite', 2008, p. 9).

Russia. The press-based segment of media education has traditionally developed in Russia. For example, the Agency 'YNPRESS' (http://www.ynpress.com) founded "Media School" for school students (http://www.mediashkola.ru). Conferences, meetings of young journalists, master classes, competitions – these are just some activities of this organization.

Audiovisual media education

France. In the first decade of the 21st century audiovisual media education has been developing both at the level of future media professionals training in universities, and at the mass level, first of all involving the school audience. CLEMI's progress in this area is not so impressive in comparison with the media education based on the press, but from 2000 to 2009, CLEMI organized a series of seminars and trainings devoted to the issues of television, radio and web radio.

Russia. Mass audiovisual media education is a traditional domain of Russian Association for Film and Media Education (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8). In addition to teaching audiovisual education courses in Russian universities and schools, educational film festivals, seminars and conferences have also been conducted.

Media education through Internet

France. Given the rapid growth under the influence of Internet sites for the new generation, CLEMI has intensified its activities in this direction. This refers not only to the enhancement and support of the main functions of the web site www.clemi.org, containing text and audio media files, but also to seminars and round tables on Internet education. As a result, this led to eightfold increase in the number of visits to pages on CLEMI's web site (2008), as compared with similar data at the beginning of the 21st century (CLEMI, 2009, pp. 20-21). In France there are also other media educational sites or teacher training media sections of educational portals (www.educaresources.education.fr, www.curiospere.tv, etc.).

Russia. Since 2005 we have been creating (in addition to print version) a complete electronic version of the Russian journal "Media Education" (http://edu.of.ru/medialibrary). In 2000s, a number of Russian media education sites were created: Russian Association for Film and Media Education

(http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8), the Russian Federation of Internet Education (http://www.fio.ru), Agency YNPRESS (http://www.ynpress.com), Laboratory of Screen Arts of Institute Arts' Education (Russian Academy of Education) (http://www.art-education.ru/otd-dop-ekran.htm), Media Education Laboratory of Institute for General Secondary Education of Russian Academy of Education (http://www.mediaeducation.ru), Scientific and Research Laboratory "School Mediatheque" of Russian Academy of Education (http://www.ioso.ru/scmedia), Regional Center for Media Education in Ekaterinburg (http://www.omo-ps.ru), Ural Scientific Methodological Center for Media and Media Education (http://www.urfomediacenter.ru).

In 2008, some Russian interregional organizations with the support from Inter-regional organization "Information for All" (http://www.ifap.ru) and Russian Film and Media Education Association (requested and sponsored by the Information Resources Administration Committee of the Governor of Khanty-Mansi Autonomous Okrug – Ugra), headed by Alexey Demidov, created the portal "Information Literacy and Media Education" (http://www.mediagram.ru). In the same year under the supervision of Alexander Fedorov another media education web-site was created – "Open Public Media Education Library" (http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8). Both webs contain free full-text books, manuals and programs, dissertation abstracts, and articles on media education and information literacy. All of them are freely available and can be used in the learning process and in the process of a person's self media education.

Elena Yastrebtseva and her colleagues from Russian Academy of Education have recently created several challenging network media educational projects carried out by pupils on teaching aids. Similar Internet projects have been created in Togliatti Media Education Center.

Publications on media education issues

France. Over forty books (monographs, textbooks, collections of articles) on media education were published in France from 2000 to 2010. One third of those publications created with the participation of CLEMI.

Among them is a monograph by Serge Tisseron – "Who is Afraid of Video Games?", in which he not only systematizes styles and themes on video and computer games, and not only warns of the dangers of "games' mania" and games' violence, but also provides methodological advice for parents (Tisseron, 2008, pp.145-153).

A wider circle of media education issues is covered in Fabrice Barthelemy's book "The School and the Media", in which the author gives a brief description of media types and genres, the key concepts of media education. In particular, he, like many other experts in the field of media education (see, for example, the results of the survey of international experts: Fedorov, 2007), drew attention to the terminological variations in this area (Barthelemy, 2004, p. 82) and highlighted semiotic and critical thinking as the leading approaches in modern media education in France (Barthelemy, 2004, pp. 95-98).

In 2005, CLEMI published a book entitled "Media Education from Schools to Lyceums" with a detailed account of educational approaches used in school teaching (based on the press, radio, photography, advertising, and the Internet). The authors emphasize the idea that media education is always linked to the project-based collaborative learning (including the establishment of the school press) (Savino & Marmiesse, 2005, p.13). This publication has something in common with the book "Visual Education School" by Michel Thiebaut (Thiebaut, 2002), published three years earlier, but it presents a more broad-based approach to different types of media.

The book "The Pedagogical and Scientific Film" (Pastre-Robrt, Dubost et Massit-Follea, 2004) provides a thorough analysis of a collection of French teaching films of 1910-1955 (2700 films), and the use of films in school teaching. The book "Movies - School - There and Back" (Nourrison et Jeunet, 2001) explores the history of film education in French schools from 1909 to 1935 and in the pre-war period of 1936-1940 till 1970.

Some of the books published in France in the 21st century are very original in conception. So,

Dominique Chansel in his book "Europe on Screen: Cinema and History of Education" provides a detailed analysis (in the context of media education) of key European films reflecting such important topics for social policy as nationalism, militarism, feminism, immigration, human rights, etc. (Chansel, 2001, pp. 9-10). Interestingly, two of the 50 films selected by the author were created in Russia ('*Cranes Are Flying'* by M.Kalatozov and '*Little Vera'* by V. Pichul). The author reasonably believes that the proposed analysis can be used in teaching in modern educational institutions, in particular, at lessons on history, social studies, literature and other arts. The analysis of each film is supplemented with essential questions to promote understanding of its socio-cultural, political and artistic context and values (e.g. the analysis and questions relating to films by M. Kalatozov and V. Pichul on p. 54-55 and p. 118-119).

A. Bergala's "Cinema Hypotheses" examines the status of the film and film analysis in the school classroom. "I am convinced, - the author writes - that we must have the priority approach to the film and as an art and as an ideological vector, which does not negate the importance of study and critical analysis of the film language" (Bergala, 2006, pp. 33-34). Basing on her own teaching practice, A. Bergala insists on prioritizing the use of DVD's classroom opportunities for media education (Bergala, 2006, pp. 118-124).

The book of Dominique Chansel is written on the cinema content. And the work "School and Television: Cultural Shock" (Harle, 2004) gives a description of complex relationships between audiences and television texts. The work "Youth & Media. Reasons for Success" (Corroy, 2008) reveals a more consistent approach. For example, it examines the audience's perception of the book and the serial film about Harry Potter, and presents the results of a study on the topic: "Youth and blogs, Internet forums, SMS".

Russia. In 2000s the number of publications on media education has rapidly increased in Russia. Over 60 monographs and textbooks, dozens of scientific journals and hundreds of articles on media education were issued from 2001 to 2009.

Since 2005 the Russian journal "Media Education" has been published (4 issues per year) with the support of ICOS "Information for All" and UNESCO Moscow Office in Russia.

Development of training programs, manuals and guidance documents on media education

France. CLEMI created programs and guidances on media education for elementary and secondary schools – both for school audiences and for teachers (Savino-Blind, Bevort, Fremont, Menu, 2008, pp. 8-34). In particular, it is anticipated that students should compare the viewpoints of authors working with different types and genres of media texts', they should find contradictions, identify information sources, analyze the plot design, audiovisual series, and economic mechanisms of advertising, reasonably justify their points of view, be able to create their own media texts, etc. As a result, the audience is supposed to develop their critical thinking in relation to the media and media texts relying on democratic values.

A more detailed methodology of media education on the press content is developed in the book by Chenevez Famery, which includes the following stages of working with the press: justification of the title and style of the school newspaper, creation of a team, taking into account the 'diversity of talents', selection of headings, genres and topics for articles, training in such basic elements of journalism as the composition of a newspaper page, a specific article, the selection of illustrations, the technique of composing questions for interviews, etc. Moreover, the problems of freedom of speech and morality, legal issues of journalism must also be taken into consideration (Chenevez & Famery, 2005, pp. 5-6).

The book written by J.-M. Girarardot is based on the radio, besides the author analyzes the specificity of Internet radio (Girarardot, 2004).

Audiovisual media education is provided in the scope of methodological recommendations 'Television: the Way to Use' from P. Berthelot, E. Bevort and others. It fosters understanding of television genres and specific aspects of television language; it explains how to create television programs and how they are perceived by various social, age and other audience groups (Berthelot, Bevort

et les autres, 2003, pp. 8-47).

More details on the methodology of media/TV education with a clear focus on the development of critical and democratic thinking are given in the training manual developed by CLEMI's staff offices in Bordeaux (CLEMI de l'academie de Bordeaux, 2003, pp. 78-83). Employees of the regional office in Bordeaux-CLEMI also developed some methodological recommendations for the use of integrated media education at French lessons and lessons in foreign languages, literature, history, geography, art education, ecology, mathematics, technology, etc. (CLEMI de l'academie de Bordeaux, 2003)

In 2005, the second edition of the dictionary of key media education terms was released (Breda, 2005). It should be noted, that similar dictionaries with a more substantial subject matter were created in other countries (i.e. U.S., Canada and Russia).

In 2006 and 2010 two more training manuals were issued with the support of UNESCO (both in English and French) under the editorship of Prof. Divina Frau-Meiges (University of the New Sorbonne) and Jordi Torrent, the manager of the program "Media Education Literacy" (Alliance of Civilizations, UN) (Frau-Meiges, 2006; Frau-Meiges & Torrent, 2009). They are available for school teachers, and explain in simple language modern media education approaches, provide a methodology, learning and teaching techniques for integrated and autonomous media education. For instance, the following training modules are usually included in the course: media in the social context, media production, media languages, media representations, audiences and their perception of media texts; media pedagogy (Frau-Meiges, 2006, pp. 8-19).

Russia. From 2000 to 2010 Russian media educators developed over 40 educational course programs for schools and universities and published more than 20 training manuals for educational institutions of different levels. The full texts of these training manuals and programs can be read and downloaded from http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8

Research on media education

France. The development of the democratic and critical thinking of students remains a priority objective of the majority of French media educators. This tendency is also reflected in CLEMI's official documents (CLEMI, 2008, p. 95; 2009, p. 39). A comparative research, for example, was undertaken on the topic of media education development in the United States and similar processes in France (Corroy, 2008). In 2008, the book "Young People and Media in Europe" (Jacquinot-Delaunay, 2008) was published, which analyzes the contemporary areas of research in various European countries (unfortunately, excluding Russia).

During the 21st century several media education dissertations were defended in France (Boutin, 2001; Loicq, 2004; Orban de Xivry, 2004; Poidevin, 2004, etc.).

Jacques Gonnet (back in time when he headed CLEMI) wrote a research book "Media Education: Fruitful Controversy" (Gonnet 2001), in which he attempted to explore in a polemical form the difficulties and contradictions (both in theory and in practice) that restrained the development of media education. Five years later, his colleague Louis Porcher published the book "Media Between Education and Communication" (2006), - a further theoretical study of the problems - both at the level of critical thinking development, and at the level of scene phenomenology and dialogue, and the audiences' perceptions of media languages (Porcher, 2006, p. 118-129).

In 2004, a group of French authors published the book "Film and Audiovisual Education: Current Situation and Prospects", which included an article by Eric Schmulevitch "The Structure of Film and Audiovisual Education in Post-Soviet Russia" (Schmulevitch, 2004, pp. 229-234). Having studied a wide scope of media education literature in Paris libraries, I can say: this is practically the only work on Russian film/media education published by a French author in the 21st century.

I regret to say, but Eric Schmulevitch's article did not come up to my expectations. As it turned out, the subject claimed in the headline of the article was not sufficiently developed. The author made only a brief (within a single page) excursion into the history of film education in the USSR. He gave a

general overview of the faculties and specialties of modern Russian Institute of Cinematography (VGIK), taken, perhaps, from the official website of this leading audiovisual education university of Russia. And this is not surprising, for he failed to mention a single Russian book in the list of references published in the 90s of the XXth century or at the beginning of the XXIst century. Thus, French readers have not got a chance to find out that the film/media education of Post-Soviet Russia is different from one of the Soviet period, and whether there were any other media education institutions in Russia except for VGIK. This article does not contain any information about the development of film/media education in relation to contemporary Russian mass audiences either. Regrettably, the author of the article does not seem to have read at least one of the hundreds of Russian books and articles on film/media education published since 1991...

Russia. From 2000 to 2010 research projects by Russian scientists on media education received a significant grant support from the Ministry of Education and Science of the Russian Federation, the Russian Humanitarian Scientific Foundation, the Russian Foundation for Basic Research Program of the Russian President "The Support of Leading Scientific Schools of Russia", UNESCO, a number of foreign funds (Open Society Institute, MION-Ino-Center, Fulbright, IREX, DAAD, Foundation Maison des Sciences de l'Homme, etc.). There are over 40 research grants received by Russian scholars in total.

The number of Russian dissertations on media education from 2000 to 2010 included over 40 Ph.D. theses. In my previous works (Fedorov, 2001, Fedorov 2007, Fedorov, et al 2008) I gave a detailed research analysis in the field of Russian media education. The full text of Russian monographs and abstracts of theses can be read and downloaded from http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8

Media activity at the international level

France. CLEMI continues to actively participate in all media educational campaigns launched by UN, UNESCO, the European Union and Council of Europe, in international conferences on the media and media education in different countries around the world. CLEMI's staff regularly travels abroad to conduct specialized seminars and lectures. Since 2008, French media educators have participated in the UN "Alliance of Civilizations" and "Media Literacy Education" project (www.aocmedialiteracy.org) (Frau-Meiges, Torrent, 2009, pp. 15-21).

The European Parliament Resolution (European Parliament Resolution, 2008) establishing the mandatory introduction of media education in all schools of Member States (from 1 to 12 classes), undoubtedly, is of great importance for French teachers.

Russia. Having received research grants in 2000-2010, Russian scientists got an opportunity to work in leading research centers in Washington, New York, London, Paris, Brussels, Berlin, Budapest, Toronto and other cities in the world, to participate in major international scientific conferences on media education (in the United States, Canada, France, Britain, Germany, Austria, Switzerland, Spain, Brazil, Poland, the Czech Republic and others). Some Russian media educators (Alexander Fedorov, Alexander Sharikov, and Anastasia Novikova) published their articles in Western scientific journals.

In 2008, Taganrog State Pedagogical Institute and the Russian Association for Film and Media Education became official partners of the UN in a new project: the relevant contract was signed under the leadership of the UN "Alliance of Civilizations" (UN "Alliance of Civilizations" - AoC) for the establishment of the Russian-speaking segment of the world portal of Media Literacy Education Clearinghouse (Media Education and Media Literacy Chamber - http://www.aocmedialiteracy.org).

Conclusions

Russia. In February 2008, a round table on media education held in Moscow State University resulted in adopting a resolution, which recognized the achievements of Taganrog State Pedagogical Institute School of "Media Education and Media Competence". The resolution states that the school "has

accumulated the valuable experience in the field of media education gained in Moscow, Voronezh, Tver, St. Petersburg, Ekaterinburg, Perm, Kurgan, Rostov, Taganrog, Tambov, Krasnodar, Chelyabinsk. The Russian Association for Film and Media (under the leadership of Alexander Fedorov) and the Siberian Media Education Association (under the leadership of Irina Jilavskaya) are actively working to promote the ideas of media education" (http://www.edu.of.ru/mediaeducation/news.asp?ob_no = 32087).

However, the above-mentioned resolution rightly observed on some negative trends in the development of media education in Russia: "the experience and research results are insufficiently known, and are not used to the full extent, for media education has not progressed from the experiment stage to the stage of a wide practical application yet. It should also be noted that the development of media education still has not achieved prominence at schools of journalism and media faculties in general. It is partially used in further training at schools of journalism. There is lack of interaction with the already existing centers and multiple experimental sites in the area of media education, the potential of teachers and researchers of leading departments is not fully used".

The conclusions of the resolution run that the promotion of media education is an extremely important and urgent task which consists in creating the media audience prepared to live and work in the information society, which must become "the conceptual object of teacher training media courses and departments of journalism, training courses for practicing journalists and further teacher training in media education; it is also necessary to come up with a proposal for the Russian Ministry of Education and Science to consider the relevancy and appropriateness of media components in the secondary education curriculum".

In my opinion, major challenges to the introduction of media education into the broad educational process of Russian universities and schools are primarily caused by:

- the apparent media educators' lack of consistency;
- a certain inertia of the administrations of a number of pedagogical universities (as is known, the regional component of university disciplines and optional training courses provide opportunities to introduce new subjects, but at present universities' academic councils very timidly provide hours for media education disciplines which are vital for intending teachers);
- the traditional approach of the Russian Ministry of Education and Science focused on supporting computer and information technology training courses, leaving the urgent problems of media education unattended.

Meanwhile, I certainly do not mean that Russian universities and faculties training professional media practitioners (journalists, directors, producers, managers, etc.), where it is, read the whole spectrum of academic disciplines related to media. Here, the situation is quite in line with European standards. I am much more concerned about the media education of will-be teachers, going to work in schools after their graduation. And, of course, about the media education of pupils, who spend a great amount of their time with the media, in the digital world.

France. Media education in France is not mandatory yet (except for specialized universities and faculties training media professionals). However, the European Parliament Resolution (2008) strongly recommends the introduction of compulsory school media education (as it is already done in Canada and Australia).

Media education in French schools is developing quite intensively: it is integrated in the basic subjects or taught autonomously as an optional subject. Media education in teacher training has always been provided mainly within special courses.

In order to give new impetus to the promotion of media education it is necessary to consolidate all educational and media educational organizations, the media community, and implement the recommendations of the European Parliament.

In general, the comparative analysis of contemporary media education policies in France and Russia in the XXIst century has shown that irrespective of some differences they have a common general vector (extremely necessary in this age of sophisticated media manipulations) – the development of young people's critical and democratic thinking, and their creative media skills at all levels of education.

Russian scientific researches on media education: perspective tendencies for the future

I try to define the most perspective tendencies (incl. theoretical models, conceptions) in Russian researches on media education, to reveal the directions of further development of such researches in the context of correlation with foreign analogues.

Our analysis allows us to assume that in foreseeable future socio-cultural and cultural studies models and corresponding aims and tasks will prevail in Russian media education. With the predominance of the orientation to the synthesis of media material in conditions of schools and institutes of higher education I can expect the broadening of such research bases as pre-school institutions, institutions of specialized secondary education, libraries and media libraries. One may also forecast the appearance of such theses on media education (incl. the remote one) of the adult audience. There's no doubt that the tendency of drawing together of the topics of the researches on media education literacy, media criticism and journalism will continue to increase.

Due to expanding access to electronic media and archives, intensification of scientific exchanges with foreign countries, the spectrum of philosophical basis, methods of media education will most likely broaden. At the same time it is likely that the changes of the balance in the spectrum of specializations on which the researches are conducted will occur due to the appearance of works on media educational methods.

On the whole our forecast concerning the intensity of the development of researches on media education in Russia is quite favorable: there're good reasons to assume that the number of researches connected with the problems of media education, media competence, media literacy will continue to increase in number mainly owing to regional scientific collectives.

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Quignaux, J.-P. (2008). *Internet, nos enfnts et nous!* Paris: Bayard Edition, 64 p.
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Savino-Blind, J. (2009). *20e semain de la press et des medias dans l'ecole.* Paris: CLEMI, 66 p.
Savino-Blind, J., Bevort, E., Fremont, P., Menu, B. (2008). *Eduquer aux medias ca s'apprend!* Paris: SNDP-CLEMI, 152 p.
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Spichkin, A. (1999). *What is Media Education.* Kurgan: Institute of Advanced Training in Education. Kurgan: IPKU, 114 p.
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Appendix 1

The list of theses on media education of Russian authors

The theses of 1950-1959:

Chirkova K.V. (1955). Screen aids as one of the visual aids at the lessons of history in V-VIII forms in secondary schools. Ph.D. thesis. Leningrad.
Gromov A.P. (1958). The use of films and slides at the lessons of mathematics in secondary schools. Ph.D. thesis. Moscow.
Kaschenko B.P. (1951). Educational films in contemporary 7-year schools. Ph.D. thesis. Moscow.
Koldunov Y.I. (1955). School newspapers as means of development of pupils in secondary schools. Ph.D. thesis. Moscow.
Menshikh E.A. (1952). The use of cinema in teaching physics. Ph.D. thesis. Moscow.
Sycheva E.M. (1955). Educational films as means of education in secondary schools. Ph.D. thesis. Moscow.

The theses of 1960-1969:

Alekseeva M.I. (1968). Magazines for children in soviet Russia in 1920s as the type of edition. Ph.D. theses. Moscow.
Archangelsky S.I. (1963). Elements of theory, technology and methods of application of educational films in secondary and the higher school. Ed.D. thesis. Moscow.
Baranov O.A. (1968). School film clubs and their role in film education of senior pupils. Ph.D. thesis. Moscow.
Cherepinsky S.I. (1968). Didactical problems of the use of cinema in educational process in secondary schools (1917-1967). Ph.D. thesis. Voronezh.
Karasik A.S. (1966). Artistic and pedagogical analysis of films with pupils of 5-6 forms. Ph.D. thesis. Moscow.
Kolesova L.N. (1966). Pioneer magazines in history of soviet literature for children in 1920s. Ph.D. thesis. Petrozavodsk.
Kraav V.H. (1969). Educational film as the source of cognition. Ph.D. thesis. Moscow.
Penzin S.N. (1967). Some problems of theory and practice of film art television propaganda. Ph.D. thesis. Moscow.
Porotskaya T.I. (1968). Peculiarities of the use of educational film in the process of students' education of auxiliary schools. Ph.D. thesis. Moscow.
Pressman L.P. (1963). The use of cinema and television as means of development of pupils' speech at the lessons of literature and Russian language. Ph.D. thesis. Moscow.
Rabinovich R.G. (1966). Cinematography in artistic education of senior pupils. Ph.D. thesis. Moscow.
Rabinovich Y.M. (1966). Interaction of literature and cinema in aesthetic education of senior pupils. Ph.D. thesis. Moscow.
Sapyorov V.I. (1969). The use of radio broadcasting in development of students. Ph.D. thesis. Moscow.
Shakhmaev N.M. (1967). Didactical problems of the use technical means in educational process in secondary schools: Ed.D. thesis. Moscow.

Vakhemetsa A. (1966). On aesthetic and educational impact of film arts. Ph.D. thesis. Moscow.

The theses of 1970-1979:

Bogatiryova Y.N. (1972). From the history of the creation of pioneer's newspapers (1922-1928). Ph.D. thesis. Leningrad.
Feyginov S.R. (1977). Pedagogical fundamentals of interaction of television and school in development of teenagers. Ph.D. thesis. Moscow.
Goncharova N.V. (1970). Forming of evaluative attitude to feature films of pupils of 5-6 forms. Ph.D. thesis. Irkutsk.
Goryunova N.L. (1978). Educational films: the functions, the contents and the form. Ph.D. thesis. Moscow.
Ivanova S.M. (1978). The development of full-fledged perception of cinematography by junior teenagers: Ph.D. thesis. Moscow.
Ivanova-Tsiganova V.I. (1971). Peculiarities of educational films at the lessons of foreign languages as the sources of information and their use in teaching of spoken language in language institutes of higher education: Ph.D. thesis. Moscow.
Ksenofontov V.V. (1976). Television as the means of development of schoolchildren. Ph.D. thesis. Moscow.
Labkovskaya G.S. (1976). Forming of moral ideals of senior pupils by means of cinematography. Ph.D. thesis. Moscow.
Levshina I.S. (1975). Development of schoolchildren by means of feature films. Ph.D. thesis. Moscow.
Malobitskaya Z.S. (1979). Cinematography as the means of moral and aesthetic development of senior pupils. Ph.D. thesis. Irkutsk.
Medvedev N.I.. (1978). The use of screen technical instruments in educational process at schools for deaf children: Ph.D. thesis. Moscow.
Monastirsky V.A. (1979). Artistic education of senior pupils by means of television in out-of-school activities: Ph.D. thesis. Moscow.
Omarov M.I. (1972). Didactical fundamentals of the use of educational films at the initial stage of teaching of a foreign language. Ph.D. thesis. Moscow.
Paramonova K.K. (1973). The problems of children's films. Ph.D. thesis. Moscow.
Polevoi V.L. (1975). Research of the effectiveness of the use of educational films to stir up cognitive activity. Ph.D. thesis. Moscow.
Shavtsov M.V. (1971). Polytechnical orientation of educational films and methods of its realization when studying natural sciences. Ph.D. thesis. Moscow.
Sokolova S.V. (1971). The development of the elements of aesthetic perception (on the material of cinematography). Ph.D. thesis. Moscow.
Stepanov A.A. (1973). Psychological fundamentals of the use of television in education. Ph.D. thesis. Leningrad.
Tikhomirova K.M. (1970). The conditions of the effective use of slide films in educational process in secondary schools (by the example of the humanities). Ph.D. thesis. Moscow.
Troitskaya L.D. (1979). Aesthetic development of senior pupils in country schools (on the material of complex use of literature and television). Ph.D. thesis. Moscow.
Usov Y.N. (1974). The analysis of films in aesthetic education of senior pupils. Ph.D. thesis. Moscow.
Zvolinskaya N.N. (1970). The conditions of effective use and radio and sound recording at the lessons of literature. Ph.D. thesis. Moscow.

The theses of 1980-1989:

Andreeva I.V. (1982). Cinematography as the means of increasing the pedagogical effectiveness of educational films. Ph.D. thesis. Moscow.
Barmasheva T.M. (1981). Pedagogical interpretation of mass information as the condition of perfection of professional activity of young teachers. Ph.D. thesis. Leningrad.
Bozhkov Y.I. (1983). Amateur film art activities as a pedagogical problem. Ph.D. thesis. Moscow.
Bulavko V.I. (1982). Screen means of education at the lessons of fine arts in secondary schools. Ph.D. thesis. Moscow.
Cherkashin E.A. (1989). Popular science films about art as means of the development of artistic interests of senior pupils. Ph.D. thesis. Moscow.
Fedorov A.V. (1986). Critical analysis of foreign films in the work with senior pupils. Ph.D. thesis. Moscow.
Genkin P.D. (1985). The development of the interest in amateur film art in the process of educational activities of amateur film studios. Ph.D. thesis. Leningrad.
Gutova N.V. (1987). The use of cinema as the complex means of development of junior pupils. Ph.D. thesis. Moscow.
Iordanova L.V. (1980). Methods of application of educational films at chemistry lessons. Ph.D. thesis. Moscow.
Kholmov M.I. (1985). Formation of soviet journalism for children. Ph.D. thesis. Leningrad.
Kirillova N.B. (1983). Social and aesthetic effectiveness of cinematography as a factor of development of the youth. Ph.D. thesis. Moscow.
Kozlov F.M. (1987). Realization of educational potential of cinema by means of cultural and educational work with students. Ph.D. thesis. Leningrad.

Kudina I.Y. (1989). Slide films as the means of the development of communicative skills at literature lessons in the upper school. Ph.D. thesis. Moscow.
Kuznetsov V.M. (1982). Didactical fundamentals of educational television in institutes of higher education: Ed.D. thesis. Moscow.
Labunskaya N.A. (1982). Screen education in the system of problematic studies: Ph.D. thesis. Leningrad.
Odintsova S.M. (1981). Film analysis as one of the factors of perfection of vocational training of students-philologists in pedagogical institutes. Ph.D. thesis. Moscow.
Ogorodnikov Y.A. (1981). Nature and functions of the aesthetic component in educational films. Ph.Dr. thesis. Moscow.
Polichko G.A. (1987). Inter-subject connections between the course of literature and the elective film course as the means of aesthetical development of senior pupils. Ph.D. thesis. Moscow, 1987.
Poltorak L.D. (1980). Study of literary works taking into consideration film experience of senior students: Ph.D. thesis. Leningrad.
Pressman L.P. (1981). Pedagogical basis of the creation and use of screen and audio means of education in secondary schools. Ed.D. thesis. Moscow.
Privalova N.K. (1981). Research of the influence of compositional peculiarities of an educational film on its pedagogical effectiveness (by the example of the films on the humanities for 5-10 forms in secondary schools). Ph.D. thesis. Moscow.
Rudenko I.A. (1986). Radio broadcasting for children and youth (making of, development, problems of functioning). Ph.D. thesis. Moscow.
Saidashev A.Z. (1985). Activation of cognitive activity of students at problem studies by means of cinema and demonstrational experiment: Ph.D. thesis. Kazan.
Serezhenkova L.N. (1982). Teaching foreign students speech intercourse by means of feature films (advanced level of education). Ph.D. thesis. Moscow.
Shakheeva Ch.A. (1983). Social and psychological aspects of the influence of modern cinema on values of the youth. Ph.D. thesis. Leningrad.
Sharikov A.V. (1989). Age-specific peculiarities of television orientations of schoolchildren. Ph.D. thesis. Moscow.
Shein S.A. (1982). Psychological peculiarities of senior students' attitude to film characters. Ph.D. thesis. Moscow.
Trofimova L.N. (1985). The use of videotape recording in out-of-school pedagogical work (in school technical center). Ph.D. thesis. Moscow.
Tumalyova E.A. (1982). Popular science films and TV programs as means of complex accomplishing of the tasks of teaching physics. Ph.D. thesis. Leningrad.
Usov Y.N. (1989). Film education as means of aesthetic and artistic development of schoolchildren: Ed.D. thesis.. Moscow.
Usova G.A. (1981). Radio broadcasting and television as factors of the development of values of teenagers. Ph.D. thesis. Moscow.
Vlaskina G.Y. (1985). Aesthetic development of senior pupils by means of television and radio. Ph.D. thesis. Moscow.
Yakovleva N.N. (1989). Forming of aesthetic evaluations of teenagers by means of cinematography. Ph.D. thesis. Minsk.
Yanelyauskas E.A. (1983). The development of social and artistic activity of personality in the process of amateur film art activities: Ph.D. thesis. Leningrad, 1983.

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Bondarenko E.A. (1997). The system of audiovisual education in forms 5-9 of secondary schools: Ph.D. thesis. Moscow.
Breytman A.S. (1997). Fundamentals of cinematography in the course of world artistic culture. Ph.D. thesis. St. Petersburg.
Bukharkina M.Y. (1994). Computer telecommunications in teaching foreign languages. Ph.D. thesis. Moscow.
Evtushenko G.M. (1991). Film education in schools in contemporary conditions as the problem of film studies. Ph.D. thesis. Moscow.
Fedorov A.V. (1993). The system of preparation of students of pedagogical universities for aesthetic development of schoolchildren on the material of screen arts (cinema, television, video). Ed.D. thesis. Moscow.
Gavrichenkov A.N. (1997). Creation and the use of educational video recording for raising the level of teachers' skill. Ph.D. thesis. Moscow.
Gura V.V. (1994). Cultural studies approach as theoretical and methodical basis for humanization of informational technologies of education. Ph.D. thesis. Rostov-on-Don.
Ivanova L.A. (1999). Forming of media communicative literacy of teenage schoolchildren by means of video (on the material of the lessons of French). Ph.D. thesis. Moscow.
Karpova N.K. (1996). Theoretical fundamentals of the synthesis of arts as the means of cognition and modeling of personality in conditions of informational technologies. Ed.D. thesis. Rostov-on-Don.
Khilko N.F. (1999). The development of the abilities of photo creation of teenagers and the youth in the process of amateur art activities. Ph.D. thesis. Moscow.
Klemeshova N.V. (1999). Multimedia as didactical means in the university. Ph.D. thesis. Kaliningrad.
Kulikova E.A. (1999). The development of schoolchildren's abilities by means of interactive technologies (computer games). Ph.D. thesis. St. Petersburg.

Lepskaya N.A. (1999). Computer technologies in the development of artistic abilities of pupils of secondary schools. Ph.D. thesis. Moscow.
Moiseeva M.V. (1997). Computer telecommunications in the system of raising the level of teachers' skills: Ph.D. thesis. Moscow.
Monastyrsky D.V. (1999). Cooperation of institutions culture and film distribution at the organization of leisure for the youth. Ph.D. thesis. Moscow.
Ozerov K.G. (1996). Informational and educational activity of library media centers in USA schools. Ph.D. thesis. Moscow.
Petrova N.P. (1995). Elaboration of educational technology "Computer animation as means of media education". Ph.D. thesis. Moscow.
Platunova L.K. (1995). The development of teachers' film culture in the process of raising the level of their skills. Ph.D. thesis. St. Petersburg.
Pustosmekhova L.N. (1999). Peculiarities of role-play organization on the basis of TV programs when teaching foreign languages at various grade levels. Ph.D. thesis. Moscow.
Samartsev O.P. (1995). Television in the system of education. Ph.D. thesis. Moscow.
Samoylov V.A. (1999). Computer graphics and making of animated cartoons as means of the development artistic abilities of junior pupils. Ph.D. thesis. St. Petersburg.
Shiyan L.K. (1995). Acmeological fundamentals of mastering the pedagogical technologies of aesthetic development of the youth by means of television and video programs by the organizers of film and video propaganda. Ed.D. thesis. Moscow.
Shiyan L.K. (1992). Aesthetic development of the youth in club-institutions by means of television and video programs. Ph.D. thesis. Moscow.
Shkolnik A.Y. (1999). Amateur press as the factor of social development of teenagers: Ph.D. thesis. Kostroma.
Sikoruk L.L. (1998). Children's films as the means of the development of their artistic skills. Ph.D. thesis. Novosibirsk.
Svenitskaya V.A. (1995). Social and psychological aspects of the influence of cinematography on young audience. Ph.D. thesis. St. Petersburg.
Svistelnikova T.Y. (1990). Development of musical interests of students by means of television. Ph.D. thesis. Moscow.
Vozchikov V.A. (1999). The development of communicative skills of students by means of journalism. Ph.D. thesis. Biysk.
Zatuchniy M.S. (1993). Amateur film and video creation in aesthetic development. Ph.D. thesis. Yekaterinburg.
Zaznobina L.S. (1990). Scientific and pedagogical fundamentals of creation and use of audiovisual means of teaching natural sciences for polytechnic education of schoolchildren. Ed.D. thesis. Moscow.

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Archangelskaya I.B. (2009). M.McLuhan*:* from the researches of literature to theory of media. Ph.D. thesis. Moscow.
Averkin Y.A. (2010). The development of visual literacy of students art designers at photography lessons. Ph.D. thesis. Moscow.
Bondarenko N.I. (2010). Traditions of Russian pedagogical journalism and their role in the development of Russian education. Ph.D. thesis. Moscow.
Burnashev A.E. (2007). Pedagogical conditions of forming of informational literacy of students studying the humanities by audiovisual means. Ph.D. thesis. Yakutsk.
Chelysheva I.V. (2002). The main stages of the development of media education in Russia. Ph.D. thesis. Voronezh.
Chernyanovskaya T.V. (2003). Psychological peculiarities of the interest of the youth in horror and mystical films. Ph.D. thesis. Tambov.
Chicherina N.V. (2008). The conception of forming of media literacy of students of linguistic faculties on the basis of media texts in foreign languages. Ed.D. thesis. St. Petersburg.
Chikiris A.G. (2007). Television: forming of audience's perception. Ph.D. thesis. Moscow.
Deikina A.Y. (2000). The development of cognitive interests of pre-school children in the process of media education. Ph.D. thesis. Barnaul.
Dorofeeva M.G. (2000). The influence cinematography on literary development of schoolchildren. Ph.D. thesis. St. Petersburg.
Dorzhieva L.B. (2006). Forming of civic responsibility of schoolchildren by means of creation of amateur press. Ph.D. thesis. Ulan-Ude.
Fateeva I.A. (2008). Journalistic education in Russia: theory, history, contemporary practice. Ph.D. thesis. Ekaterinburg.
Fedorova S.V. (2008). Forming of ethical values of schoolchildren by means of informational and communicative technologies in institutions of accessory education (on the material of the English language). Ph.D. thesis. Yakutsk.
Fedortsova S.S. (2007). Pedagogical heritage of Y.N. Usov in the context of the development of media education in Russia. Ph.D. thesis. Rostov-on-Don.
Fominova M.N. (2001). Media education in the context of teaching world artistic culture in secondary schools: Ph.D. thesis. Moscow.
Fraifeld E.B. (2006). Feature films as means of professional and personal development of university students in the foreign languages studies. Ph.D. thesis. N.Novgorod.

Fortunatov A.N. (2009). Interaction between subjects of social communication in media reality. Ph.D. thesis. N.Novgorod.
Goncharuk A.Y. (2000). Pedagogical conditions of the development of aesthetical attitude to reality of schoolchildren's by means of spectacular arts. Ed.D. thesis. Moscow.
Grigorova D.E. (2008). Peculiarities of the influence of media texts of youth television programs on the development of critical thinking of senior pupils. Ph.D. thesis. Rostov-on-Don.
Guk A.A. (2010). Aesthetic peculiarities of video as creative and communicative activity. Ph.D. thesis. Moscow.
Gura V.V. (2007). Theoretical fundamentals of pedagogical projects of personal oriented electronic educational resources and environments. Ed.D. thesis. Rostov-on-Don.
Ignatovskaya L.A. (2000). Audiovisual technologies for intensification of individual education (on the material of the English language). Ph.D. thesis. Moscow.
Imanova O.A. (2010). Methods of the development of activity component of media competence of senior pupils by means of informational technologies. Ph.D. thesis. Kirov.
Ivanova N.A. (2004). Innovation technology of teaching professionally oriented communication in foreign languages in the context of media education. Ph.D. thesis. Voronezh.
Kharlampieva T.V. (2009). Forming of critical thinking of students of institutes of higher education as means of their protection from negative informational influence in professional activities. Ph.D. thesis. Chelyabinsk.
Khilko N.F. (2007). Pedagogical basis of audiovisual creation in socio-cultural sphere. Ed.D. thesis. Moscow.
Khizhnyak I.M. (2008). Professional training of future teachers of foreign languages on the basis of the use of technologies of media education. Ph.D. thesis. Penza.
Khudoleeva E.I. (2006). Contemporary pedagogical problems of media education in Germany and Russia (the end of the XX – the beginning of the XXI centuries): Ph.D. thesis. Vladivostok.
Kirillova N.B. (2005). Media culture as the integrator of the environment of social modernization. Ph.D. thesis. Moscow.
Kolesnichenko V.L. (2007). The development of media education in Canada. Ph.D. thesis. Rostov-On-Don.
Konovalova N.A. (2004). The development of media culture of students of pedagogical universities. Ph.D. thesis. Vologda.
Korochensky A.P. (2003). Media criticism in theory and practice of journalism. Ph.D. thesis St. Petersburg.
Kortieva D.V. (2009). Forming of value orientations of teenagers during the process of media education. Ph.D. thesis. Pyatigorsk.
Kovsharova T.V. (2006). Forming of media literacy of senior pupils in ecological and informational space of the lesson. Ph.D. thesis. Chita.
Kutkina O.P. (2006). Pedagogical conditions of forming of media competence of future librarians and specialists in information. Ph.D. thesis. Barnaul.
Kuznetsova T.S. (2005). Complementary educational information as means of organization of educational environment. Ph.D. thesis. St. Petersburg.
Legotina N.A. (2004). Pedagogical conditions of preparation of university students for teaching media education in schools. Ph.D. thesis. Kurgan.
Makhova N.V. (2004). The development of moral culture of students by means of mass media. Ph.D. thesis. Moscow.
Malykh T.A. (2008). Pedagogical conditions of the development of informational security of junior pupils. Ph.D. thesis. Irkutsk.
Mantulenko V.V. (2007). Peculiarities of the use of electronic media in pedagogical process in secondary schools. Ph.D. thesis. Samara.
Maximova G.P. (2007). Modernization of education in the universities on the basis of integration of education and art in media environment. Ed.D. thesis. Rostov-on-Don.
Mosina S.V. (2009). The development of the system of "film work" in Simbirsk province (1905-1934). Ph.D. thesis. Ulyanovsk
Muryukina E.V. (2005). The development of media culture of senior pupils (on the material of film press). Ph.D. thesis. Belgorod.
Nedbay V.V. (2006). Forming of media culture of junior teenagers. Ph.D. thesis. Krasnoyarsk.
Nelunova E.D. (2010). Pedagogical fundamentals of self-development of students in multimedia educational environment. Ed.D. thesis. Yakutsk.
Novikova A.A. (2000). Theory and history of the development of media education in the USA (1960-2000): Ph.D. thesis. Taganrog.
Ogoltsova N.N. (2007). Multimedia projects as means of raising the level of teachers' skill. Ph.D. thesis. Novokuznetsk.
Palamarchuk L.N. (2009). Forming of informational and technological competence of pupils of 5-7 forms. Ph.D. thesis. Chelyabinsk.
Panarina T.V. (2006). Civic socialization of students in the conditions of media cultural and educational space of marine academy. Ph.D. thesis. Rostov-on-Don.
Pavlycheva E.D. (2006). The influence of electronic mass media on social identification of teenagers.Ph.D. thesis. Moscow.
Pechyonkina O.V. (2008). School media education in Northern European countries. Ph.D. thesis. Archangelsk.
Poluekhtova I.A. (2008). Socio-cultural dynamics of Russian television audience. Ph.D. thesis. Moscow.

Ryzhikh N.P. (2006). Media education of students of pedagogical universities on the material of English-speaking screen arts. Ph.D. thesis. Rostov.
Savvantidi A.I. (2010). The development of screen culture of junior cadets of military institutes in the process of self-dependent work. Ph.D. thesis. Omsk.
Selevko A.G. (2002). Socio-pedagogical conditions of the optimization of media influence on socialization of country schoolchildren. Ph.D. thesis. Moscow.
Shergova O.B. (2010). Media education and journalism (communicative and linguistic components). Ph.D. thesis. Moscow.
Shipnyagova E.Y. (2003). Forming of the readiness of future pedagogues for integration of media education into educational process of schools. Ph.D. thesis. Orenburg.
Simakov V.D. (2008). Pedagogical potential of children's amateur video creation activities. Ph.D. thesis. Moscow.
Smolyaninova O.G. (2002). The development of the system of methods of forming of informational and communicative competence of future teachers on the basis of multimedia technologies. Ed.D. thesis. St. Petersburg.
Sokolova N.Y. (2004). The use of media education elements at studies of quantum physics. Ph.D. thesis. Moscow.
Stolbnikova E.A. (2005). The development of critical thinking of students of pedagogical universities in the process of media education (on the material of advertisement). Ph.D. thesis. Rostov-on-Don.
Strelnikov V.N. (2002). Media faculty as the form of introduction of computer technologies into the process of training of library and informational specialists. Ph.D. thesis. Samara.
Subbotin D.I. (2004). Methods of study of the prose by A.P. Chekhov using cinematographic interpretations in the conditions of basic and special education in the 10th form in secondary schools: Ph.D. thesis. Moscow.
Tarasov K.A. (2000). The influence of violence in feature films on growing up generation. Ph.D. thesis. Moscow.
Tarasov K.A. (2006). Violence in audiovisual culture: representation, influence, social regulation (on the material of cinematography). Ph.D. thesis. Moscow.
Vozchikov V.A. (2007). Philosophy of education and media culture of informational society. Ph.D. thesis. St. Petersburg.
Yakushina E.V. (2002). Methods of teaching schoolchildren to work with informational resources on the basis of the Internet. Ph.D. thesis. Moscow.
Yegorova Y.N. (2000). Multimedia as means of education in secondary schools: Ph.D. thesis. Cheboksary, 2000.
Zalagaev D.V. (2005). The development of media literacy of pupils at the lessons of information science. Ph.D. thesis. Omsk.
Zhilavskaya I.V. (2008). Optimization of interaction of mass media and young audience on the basis of media educational strategies and technologies. Ph.D. Moscow.
Zhmyrova E.Y. (2008). Cinematography as the means of development of students' tolerance. Ph.D. thesis. Tambov.
Zhurin A.A. (2004). Integration of media education into the course of chemistry in secondary schools: Ed.D. thesis. Moscow.
Zmanovskaya N.V. (2004). Forming of media literacy of future teachers. Ph.D. thesis. Krasnoyarsk.

Appendix 2. Media education in Russia and in France: a comparative analysis of the current stage of development (2000-2010)

N	Media Education Situation	France	Russia
1	**The Main Media Education Organizations**	**National State Center for Media Education (with many offices in French regions) - CLEMI -** Centre de liaison de l'enseignement et des medias d'information. http://www.clemi.org **Media Research Group GRREM:** Group de recherche sur la relation Enfants/Medias). http://www.grrem.org **Regional Association of Youth Educational Press** / Association regional press enseignement jeuness – ARPEJ: http://www.pressealecole.fr Le tout **CEMEA: Screen & Children** http://www.cemea.asso.fr/multimedia/enfants-medias/	**Russian Association for Film and Media Education** **Russian Internet Federation** Education http://www.fio.ru **YNPRESS Agency** http://www.ynpress.com **YNPRESS Media School:** http://www.mediashkola.ru **Portal School Press** http://portal.lgo.ru/ **Screen Arts Laboratory of Russian Academy of Education** http://www.art-education.ru/otd-dop-ekran.htm **Media Education Laboratory of Russian Academy of Education:** http://www.mediaeducation.ru

		APTE: Screen, Media and We. http://www.apte.asso.fr/APTE0809/index.html	**Laboratory "School Mediateque" of Russian Academy of Education:** http://www.ioso.ru/scmedia **Regional Center for Media Education (Ekaterinburg** http://www.omo-ps.ru/ **Ural Center for Media Culture and Media Educatio** http://www.urfomediacenter.ru
2	**Media education journals and full-text Internet media education libraries, publications**	Media education journals are produced mainly through CLEMI (for example, reviews of Lyceum Press), although many French teachers and media magazines publish articles on media education from time to time. From 1992 to 2010 French media educators published dozens of monographs, textbooks, guidelines and manuals for media teachers. Some of these materials can be found on the free site of CLEMI: www.clemi.org The list of journal articles on media education is more impressive.	**Russian Journal "Media Education" (print and web versions):** http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8 http://www.mediagram.ru/mediaed/journal/ http://www.ifap.ru/projects/mediamag.htm **Journal "Education. Media. Society: the Space of Collaboration":** http://www.omo-ps.ru/ **Journal "Mediatheque and the World":** http://www.rsl.ru/index.php?f=494 **Open web library "Media Education":** http://mediaeducation.ucoz.ru/load/media_education_literacy_in_russia/8 **Web library "Information Literacy and Media Educ** http://www.mediagram.ru/library/ From 2000 to 2010 over 40 monographs and 20 training manuals for mass media education were issued in Russia. The list of university-oriented publications specializing in journalism, advertising, film and television is much more extensive.
3	**The main targets of media education**	– development of critical, democratic thinking on media materials, analytical skills for reading media texts of different types and genres; – development of practical skills to deal with media techniques and create own media texts (e.g., school and liceum press, Internet sites).	– development of critical, democratic thinking on media materials, skills for media texts' analysis (media text of different types and genres). – development of practical skills to deal with media techniques and create own media texts (e.g., school and liceum press, Internet sites); – development of students' aesthetic perception of the media; – protection of children's audience from media violence.
4	**The main media education theories**	- theory of critical thinking development; - practical media use theory; - semiotic theory; - culture studies theory;	– aesthetical theory; – practical media use theory; – theory of critical thinking development; – culture studies theory; – social and cultural theory.

5	**The main media ed models**	- Development of critical and democratic thinking, creative media skills at all levels of education. - Practical (to study the use of media in practice) - at all levels of education. - Socio-cultural development of the personality (the development of aesthetic perception and taste, interpretation, analysis, etc.) - at all levels of education; - Educational information (the study of theory and history of media and language media), mainly at the university level.	- Development of critical and democratic thinking, creative media skills - at all levels of education. - Practical (to study the use of media in practice) - at all levels of education. -Ethical models (moral problems in media content). - Socio-cultural personality development (the development of perception and taste, critical thinking, interpretation, analysis of media texts, etc.) - at all levels of education. It can be a synthesis of theory (topics about the audience, media theories and media education), development (media motivation and technology) , and practice (creative activity, media perception and analysis) (A. Fedorov). Plus, the diagnostic components to define the levels of personality development as a result of media education (motivational, contact, informational, perceptual, interpretative / evaluative, practical and creative levels); – Information about the media (the study of theory and history of the media and media language), mainly at the university level.
6	**The main topics of education lessons**	media languages, media audiences, media categories, media technologies, media agencies, media representations, theory and history of media, media violence issues, etc.	media languages, media audiences, media categories, media technologies, media agencies, media representations, theory and history of the media, media violence problems, etc.
7	**Grant support for education projects**	Government grants and grants of various structures of European Union, UNESCO . The number of French theses on the subject of media in the 21st century is not more than a dozen.	Grant support from the Ministry of Education and Science of the Russian Federation, the Russian Humanitarian Scientific Foundation, the Russian Foundation for Basic Research Program of the Russian President "The Support of Leading Scientific Schools of Russia", UNESCO, several foreign funds (Open Society Institute, MION - Ino-Center, Fulbright, IREX, DAAD, Foundation Maison des Sciences de l'Homme, etc.). There are over 40 research grants received in total. Since the beginning of the 21st century more than 40 theses on media education were published in Russia.
8	**Positive and negative tendencies in media education**	Media education is not compulsory (except for specialized media universities and faculties). However, the European Parliament Resolution (2008) strongly recommends the introduction of compulsory school media education (as it is already done in Canada and Australia). Media education in schools is developing quite intensively, and is integrated in the basic subjects or taught autonomously (as an optional subject). Media education in teacher training is	There is intensive research on media education with grant support from the many Russian and foreign foundations. Media education is not compulsory (except for the universities and faculties training media professionals). Media education in schools is still poorly developed, and is integrated in the basic subjects, or taught autonomously (as an optional subject). Media education in initial and further teacher training covers a limited range of institutions. However, with the official opening (since 2002)

		provided mainly within special courses. In order to give new impetus to the media education movement it is necessary to consolidate all educational and media educational organizations, the media community, and implement the r ecommendations of the European Parliament.	of the new university specialization – "Media Education", there are prospects for increasing the range of higher education institutions in Russia, introducing media education in the educational process. Teacher training institutions, schools of journalism and the media community as a whole do not contribute sufficiently to the promotion of media education. Major challenges to the broad introduction of media education into teaching in Russian universities and schools appear to be primarily caused by: - the apparent media educators' lack of consistency; - a certain inertia of the administrations of a number of pedagogical universities (as is known, the regional component of university disciplines and optional training courses provide opportunities to introduce new subjects, but at present universities' academic councils very timidly provide hours for media education disciplines which are vital for intending teachers); - the traditional approach of the Russian Ministry of Education and Science focused on supporting computer and information technology training courses, leaving the urgent problems of media education unattended. Though it does not mean that Russian universities and faculties training professional media practitioners (journalists, directors, producers, managers, etc.) read the whole spectrum of academic disciplines related to the media, the situation here is quite in line with European standards. But media education of will-be teachers and school students is a matter of special concern for Russian media educators.

Analysis of Detectives and Thrillers in Students' Audience

What is the difference between a detective and a thriller? Of course there are many different nuances. But the main thing is that at the basis of a detective story lies the plot of *investigating of a crime* whereas a thriller is based on *pursuit* (of a criminal or a victim). Furthermore no thriller can be represented in the form of reminiscence: there's no point when the narrator covers all the past events, we even don't know if he reaches the end of the story alive (Todorov 1977, 47).

However this does not prevent the appearance of synthetic genres which to the lesser or greater extent combine the elements of the detective story and thriller.

Having analyzed dozens of Arthur Conan Doyle's short stories about Sherlock Holmes, B.V. Shklovsky described the structural scheme of the classical detective story as follows:

I. Waiting, talking about the previous cases, the analysis.

II. The appearance of the client. The business part of the story.

III. The evidence given in the story. The secondary information is the most important, but it is given so that the reader doesn't notice them. The material for false explanation is provided immediately.

IV. Watson misinterprets the evidence.

V. Checking the crime scene, often the crime is not committed yet, thus the effectiveness of the narration is achieved, as well as the introduction of a novel with the criminals into the novel with the detective. The evidence at the crime scene.

VI. An official detective gives a false clue. If the detective is not present then the false clue is provided by the newspaper, the victim or by Sherlock Holmes himself.

VII. The interval is filled with Watson's thoughts, he is clueless. Sherlock Holmes smokes or practices music. Sometimes he joins the facts into groups without giving the final conclusion.

VIII. The denouement is mostly unexpected. Very often an attempted crime is used for the denouement.

IX. Sherlock Holmes makes an analysis of the facts (Shklovsky 1929, 142).

Despite the variety of plot lines, this plot scheme still persists in many detective stories – in literature, on the stage, on the screen.

Another master of the classical detective, Agatha Christie (1890–1976) has advanced much further than her predecessor in the sense of plot diversity. Here D.L. Bykov distinguishes not one (as V.B. Shklovsky did with respect to A. Conan Doyle) but ten key plot schemes (Bykov 2010):

1) the traditional scheme of a "fireplace detective": the killer is someone form a closed circle of suspects;
2) "the gardener is the killer", when there was somebody unaccounted in the circle of suspects;
3) "everybody killed". An overturn in the genre – usually you have to choose one in a dozen, but here everybody is guilty;
4) it is unknown whether the murder took place or not. Everybody is searching for the culprit but the victim is alive;
5) the victim is the killer, i.e. he was alive at the moment but played dead so that nobody would think that was him;
6) committed suicide and shifted the blame on others;
7) was killed due to circumstances or some natural phenomenon but everybody is searching for the guilty one;
8) the killer is the one who accuses, gossips and demands the investigation louder than the others;
9) the investigator is the killer;
10) the author is the killer.

However we can easily notice the difference in the structural approaches of V.B. Shklovsky and D.L. Bykov. The first one reveals the construction of the detective plot with respect to the detective, and the second one – with respect to the criminal. Naturally if we judge A. Conan Doyle's detective stories from the point of view of the typology of crimes, it won't come to just one plot scheme.

On the other hand if we try to approach Agatha Christie's detective novels about Hercule Poirot we shall get something like this:

1) By invitation or accidentally detective Hercule Poirot appears at the crime scene, the crime is often not committed yet. In most cases it is a place isolated from random characters (a mansion, an island, a train, etc.) The clues are at the scene. The most important minor information is given so that the reader doesn't notice them. Immediately the material for false explanation is given to the reader.
2) the false explanation is given by one of those present, or the reader is supposed to give it himself;
3) the interval of action up to its finale is filled with Hercule Poirot's thoughts (unknown to the reader for the time being), his questioning of witnesses; often new crimes are committed on the way;
4) the denouement, mainly unexpected, often combined with Poirot's public analytical conclusions.

At the same time the situations investigated by Hercule Poirot often contain a certain artificiality to force up the tension to the limit. By the character of Agatha Christie's narration for example it is necessary that the mysterious murder took place not just in the train which goes across Europe from Istanbul to Calais, but necessarily in the very moment when the train stops because of the snow drifts, cut off from the world, thereby any external interference in the events are excluded. The manor where the murder described in *The Endhouse Mystery* must be necessarily located at the outskirts, forming a sort of a self-contained little world. Other Christie's detective are like this, including *Ten Little Niggers*, where the events are taking place in a luxurious mansion on an island separated from the mainland by a wide strait, and on top of that a storm breaks out so that the characters were totally isolated (Zverev 1991).

I must also note that the elements of thriller with its usual psychological suspense and sense of pursuit are often present in A. Conan Doyle's and A. Christie's detectives.

Another recognized master of detective and thriller, not in literature but in cinematography, was Alfred Hitchcock (1899-1980), who for the most part didn't need a professional detective like Holmes or Poirot. One of Hitchcock's favorite plot schemes is as follows: an ordinary person (sometimes an American in a foreign country) who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage. Moreover, he himself has to fight the criminals and/or prove his innocence at his own risk: *The Thirty-Nine Steps* (1935), *Saboteur* (1942), *and North by Northwest* (1959).

Case study 1: Frantic (1987) by Roman Polanski, Taken (2008) by Pierre Morel and Luc Besson, and Unknown (2011) by Jaume Collet-Serra

The development of skills of critical analysis of media texts is an important task of film / media studies. Thereupon I wrote more than once that this process shouldn't be started with difficult art house works. However media educational practice shows that even when analyzing/discussing entertaining genres of media texts, at first senior pupils or students can encounter difficulties in understanding and interpretation of the author's ideas, plot and genre peculiarities.

Collaboration with Chris M. Worsnop, one of the most well-known Canadian media educators, brought me the idea of the comparative analysis of typology of perception of detective & thriller films in Russian and Canadian student audience.

Our joint Russian-Canadian experiment was based on the following methods (Worsnop 2000):

- the collective view of Roman Polanski's detective/thriller film *Frantic* by 16-17 year old students;
- subsequent discussion and interview with the students, consisting of three parts (20 minutes each): 1) unstructured, spontaneous interviews with the use of general questions (such as: What can you say about this film? Who else wants to say something?); 2) interview with leading questions (such as: Which episode in your opinion was the main, the key one? Why? What did the filmmakers want to tell the audience?); 3) purposeful interview (for example, with the use of specific questions such as: Can you describe the relationship between the two main characters? What light effect was uses in a certain

episode and why? etc.). The interviews in Russia and Canada were filmed and then were thoroughly analyzed.

Table 1 was used for assessment of media competence of the students:

Table 1. The levels of critical analysis of media texts (as a part of students' media competence)

The levels of the analysi of media texts	Plot analysis	The analysis of characters	The analysis of author's attitude	The synthesis
High level	Perception and analysis of the plot as a component of the authors' work (script writers, director, actors, cameraman, composer, etc.). The ability to put a particular plot in the context of other works of these or other authors, in genre and / or thematic, socio-cultural, political context.	Comprehensive understanding of psychological characteristics of characters. The ability to explain its relation to other components of the media text. The ability to compare the character of a particular character with the characters from works with similar plot schemes, genre and / or thematic spectrum.	Identifying, understanding the author's point of view on a media text. The ability to analyze such components of audiovisual media text as script, composition, editing, lighting, sound design, image, etc. The ability to compare the author's concept of a particular media text with the concepts of works with similar plot schemes, genre and / or thematic spectrum.	The ability to analyze media texts in the complex of all its constituents. The ability to compare the given media text with other media texts and the real s ocio-cultural, political context. The ability to make well-grounded conclusions and generalizations.
Average level	Perception and analysis of the plot (the main chain of events in the story) and some of its components.	Identification with the character of a media text, with his psychological feelings, motives of his actions. The ability to analyze the behavior of the characters in terms of their compliance with moral norms.	Understanding of some of the components of a media text, simplified interpretation of the author's position.	A media text is analyzed mainly in terms of actions of the characters within the superficial understanding of the plot.
Low level	Perception of the plot of a media text in the context of its naïve identification with reality. Inability to analyze the plot structure (replacement of the analysis with the simple retelling of the plot of a media text)	Identification with the characters of a media text followed by a primitive interpretation of their actions and characters.	Rather trivial understanding the components of a media text, absence of well-groun interpretation of the author's position.	A media text isn't analyzed, although some primitive comparisons and assumptions can be made.

Our analysis showed that even regarding detective and thriller genres which are popular with the young audiences, only a small minority of the students (from 1% to 2% both in Russia and Canada) were able to make a high level analysis. Most of the students (from 67% to 73%) made a low level analysis of media texts, and 26% - 31% made an average level analysis.

Moreover, it turned out that the results of students' analysis of media texts is directly dependent on the types of questions asked by media educators. If the unstructured questions were asked (like "What can

you tell about this?") students tended to show weak analytical results compared with those obtained after suggestive, targeted questions.

Thus we concluded that our scale of the levels of critical analysis (as a part of media competence) of students was effective for the tasks of the experiment.

As a result I came to the conclusion that it is necessary to work out a special method of the analysis of detective genre in media studies in the student audience. The following tasks were the initial ones:

- to introduce the detective and thriller genres to the audience;
- to outline the basic plot schemes of the classical detective story;
- to introduce to the audience the postmodern interpretations and synthesis of the detective and thriller genres in modern media texts.

I will try to illustrate this with concrete examples ready for use in media studies with students' audience.

It is interesting to see the further transformations of classical traditions of detectives and thrillers in cinematography of late XX – early XXI century. Let's try to do this by the example of three films: *Frantic* (1987) by Roman Polanski, *Taken* (2008) by Pierre Morel and Luc Besson, and *Unknown* (2011) by Jaume Collet-Serra.

In the postmodern era many filmmakers began to make more and more films designed for multi-layer perception. The proofs of this are such works of Roman Polanski as *Pirates* (1986) and *Frantic* (1987). Both are well-designed post-modern films, which hide "underwater reefs" of quotations, parallels, parodies under the mask of spectacular genres. For some viewers *Pirates* is an exciting thriller in the spirit of *Treasure Island* or *The Odyssey of Captain Blood* and *Thief of Bagdad.* For others it is the source of pleasure from playing with rethought motifs of adventure classics.

For instance the scheme of the construction of the classical detective developed by a well-known culture theorist T. Todorov which is very controversial in my opinion is absolutely not applicable to the products of postmodernism. The scheme is as follows:

1. There must be one detective, one criminal and at least one victim (dead body) in a detective.
2. The accused must not be a professional criminal or detective, he must kill for personal reasons.
3. There's no place for love in the detective.
4. The accused must have a certain status:

а) he must not be a lackey or a maid in life,

б) he must be among the main characters in the book.

5. Everything must be explained rationally, without any fiction.
6. There's no place for descriptions and psychological analyses.
7. A certain homology of storytelling should be kept: "author: reader = criminal: detective".
8. Banal situations and solutions should be avoided (Todorov 1977, 49).

Post-modern detectives and thrillers tend to violate nearly all the "rules" of T. Todorov's scheme.

Frantic (1987) may well be perceived as an ordinary thriller about the disappearance of the wife of an American scientist (Harrison Ford), who arrived at the international congress in Paris. But it also may be perceived as a kind of mischievous "digest" of the rich tradition of detective stories, thrillers and gangster sagas from Hitchcock to the present day. From this, for example, comes the provoking frankness of justification of English-speaking of ***all*** the characters in *Frantic*, including the French policemen who are intentionally speaking English so that Harrison Ford's character hiding nearby and all the English-speaking viewers did not feel themselves in linguistic vacuum. "Hitchcock's ingredients - MacGuffin, a false secret, in this case - a kind of a nuclear device which is meant only to be the cause for the chase; fear of heights (the motif of Hitchcock's *Vertigo* – A.F.*)* and the associated significance of roofs; misanthropic humor; formal but necessary romantic line – are arranged by Polanski with his somewhat ostentatious elegance. But the main thing is not the ingredients, it is the heart of the formula: a sense of powerlessness which seizes a lone man in the face of total conspiracy" (Brashinsky 2001).

Indeed, "the image of a stranger in a strange environment created by Harrison Ford resembles Cary Grant's, James Stewart's and other actors' characters from "the old Hitch's" detectives and thrillers about

innocent characters who often become secret agents against their will" (Kudryavtsev 1989). However R. Polanski treats the plot as a kind of allegorical autobiography as well – from this is the scenes with the policemen and the staff of the American Embassy who in fact are mocking at Harrison Ford's character.

One might think that the genre and the entangled plot, and Harrison Ford's name had to guarantee *Frantic*'s box-office success. But for the audience (especially the American) Roman Polanski's film apparently seemed to be insufficiently exciting: with the budget of $20 million it managed to earn only $17,6 million, and eventually covered its cost only by European distribution.

In Pierre Morel's detective/thriller *Taken,* 2008, which title was inaccurately translated into Russian as *Hostage*, the main character that also flew from America to Paris is searching for his kidnapped 17 year old daughter and releases her from the clutches of Albanian criminals. The plot scheme is very similar to that of *Frantic*, the only difference is that the main character is not a humble doctor but a former secret agent. But here *Taken* resembles M. Lester's *Commando* (1985), where a former American commando (A. Schwarzenegger) with "fire and sword" releases his daughter kidnapped by a criminal gang.

"Just imagine what kind of a predictable boredom it could have become if it had been filmed by some big studio with bloated staff and considered marketing on the other of the Atlantic Ocean. Here (thanks to the French producer and Screenwriter Luc Besson – A.F.) every three minute the screen is adorned with some inexcusable and virtuosic violence, crunching neck bones, screeching brakes, rumbling gunfire and joyful lack of political correctness. … Food for thought was not forgotten as well: the character is searching for the Albanian villains with the use of deduction, clinging at the thread jammed in the broken mirror like Sherlock Holmes" (Kulikov 2008). At the same time the main character is not a bodybuilder like Schwarzenegger but again a 50 year old intelligent person similar to Hitchcock's C. Grant, J. Stewart or H. Ford from *Frantic.* This time in an effective performance of sad Liam Neeson (*Schindler's List*).

The budget of *Taken* ($25 million) slightly exceeded the cost of *Frantic*, however, thanks to a much greater dynamics of action and lesser "cineaste", the film of Pierre Morel and Luc Besson managed to get $145 million bucks in the U.S. And that's not counting the European box-office!

Considering such an impressive box-office there's no surprise that the Spaniard J. Collet-Serra invited Liam Neeson for the lead role in his detective/thriller *Unknown* (2011).

The beginnings of *Unknown* and *Frantic* are as like as two peas: a British biologist and his wife arrive in Berlin for the congress. Like in *Frantic* troubles with the suitcase begin. And…

Then the plot makes a sharp turn in the direction of an old film of Julien Duvivier *Diabolically Yours* (1967) with an unforgettable Alain Delon and its remake *Shattered* (1991) by Wolfgang Petersen.

… Having got into a car accident the biologist partially loses his memory and suddenly discovers that nobody can (or wants to) recognize him, even his wife.

Then we can also see the motifs of classic films of Alfred Hitchcock coupled with Roman Polanski's *Frantic:* desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on the former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him too.

However, in the finale it turns out that the authors of the film cleverly played on the perception of the audience familiar with plot schemes of classical and post-modern detectives and thrillers, and prepared an unexpected ending in the spirit of the famous *Angel Heart* (1987) by Alan Parker.

Nevertheless it turned out that Unknown managed to touch not only the viewers experienced in detective genre, but also the mass audience: at the cost price of $30 million the film of J. Collet-Serra managed to get $43 million in the USA during the first week. And it seems that its worldwide box-office will be no less than that of *Taken*…

Thus *Unknown* proved once again that in the detective and thriller the plot scheme is not as important as its thorough arrangement based on knowledge of the laws and the classics of the genre.

Thereupon let me express a seditious thought: it is possible that *Frantic* with its cinematic stylishness went ahead of its time for about twenty years. If it was released nowadays it could have got its hundred million bucks…

Plot and structural analysis of the films of R. Polanski, P. Morel/L. Besson and J. Collet-Sera allows us to make the following table (Table 2):

Table 2. Comparative analysis of the structure of modern detectives/thrillers

The title of the detective/ thriller	Plot scheme	Scene of action a depiction	Type on the main character	Analogies
Frantic, 1987	1. A doctor and his wife arrive to an nternational conference. 2. Suddenly the wife disappears. 3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young Parisian woman willy-nilly helps him. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/ chase), the main character returns his wife, although at the cost of the young French woman's life.	The country (France) and the city (Paris) alien for the main character. Entourage – gloomy night nooks and underground garages, shady nightclubs and gloomy atmosphere.	An ordinary man, an American, about 50 years old, who is far from the criminal world, by force of circumstance is dragged in a dangerous affair concerning crimes and/or espionage.	Films by A. Hitchcock *The 39 Steps* (1935), *Saboteur* (1942), *North by Northwest* (1959).
Taken, 2008	1. A former secret agent flies across the ocean to find his 17 year old daughter who suddenly disappeared in Paris. 3. Desperate to get help of the authorities and the police, the main character tries to find his wife on his own. A young woman willy-nilly helps him. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/ chase), the main character returns his daughter.	The country (France) and the city (Paris) alien for the main character. Entourage – gloomy night streets, dens, gloomy atmosphere.	An American, about 50 years old, who used to be rather close to the world of criminals and spies, by force of circumstance is dragged in a dangerous affair concerning crimes of mafia.	Besides A.Hitchcock's films *Commando* (1985) by M. Lester and *Frantic* (1987) by R. Polanski.
Unknown, 2011	1. A biologist and his young wife arrive to an international conference. 2. Having got into a car accident the biologist partially loses his memory and suddenly discovers that	The country (Germany) and the city (Berlin) alien for the main character. Entourage – gloomy night streets, poor homes, gloomy	Seemingly an ordinary man, an American, about 50 years old, who is far from the criminal world, by force of circumstance is dragged in a	Besides A. Hitchcock's Films - *Diabolically Yours (1967)* By J. Duvivier, *Frantic* (1987) by R. Polansky; *Angel Heart* (1987) by A. Parker; *Shattered* (1991)

	nobody can (or wants to) recognize him, even wife. 3. Desperate to get help of the authorities and the police, the main character tries to prove his case and find identity on his own (also relying on t he former special agent of East Germany). An illegal female emigrant from Bosnia willy-nilly helps him too. 4. Having gone through a chain of dangerous adventures (investigation, pursuit/ chase), the main character "finds himself".	atmosphere	dangerous affair concerning crimes and/or espionage.	by W. Pertersen.

My experience showed that this kind of plot and structural analysis of the detectives, albeit rather schematic, allows to significantly improving students' film / media competence in terms of skills of the analysis of media texts, by means of co-work and discussions.

Nevertheless in this case remains a wide field for further research: To what degree can the questions and structural schemes proposed by media educators help students to develop their analytical skills with respect to media texts? How do the first experiences in analysis of media texts help students in their future analytical exercises? What do they rely on in the first place: on leading questions of educators or on the opinions of their coevals which they hear during collective discussions? Do leading students significantly influence others during collective discussions? Do they suppress opinions of more timid, shy students? How much do students' levels of critical analysis of media texts depend on their social background, their families?

Case study 2: "The Hyperboloid of Engineer Garin": the novel and its adaptation to media education lessons in the student audience

As we know, the demand for this or that literary material for film adaptations depend on many political, social and cultural factors. In this regard it is curious to conduct a comparative analysis of screen interpretations of a popular novel by Alexey N. Tolstoy (1883-1945) *The Hyperboloid of Engineer Garin* (1927) in the context of media education. Here we shall use the methodology developed by U. Eco (Eco 1998, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985), C. Bazalgette (Bazalgette 1995), based on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations and media audiences, because all these concepts are of direct relevance to value, ideological, market, structural and substantive, audio-visual, spatial and temporal aspects of the analysis of media products. It should be noted that this technology fits into the basic range of media educational goals of higher education, especially when training future culturologists, art historians, sociologists, linguists, psychologists and educators.

Author's ideology and moral principles in social and cultural context, market conditions that determined the concept and the process of creation of the media text *(the dominant concepts: media agencies, media/ media text categories, media technologies, media representations, media audience).*

After returning from a short emigration (1918-1923) "Red Count" A.N. Tolstoy apparently posed two main problems before himself: to earn positive reputation with the communist regime and significantly improve his financial situation in a fairly short period of time (and the New Economical Policy gave a lot of possibilities here). The trilogy *The Road to Cavalry*, started in 1922, was being written for a long while. And it was necessary to urgently publish some less ambitious though commercially attractive things. That's how his fantastic story *Aelita* appeared (1923), quickly filmed by Y. Protazanov in 1924. The ideological function was indicated clearly – the communists are able to organize revolution not only on Earth but also on Mars…

Since the second half of 1925 A. N. Tolstoy began publishing another fiction adventure work in a magazine – the political adventure detective novel *The Hyperboloid of Engineer Garin* (Tolstoy 1925-1927), which was apparently designed for the subsequent screen adaptation as well. The ideological background was similar to that of *Aelita*: firstly the exposure of the bourgeois world of "yellow devil", and then the revolutionary uprising against the dictatorship of the technocratic maniac Pyotr Petrovich Garin. In 1927 the ending was remade: in the first version (Tolstoy 1927) after the miners' revolt under the leadership of Shelga the beauty Zoya dies and Garin disappears without a trace, whereas in the second version after the revolutionary uprising Zoya and Garin meet on the yacht "Arizona" and sail towards new adventures…

Later A.N. Tolstoy repeatedly changed the novel with perseverance worthy of a better use: in 1934 he partially shortened the text (in the edition of 1925-1927 there were lots of technical terms and blueprints), in 1936 he released an adaptation for children (with no mention of a brothel on Garin's island and other "adult" details). In 1937 the novel was revised again with the radical changes in the ending: the yacht "Arizona" suffered shipwreck and Garin and Zoya found themselves on an uninhabited island…

It seems that from the ideological point of view A.N. Tolstoy did all he could: now after the uprising of the "working masses" Garin didn't sail away with his beloved, but in retaliation had to while away the rest of his life feeding of seaweed and fish on a small piece of land in the middle of the ocean. But no: in 1939 the final edition of *The Hyperboloid*... was published (this "canonical" text is preserved in the edition: Tolstoy, 2007), in which the author forced Garin to steal the idea of the "apparatus" from engineer Mantsev thus even more increasing the negative image of Garin…

Meanwhile despite all the efforts to adapt the novel to the ideological "agenda", the Soviet filmmakers of the 1920-1950s were not interested in it. It would seem that the plot of *The Hyperboloid*… is cinematic in Hollywood style: the colorful characters are depicted vividly and brightly, the action takes unfolds rapidly in a mixture of detective, science fiction and parody genres.

The time for screening *The Hyperboloid*… came in the 1960-1970es, at the peak of interest of the national cinema to adventures and science fiction, when not only cosmic stories were screened (*Planet of Storms, Andromeda Nebula,* etc.), but also film adaptations of A. Belyaev's novels (*The Amphibian Man, Air Seller*), and the collections of science fiction stories and novels were selling like hot cakes in bookstores. Science fiction as a genre significantly inhibited by the era of late Stalinism of 1940-es – the beginning of 1950-es once again became not only legitimate, but also officially approved (naturally subject to the rules of the ideological game of the time). So the first film adaptation appeared – *The Hyperboloid of Engineer Garin* (1965) by A. Gintsburg, and later the second one – *Failure of Engineer Garin* (1973) by L. Kvinihidze.

Of course, ideological clichés of Soviet times didn't spare A. Gintsburg's film as well: for example, the Americal billionaire Rolling is represented as an embodiment of the "yellow devil" of imperialism, while communist Shelga is a crystal-honest romantic of the Soviet country. However, despite this, the Soviet press of the 1960-s welcomed A. Gintsburg's film very skeptically. For instance, critic V.A. Revich specializing in fiction genre wrote that in the novel *The Hyperboloid of Engineer Garin* A. Tolstoy perfectly reproduced the era of the 1920-es, the world-view of the writer who took the side of the young revolutionary country. In *The Hyperboloid*... not scientific but social aspect is the most powerful: the mechanics of the bourgeois relations, stockjobbing, capitalist morality and economics. But this social aspect fell out of the film, with only simplistic detective aspect remaining (Revich 1968, 83). After 16

years the same author returned to the analysis of this screen adaptation. This time he removed ideological pathos but once again stressed that "despite the eminent cast the film failed. The people who shot the screen version made a typical mistake. The desire not to miss the main story events leads to fluency – a character flashed, an event flew by – and on, and on, faster and faster; there is not enough screen time to peer into the facers, to understand the essence of the events" (Revich 1984).

However the success with the audience (nearly 21 million people watched it during the first year of distribution) showed that the problems of "speed" of the media text didn't worry the audience. Moreover, perhaps the things that irritated V.A. Revich most in the first adaptation of *The Hyperboloid*... served as an additional factor of attraction for the public drawn towards the rapidly developing action, detective intrigue and science fiction which is not burdened by ideology. Of course, at the same time we should keep in mind that the Soviet film market of 1960-es - 1970-es largely isolated the audience from spectacular Western films which gave the domestic entertaining films additional benefits.

Leonid Kvinikhidze's film *Failure of Engineer Garin* (1973) was shot in the format of TV mini-series. Probably they were low on budget so the most expensive episodes (the construction of gold mines on the island, the destruction of the squadron of ships, etc.) were dropped out of the plot, and the fiction line of the novel was clearly in the background. Instead the ideological line of the Nazis who wanted to seize Garin's "apparatus" which was thought up by the Screenwriter S. Potepalov, was brought to the foreground.

It is difficult to judge the success of the "*Failure…*" because in the 1970-es in our country no "TV ratings" have been recorded. However, due to the fact that the number of TV series was extremely small at the time, there is no doubt that this film adaptation attracted no less viewers than A. Gintsburg's film.

Narrative structure in the media text *(the main concepts: "media/media text categories", "media technologies", "media languages", "media representations")*

During the discussion with the students we can conclude that the novel *The Hyperboloid of Engineer Garin* as well as its screen adaptations is built in the traditional structure of action (fiction, detective) media texts. The plot is clearly divided into the entanglement (in Soviet Russia on the 1920s a series of mysterious events and murders occur, connected with Garin's machine), the development of action (Garin transports the apparatus to the West, forces the billionaire Rolling to cooperate and meets his kept woman Zoya), climax (in various editions and screen adaptations of the novel it is either the destruction of European chemical plants by the deadly beam, or the construction of the gold mine on the island and destruction of the enemy squadron by the hyperboloid) and denouement (in various editions/adaptations: the rise of "revolutionary masses" on the island and the disappearance of Garin; his readiness for new adventures; the shipwreck of Garin's yacht near an uninhabited island; and Garin's death). Psychological and social motivations (in the novel as well as in its film adaptations) are given as a rule without deep nuances (exception – the original interpretation on Garin's role in *Failure…* by O. Borisov).

Schematically the peculiarities of genre modifications, iconography, character ethics, problems of the novel *The Hyperboloid of Engineer Garin* and its film adaptations can be represented as follows:

Historical period, scene of action. In general it is the second half of the 1920-es – Soviet Russia, Western Europe (mostly Paris), the seas, an island in the ocean.

The setting, household goods. Modest life, interiors and household goods in Soviet Russia, where the central object is an abandoned cottage near St. Petersburg, where Garin secretly conducts his experiments with the deadly beam. The rich office of billionaire Rolling. Luxurious setting of Garin's empire on the "golden island", comfortable yacht "Arizona"…

Audio-visual techniques, iconography. The visuals of color film *The Failure*... (1973) are rather standard, while the first black and white adaptation *The Hyperboloid of Engineer Garin* is remarkable for its exquisitely fine color performed in the spirit of film noir (American and French criminal films of 1940-es – 1950-es with its grim motives of doom, fatalism and the elements of expressionism): play with linear light and shade in night scenes; contrasting variations of black and white in daytime scenes, the use of wide-angle lens, unusual camera angles, etc. I believe that the director Alexander Gintsburg (1907-1972), the former cameraman himself, who shot the legendary film *Two Soldiers* (1943), intentionally set

this task to the talented cameraman Alexander Rybin. The fast and nervous soundtrack composed by M. Vaynberg (1919-1996), who was already famous for his music to the films *The Cranes are Flying* (1957) and *The Last Inch* (1958), matches the visual style of the film. I suppose that namely the originality of audio-visual solution was evaluated by the jury of the International Fantastic Film Festival in Triest (1966), which awarded the Grand Prize to A. Gintsburg's film.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. V.A. Revich justly noted that in the novel *The Hyperboloid of Engineer Garin* we can "clearly trace mockery, ridicule in relation to most characters. Thus Pyotr Petrovich Garin, a "superman", a dictator and a villain is a typical action adventure character, but his ambition, lust for power, resourcefulness and immorality are served with such excesses that he is perceived as a parody of such character" (Revich 1984). Brilliant actor Evgeny Evstigneev (1926-1992) why played the role of Garin in the film adaptation in 1965 removed these excesses making the main character a psychologically convincing fanatic of the idea of conquering the world: intelligent, prudent and persistent, not devoid of irony. His character's vocabulary, mimics and gestures are laconic and are subject to the pragmatics of plot circumstances. For the time being his clothes are purely functional, and only on the "golden island" Garin allows himself to realize his design fantasies…

Another outstanding master Oleg Borisov (1929-1994) painted his Garin (in the adaptation of 1973) with different colors, which gave rise to the following ironic passage of the critic: "The engineer rants about lust for power, but in the film he turns out to be rather a gentle lad. Thought he killed two men, it was self-defense. He didn't blow up the plants. Yes, he took away the millionaire's mistress, but we must agree that this cannot be compared with delusional and truly fascist plans of Garin portrayed in the novel. The failure of this Garin and the failure of the small individualist who dreams to become rich with the help of his invention are, as they say, two big differences. Do you want us to see the novel's contemporization in such degradation of the protagonist?" (Revich 1984).

In my opinion, O. Borisov's work received a clearly distorted assessment here. In *The Failure*... Borisov played not a "gentle lad", but a devilishly clever and shrewd cynic aspiring to conquer the world at any cost. No wonder his character has the ability to appear and disappear mysteriously, possesses the persistence of the tempter and the charm of seduction. Indeed the authors of *The Failure*… removed the "rough edges" of Tolstoy's interpretation of Garin from their adaptation. Not Garin, but Rolling directs the deadly beam at the plants. Garin doesn't abandon Mantsev to die in a distant expedition… Also Garin doesn't create his "golden empire". Facing the fierce and powerful Nazi organization, O. Borisov's character perishes with his apparatus in the ocean…

Playin the role of Garin, O. Borisov demonstrated his rich arsenal of facial expressions and gestures, his unique plasticity and the ability for transformation. Compared to him Garin played by Evgeny Evstigneev is more harsh, cruel and predictable…

As for the main female character, Zoya played by Nonna Terentyeva (1942-1996) from *The Failure*... (1973) looks more spectacular in all aspects than Natalya Klimova in the film adaptation from 1965. Moreover, Zoya in *The Failure*… is presented less schematically than in A. Tolstoy's novel. In L. Kvinikhidze's film the demonic fanatic of world domination Garin finds a decent girlfriend. This female adventurer puts everything at stake: the men she encounters – Rolling, captain Yanson, and Garin himself – are only pawns in her own big game. There is kind of a sinister charm in Zoya, which reminds of the charm of Milady from *The Three Musketeers* (Revich 1984).

As for the "positive" character, the communist Shelga, it seems to me that both in the novel and in its film adaptations he remains a pale "walking function" of the plot…

Significant changes in lives of the characters. The lives of the main characters – Garin, Zoya, Shelga and Rolling – changes from the moment they meet and enter into a (voluntary/forced) alliance. The culmination of there events in the final version of the novel and in its first film adaptation falls on the creation of Garin's "empire" on the "golden island". In L. Kvinikhidze's film the culminating events occur on the yacht "Arizona", on which a Nazi agent Shefer acts.

Originated problem. In the main version of A. Tolstoy's novel and its 1965 adaptation the main problem for Garin is an uprising of "working masses" on the island. In 1973 adaptation a Nazi plot became the main danger for Garin's plans.

Searches for the solution of the problem. Using a small hyperboloid from the yacht "Arizona" Zoya destroys the big hyperboloid on the "golden island". Garin arrives to her on a zeppelin (later versions of the novel and 1965 film adaptation). In Leonid Kvinikhidze's version it seems that Garin relies only on luck…

The solution of the problem. In the first versions of the novel A. Tolstoy allows Garin to disappear or rush to new adventuries… In later versions of the novel and in A. Gintsburg's film adaptation the "solution" of the problem is the shipwreck of the yacht "Arizona", when Garin and Zoya end up on an uninhabited island. In *The Failure*... Garin's landing on the ocean shore ends with his death…

P.S. Despite the radical changes on political, social and cultural situation in Russia, the popularity of the novel *The Hyperboloid of Engineer Garin* has not declined. For instance, its "sequel", the novel *The Second Advent of Engineer Garin* was rather successful with the readers (Alko 2001), also we can remember the unfinished attempt of Alexander Abdulov to make another film adaptation of the story about the failed ruler of the world (*Excommunicate,* 2008). And who knows, maybe someday we will see a Hollywood version of *The Hyperboloid*...

Questions for the analysis of media texts in the student audience

Media agencies:

What is the main purpose of the given media text? To what extent is this purpose achieved? With what characters did the authors of the media text wanted to identify you? What ideology do these characters express?

Media/media text categories:

To what genre and thematic category can we attribute this media text?

Media languages:

Why did the author of the media text construct this or that episode in this way? Why are certain items (including clothing, characters, etc.) shown in this particular way? What do these items tell us about the characters, their life, and their relations with each other? In what way are dialogues and the language of the characters important for the development of action?

From whose point of view are the events shown in this or that episode of the media text? How are people and things depicted in this or that episode? Are there moments in the media text in which the proposed point of view helps to create the sense of danger or surprise? What is the role of light, color, sound, music in the media text?

Media representations:

Think about social, moral and ideological problems raised in this media text. In what way are they related to the political, social and cultural situation contemporary to this media text?

With whom does the author of the media text sympathize? How does he make the audience understand it? Why did you come to this conclusion?

What are the key episodes of this media text? Why do you think they are the key ones?

What do you think was selected to make this particular frame?

Do you think it is possible to insert additional episodes into this media text? If so, what episodes? In what part of the media texts they could have been inserted?

How do the changes in the way the character or situation is shown help the development of action in the media text? Were some facts about the characters, things or places of action hidden from the audience at first? Was it done to force tension or to solve mysteries or crimes?

In what scenes are the conflicts revealed in this media text?

Are there scenes of violence in this media text? If so, what is the difference in the depiction of violence in other media texts known to you?

Could this plot have ended earlier? What would have changed in our perception of this media text? What is the importance of the actual finale of this media text?

Media audiences:

For whom is this media text meant? For one or more types of audience?

How do the style and the contents of the media text influence the audience's understanding?

What is the role or gender social class, age and ethnicity in media perception of the audience?

Do you understand the information put in the advertisement of this media text?

What are the reasons for the success of these media texts with the audience? (genre, theme, the system of emotional overfalls, reliance on mythology, happy ending, the calculation for the maximum coverage of the audience's media preferences, etc.)?

How is the audience's interest to the narration maintained? Is it possible to trace how our attention grows from episode to episode?

What are the parameters needed to assess media texts (political, social, moral, philosophical, artistic, etc.)?

What abilities and skills does a person need to competently analyze media texts?

Case study 3: "The Case of Corporal Kochetkov" (1955) and its Remix "Gardens of the Scorpion" (1991)

As far as I know Oleg Konovalov was the first Russian film critic who dared to follow the way of the brilliant line of French critics – Jean-Luc Godard, Francois Truffaut and Eric Romer. Oleg Kovalov became well known thanks to his fundamental article on cinematography which was published in the 1980s in the Russian magazine *Cinema Art*. He also wrote a book about the work of film director Viktor Tregubovich which I consider to be very interesting. At first O. Kovalov was an actor in V. Ogorodnikov's experimental film *Paper Eyes of Prishvin*. Later he became the script writer and the director of a montage film *Gardens of Scorpion* (1991).

In my opinion the debut was very successful. Oleg Kovalov not only managed to use his considerable cinematographic experience (for example, it can be seen in his explicit and implicit references to the motives of the Italian and French cinema), but he also showed the purely director's qualities: subtle understanding of the structure of audiovisual sequence, original montage thinking where philosophical generalizations and polysemantic metaphors seamlessly harmonize with the emotionality of the sincere nostalgia for the 1950s.

This film could have easily been turned into a parody of the old detective and adventure films of the times of the "thaw". Rudiments of this king of version can be seen in the prologue of *Gardens of the Scorpion*. However in the end O. Kovalov came to a different result. Having taken the long forgotten Alexander Razumny's "military patriotic" detective film *The Case of Corporal Kochetkov* (1955) he included it into the context of the "era of unfulfilled hopes", rethought it and...

I'll try to state everything step by step, though. Alexander Razumny's film was straightforwardly didactic and consisted of the usual literary/theatrical/cinematographic plot clichés of that time: a perfect soldier, "excellent in combat and political training" fell in love with a cute shop assistant who turned out to be an insidious spy. Of course Kochetkov honestly fulfilled his civic duty and reported to the relevant authorities...

But I repeat that all this was in the film of 1955. Oleg Kovalov turned this hackneyed story into a half-mystical parable about a man in a psychiatric hospital who is trying to remember what had happened to him (here he used the footage from a medical propagandistic video with the same actor V. Grachev). And there's no exposure of espionage, there is pure love of a modest and kind guy. Like Orpheus from the famous Jean Cocteau's film he once looked in the mirror and crossed the threshold of the ordinary world where everything was simple and clear, and ended up in Wonderland where he was swept over by the look of an ox-eyed beauty, inevitable as fate... But the vigilant "services" intervened with their love and convinced the poor corporal that he got into the vile enemy nest…

And all around the Moscow Festival of Youth and Students (1957) was shining with festive lights. The eyes of Yves Montand and Simone Signoret were filled with tears of tender emotion when the soloist of the exemplary chorus of vocational schools was industriously singing the popular song "*When the distant friend is singing*" in French. Charming and mischievous Shirley McLaine was shaking hands with Khrushchev who was the first Russian leader who risked travelling overseas...

But then vast deserts and fierce dinosaurs appear to the accompaniment of disturbing music. Hungary, 1956. Charred corpses hanging upside down on the streets of Budapest... Bursts of fire...

And once again the festive Moscow. Leonid Utesov's concert and another parade... and the final of *Le Notti di Cabiria* with the magic music of Nino Rota...

Probably this material would have made a film accusing the totalitarian system once again. However in spite of its stinging and poisonous title, I think that *Gardens of the Scorpion* is rather the director's lyrical attempt to recall his childhood with its myths, mass mysteries and illusions...

Oleg Kovalov was able to do something seemingly impossible — he breathed life into Alexander Razumny "poster" characters. Suddenly you even begin to sympathize with the main character and his beloved (in Kovalov's version she somewhat resembles the "femme fatale" from L.Visconti's *Obsession*). And this is no accident. In fact many of us, Russians, had something of the naïve corporal. It was us, Russians, who happily marched on May Day demonstrations and sang the ballad about the "commissars in dust helmets" together with the characters of Marlen Khustiev *I Am Twenty* (1964). It was us, Russians, who listened to the radio reports of the unprecedented space flights with bated breath. Like the industrious Kochetkov who had full confidence in the authorities, many of us, Russians, didn't know and understand dissident ideas when we were young. On the contrary, we were convinced that we grow up in the most free and democratic country in the world and not in the "scorpions' garden". We were convinced that the famous Anton Chekhov's phrase that drop by drop he "squeezed the slave out of himself" belongs to the bygone days... To some extent the debut work of Oleg Kovalov is not just a talented remix of an old tape of the times of "ideological confrontation", but also a talented lyrical confession of the generation which childhood was in 1950s.

Filmography

Frantic. **USA-France, 1987.** Director: Roman Polanski. Screenwriters: Roman Polanski, Gerard Brach. Cast: Harrison Ford, Emmanuelle Seigner, Betty Buckley and others.

Taken. **France-USA-Great Britain, 2008.** Director: Pierre Morel. Screenwriters: Luc Besson, Robert Mark Kamen. Cast: Liam Neeson, Maggi Grace, Famke Janssen and others.

Unknown. **Great Britain-Germany-France-Canada-Japan-USA, 2011.** Director: Jaume Collet-Serra. Screenwriters: Oliver Butcher, Stephen Cornwell. Cast: Liam Neeson, Diane Kruger, January Jones, Bruno Ganz, Frank Langella and others.

The Hyperboloid of Engineer Garin. **Russia, 1965.** Director Alexander Gintsburg. Screenwriters: Alexander Gintsburg, Joseph Manevich. Cameraman Alexander Rybin. Composer Moysey Vaynberg. Cast: Evgeny Evstigneev, Natalia Klimova, Vsevolod Safonov, Mikhail Astangov, Yuri Sarantsev and others.

Audience: 20,8 millions viewers. Grand Prize "Golden Seal of the City of Trieste" at the International Fantastic Film Festival in Trieste (Italy, 1966).

The Failure of Engineer Garin. **Russia, 1973.** Director Leonid Kvinikhidze. Screenwriter Sergey Potepalov. Cameraman: Vyacheslav Fastovich. Composer Vladislav Uspensky. Cast: Oleg Borisov, Nonna Terentyeva, Alexander Belyavsky and others.

Excommunicate / Garin. **Russia, 2008.** Director Alexander Abdulov. Cast: Sergey Nikonenko, Sergey Stepanchenko, Elena Proklova, Evgenia Kryukova, Georgy Martirosyan and others.

Film shooting was interrupted by A. Abdulov's death.

The Case of Corporal Kochetkov. **Russia, 1955.** Director Alexander Razumny. Screenwriter Iosif Prut. Cameraman: Vladimir Cherniavsky. Cast: Vadim Grachev, Danuta Stolyarskaya, Valentina Zhuravskaya, Ury Fomichev and others.

Gardens of the Scorpion. **Russia, 1991.** Director and Screenwriter Oleg Kovalov (on the material of ***The Case of Corporal Kochetkov*** *by* Alexander Razumny and Iosif Prut). Cameraman: Vladimir Cherniavsky. Cast: Vadim Grachev, Danuta Stolyarskaya, Valentina Zhuravskaya, Ury Fomichev and others.

ANALYSIS OF FANTASTIC GENRE IN STUDENTS' AUDIENCE

Case study N 1. Analysis of the Soviet Space Fantasy Genre of the 1950s – 1960s and Its American Screen Transformation

The hermeneutic analysis of cultural context stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. The objectives of the audience's film / media education in this case are the following: development of the audience's media culture; their apprehension, analysis and interpretation skills applied to media texts; critical thinking.

Since nearly all modern universities are equipped with networked multi-media one can make the best use of e-libraries and web-archives in film / media studies. Among them we can name the American non-profit Internet archive founded in San Francisco in 1996 (www.archive.org). Its aim is to provide anytime access for researchers and the public at large to various digital historic artifacts (print, visual and audiovisual texts). As the great bulk of media texts presented in the Internet Archive is open and free, it is very convenient for educational aims.

We offer a study guide for using fantasy genre media texts in teaching the media. The teaching methods used at such a lesson are based on the combination of the hermeneutic analysis with the structural, narrative, ethical, ideological, iconographic/visual analyses, the analysis of media stereotypes and media texts characters. We thought it interesting to pursue the transformation of such a typical (and archival) fantastic media text as *Planet of Storm* produced by P. Klushantsev (1961) in the American films – *Voyage to the Prehistoric Planet* (1965) by C. Harrington and *Voyage to the Planet of Prehistoric Women* (1968) by P. Bogdanovich.

The comparative analysis of these media texts will enable us to touch upon not only the socio-cultural, historical, and ideological contexts but also the urgent problem of copyright infringement and counterfeit media products.

A. Silverblatt (Silverblatt 2001, 80-81), developed the following set of questions for media text hermeneutic analysis in the historical, cultural and structural contexts. In accordance with this scheme we have developed a method of constructing a lesson in media studies for university students.

<u>A. Historical context</u> (Silverblatt 2001, 80-81).

1. What does the media text tell about the time of its creation?

a) When did the premier of this media text take place?

b) How did the events of that time affect the media text?

c) How does the media text comment on the events of the day?

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event:

- What events occurred when the media text was being created?
- How does the understanding of these events contribute to our understanding of the media text?
- What are genuine historical allusions?
- Are there any historical references in the media text?
- How does the understanding of these historical references affect our understanding of the media text?

P. Klushantsev's *Planet of Storms* was produced in the age when the topic of space was extremely popular thought the world. Hence arose scores of fantastic novels, stories, strip cartoons, sci-fi films about faraway planets, intergalactic flights and extraterrestrial civilizations. It was connected not only with the definite progress in space exploration (in the late 1950s the first Earth satellites were launched,

some of them with animals on board) but also with a stiff competition between the two antagonistic state systems – the USSR and the USA – both in the world domination and space leadership.

A year before the shooting of the film *Planet of Storms* – on May 1st of 1960, a spy plane of the American pilot F.G. Powers was shot down in the USSR airspace. On April 8, 1961, the then leader of the USSR N.S. Khrushchev sent a note of protest to the USA President J. Kennedy concerning the anti-Castro landing of troops in Cuba. On August 13, 1961, the Kremlin ordered to begin the building of the infamous Berlin Wall. In 1962 (the year of the beginning of successful distribution of *Planet of Storms*) the USSR started the deployment of missiles in Cuba, and in response to this the USA declared a blockade of the island. That led to the politically tense Cuban Missile Crisis which forced the USSR to withdraw the rackets from Cuba in exchange for the promise of the USA to abandon the occupation of the 'Liberty Island'. And namely in the year when the film *Planet of Storms* (1961) was produced – the Soviet Union triumphantly took the lead over the USA on 12 April – for the first time in the world history a ship with a man on board (it was Yuri Gagarin) was put into orbit. Americans managed to launch a spaceship with their astronaut (A. Shepard) only on 5 May of 1961. On 6-7 August of 1961 G. Titov became the second Soviet cosmonaut to fly in space. In 1962 (the year when the film *Planet of Storms* was released) 5 more people flew into the outer space.

It goes without saying that the political developments of that period could not fail to influence the plot of the media text. As the story unfolds, the crew of the first starship was joint – a Soviet astronaut lands on the surface of Venus together with an American colleague and his robot. The authors' of the film *Planet of Storms* never intended to depict the American character as a greedy and malicious product of the capitalist world: Prof. Kern was presented as a pragmatic person who did not believe (at first) in friendship, but generally as a likable character. That is why we would not insist that the incident with F.G. Powers or the Cuban events affected *Planet of Storms* directly. Most likely, the film of P. Klushantsev and his Screenwriter – A. Kazantsev – the author of numerous sci-fi novels, was a sort of commentary to the general political and socio-cultural context of the late 1950s – early 1960s in the framework of the so-called 'peaceful co-existence' of the two ideologically irreconcilable systems that was officially proclaimed by the USSR. On the tide of the USSR's space advancement *Planet of Storms* was bought by dozens of countries including the USA. As regards the re-edited version of *Planet of Storms* which was shown in the USA under the title *Voyage to the Prehistoric Planet* (1965) it got to the transatlantic screens in the different epoch – after the US President J. Kennedy was killed (November 24th, 1963) and before (since August 2nd, 1964) America began the interminable war in Vietnam…

By that time the first woman – V. Tereshkova (1963) and about a dozen of Soviet and American cosmo/astronauts had already been in the outer space. The relations between the USSR and the USA were far from optimistic, and numerous American outer-space flights had already smoothed the initial shock caused by the Soviet priority in astronautics. That is why it does not seem surprising that the authors of the re-edited version of *Planet of Storms* – film director Curtis Harrington (mentioned in the credit line under the pseudonym of John Sebastian) and producer Roger Corman – by simple renaming and dubbing-in into English transmuted all the characters of the film *Voyage to the Prehistoric Planet* into people of the Western world. No Russians: only Americans plus a Frenchman and a German. G. Zhyonov, Y. Sarantsev, G. Teykh, G.Vernov were mentioned in the credits under Americanized pseudonyms so that American spectators might not guess that the movie used to be Soviet.

However, they went behind renaming and dubbing-in and removed direct visual hints at the Soviet origin of the movie by re-editing, though some of such clues nevertheless remained in the film (for example, the Russian inscription *Sirius* on the cassette recorder), they also cut some episodes that made the action slow (such remarks as: 'We assure the Soviet government, our communist party, all Soviet people that we shall justify the trust…'). And, contrariwise, the American authors added some new episodes (the scenes with an orbiting station 'borrowed' from another Soviet sci-fi film – *The Heavens Call* (1959) and the scenes shot in addition at R. Corman's studio now with true American actors involved). It is hard to tell why the American cinematographers disliked K. Ignatova acting as astronaut

Masha. But in the American version of 1965 American actress F. Domergue replaced her and played a similar part of American Marsha Evans instead of Russian Masha.

As a result, the American spectators of 1965 saw the 'American' movie *Voyage to the Prehistoric Planet* about the 'American' flight to Venus.

However, *Voyage to the Prehistoric Planet* (1965) was not a big hitter and, apparently, discouraged the producers. In 1968, Roger Corman made a decision about remaking (of C. Harrington's version this time), having entrusted this mission to American film critic Peter Bogdanovich who was popular then. As the majority of his colleagues, critic Bogdanovich could not brag of million incomes, that is why he willingly accepted R. Korman's modest offer of $6000…

P. Bogdanovich did not only remove the elements prolonging the movie (in particular, the by-plot of Masha/Marsha was completely cut) and re-edited it but also added (under the pseudonym Derek Thomas) several huge 'Venusian' scenes to the movie involving some sex-appealing females. That is why the movies deservedly got the enticing title *Voyage to the Planet of Prehistoric Women* (1968).

P. Bogdanovich's version appeared on transatlantic screens a year prior to the American landing on the Moon (though after 1965 another dozen of earthmen flew to space), but almost simultaneously with the invasion of the Soviet troops into Czechoslovakia that nearly returned the relations between the USSR and the USA to the level of the Cuban Missile Crisis. It is quite logical that in this situation the characters of *Voyage to the Planet of Prehistoric Women* kept on having western names and speaking English.

As for the general reason why Americans had an opportunity to alter *Planet of Storms* as they wished, it was quite simple – before 1973 the USSR persistently rejected to sign the Berne Convention for the Protection of Literary and Artistic Works. That is why the people who purchased Soviet artistic products could use them at their option. On the other hand, the Kremlin enjoyed the same right before 1973. Though western films did not contain additional scenes they were frequently re-edited, cut and mutilated in the Soviet Union.

B. Cultural Context (Silverblatt 2001, 80-81).

1. Media and popular culture: How does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Depending on the analysis of the chosen media texts in the course of debate students can come to a conclusion that *Planet of Storms* (though within the conventional framework of the fantastic genre) aimed to mirror the relations, values and conduct of Soviet characters taken from the so-called 'code of communism builders'. Whereas C. Harrington's and P. Bogdanovich's versions represented everything in the pragmatic context promoting at the same time the team spirit. In addition, P. Bogdanovich's version presented the mythology of existence of extra-terrestrial civilizations more brightly and obviously (with an accent on mysticism). And, certainly, in every case the authors were concerned about a hypothetical problem of crash of various worlds.

2. Outlook: What world is shown in the media text? (Silverblatt 2001, 80-81).

When answering the question of the 'cultural context' section the students can be offered to fill in Table 3:

Table 3. Philosophy and Outlook of the World Pictured in Media Texts of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Key questions to media texts	***Planet of Storms* (1961)**	***Voyage to the Prehistoric Planet* (1965)**	***Voyage to the Planet of Prehistoric Women* (1968)**
What is the ideology of this world?	Communist 'peaceful' ideology (USSR, Soviet	Pragmatic ideology	Pragmatic ideology

	characters) Pragmatic philosophy (American characters)		
What outlook does this world represent – optimistic or pessimistic?	Optimistic	Optimistic	Optimistic
What is the hierarchy of valu this outlook? ***What values can be found in media text?***	Patriotism – communist values – friendship – professionalism – science – family	Pragmatism – professionalism – science – family	Pragmatism – professionalism – science – family
What does it mean to be a success in this world? ***How does a person succeed in this world?*** ***What kind of behavior is rewarded in the world?***	It means to be a patriot, a skillful and courageous explorer of the cosmos, a true friend and a family man. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	It means to be a skillful and courageous explorer of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.	It means to be a skillful and courageous explorer of the outer space, a good professional. All the characters without exclusion are stereotypic; their individual traits are feebly presented.
Are there any supernatural phenomena in this world?	Yes	Yes	Yes

Table 4 will enable the students to better analyze the typology of the characters of the media texts and justify their answers.

Table 4. Typology of Media Texts Characters of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Description of the category representation in the media text:	***Gender signs***	Male and female characters
	Age of the character	25-50 years of age (men), 25-30 years of age (women)
	Race of the character	White
	Appearance, clothing, constitution of the character	Earth's male characters, as a rule, strong-built, dressed in costumes of cosmo/astronauts, people at the space station are dressed in traditional civilian clothes. Shapely Venus female inhabitants are dressed in something resembling swimsuits made of marine shells and fall trousers. The only woman-astronaut looks quite ordinary in outward appearance.
	Educational level, occupation the character	The earthmen, apparently, have higher education. The Venus females – spontaneous.
	Marital status of the character	The earth dwellers are married or single. The Venus females, apparently, do not need men…
	Social position of the character	The earth dwellers are astronauts, research scientists. The Venus females seem to live in the primitive-communal system.
	Character traits	Strength, inventiveness, energy, optimism, boldness, purposefulness (earth characters). Beauty, purposefulness, mystical capabilities, vindictiveness, religiosity (Venus characters)
	Value system (ideological, religious, etc.) of the character	Patriotic, communist values (Soviet characters), pragmatic, bourgeois values (western characters), religious values (Venus characters).

	Acts of the character, his/her methods of the conflict resolution	Acts of the characters depend on the development of the media text plot. Right after the landing on Venus the earth characters demonstrate their best professional qualities. The Venus characters show their ability to cause spontaneous storms trying to resolve the conflict with the aliens who killed their god (pterodactyl) with their help.

It is also possible to use the iconographical analysis of a typical scene of media texts by means of Table 5.

Table 5. Typical Iconographical Scene Codes in Media Texts of the 1950s – 1960s and Their American Screen Transformation

Conventional codes of a typical scene in media texts	**Visual characteristics of these codes manifested in media texts**
Habitat of characters	They show only the characters' habitat in the space – at the station and on shipboard: control cabins with panel boards, compartments, mess rooms, berths. Everything corresponds to the technology of the 1960s though the action takes place in the distant future.
Space stations and rockets	Outwardly they look rather ingenious, especially the space stations (there is a version that S. Kubrick used this design in his fantastic film *2001: A Space Odyssey*, 1969).
Venus	Something resembling a semi-desert with fleshy plants like cactuses, with dinosaurs of various sizes, the sea, gross vegetation and manifold underwater world. In P. Bogdanovich's version Venus is populated by half-naked sex-appealing blond sirens that use telepathic communication and mystical faculty.

In the last decade the activities of media teachers of different countries are being consolidated due to the usage of the generalized scheme of key concepts of media education which is based on the works of C. Bazalgette, (Bazalgette 1995, 48), J. Bowker (Bowker 1991) and A. Hart (Hart 1997, 202): *Media Agencies, Media Categories, Media Technologies, Media Languages, Media Representations, Media Audiences.*

As a result, depending on these key concepts and the viewed and studied material students can build a generalized structure of stereotypes characteristic of the Soviet film fantasy of the 1950s – 1960s and its American screen transformation.

The Stereotypes Structure of the Soviet Film Fantasy of the 1950s – 1960s and Its American Screen Transformation

Historical period, scene, genre: relatively far future, the USSR, the USA, Venus. Genre: space sci-fi adventure film. Thematic examples: *Planet of Storms (1961), Voyage to the Prehistoric Planet (1965), Voyage to the Planet of Prehistoric Women (1968).*

Setting, household objects: functional habitat and household objects of the earthmen, unitized structure of the space objects – bases, cabins and compartments of space crafts. The Venus dwellers have no possessions. They are environed by fleshy plants resembling cactuses, dinosaurs of various sizes, the sea (the underwater world of Venus is rather manifold).

Representation of reality: life of the earthmen (predominantly, astronauts) is shown, as a rule, relatively verisimilarly and always positively. The Venus dwellers are every time presented with some

mystical gauze (visual and musical). Venusian dinosaurs and the carnivorous flower behave rather aggressively and incessantly attack the astronauts.

Characters, their values, ideas, morality, clothing, constitution, lexicon, mime, gestures: among the earth dwellers there are no negative characters but their values depend on whether it is a Soviet film (*Planet of Storms*) or its American versions. In the Soviet version USSR astronauts propagate communist values and friendly mutual assistance; in the American ones the western astronauts are pragmatists to the backbone. The American professor from *Planet of Storms* is at first an earnest and consistent pragmatist but after the Russians pull him out of the fire he begins to value the significance of friendship and mutual assistance. The Venusian females in P. Bogdanovich's version have mystical and religious values.

The male characters, as a rule, have a strong constitution and are dressed in space costumes and are presented in the positive way: they are purposeful, active scientists and explorers with a commercial lexicon, restrained gestures and facial expressions. Certainly, the characters of the personages are given only in outline, in all the cases without any penetration into their psychology. All the characters speak (for the convenience of the target language audience) either only Russian or only English. However, in the American versions the astronaut who became a Frenchman pronounces the word **voilà.**

A special character – crazy robot 'Iron John' is the envy of Hollywood cinematographers (a real articulated robot actually plays in the film – you won't meet anything like that even in American movies of the 1940s-1960s! (Kharitonov 2003).

Significant change in the plot of the media text and the characters' life: the earthmen land on the surface of Venus after a preliminary preparation and discussing their action plan.

Incipient problem: because of the aliens attacks (dinosaurs and the carnivorous flower), volcanic eruptions the lives of the positive characters are under the threat.

Search for solutions to the problem: a struggle of the positive characters with aggressive alien creatures and the elements (with the help of the robot and go-anywhere vehicle and without).

Problem solution: killing of the aggressive Venusian creatures, overcoming the aftereffects of the raging elements (caused by sex-appealing Venusian females in P. Bogdanovich's version), and a successful flight of the astronauts back home…

Students can make a more detailed splitting of the media texts into subject units using (see the Appendix A).

Conclusions. The principal result of the media education lesson is not only the audience's comprehension of the historical-political, social-cultural contexts and mechanism of propagandist stereotypes formation in sci-fi space movies in the USSR and the USA, but also the audience's media perception, analytical and interpretation skills, development of critical thinking.

Questions for the hermeneutic analysis of media stereotypes in Soviet sci-fi films of the 1950s-1960s and their American screen transformation in media studies with university students (Berger 2005; Buckingham 2003, 54-60, Fedorov 2004, 43-51; Fedorov 2005; Fedorov 2006, 175-228; Silverblatt 2001, 107-108):

Media agencies:

Who creates media texts? Who is responsible for creating media texts? What is the purpose of creating media texts? Does the creating of media texts involve some implicit function?

What is the route of a media text – from the author's idea to the audience?

What is the key objective of the media text? To what extent is this objective attained? What feedback from the audience do the creators expect?

Does the media text answer the suggested questions or do they remain unanswered? Who supervises the production and distribution of media texts?

Could you name stereotyped functions of a media agency (in this case – in the film industry)?

Media/media text categories:

Are there any other ways of classifying media texts except for genre? If yes, what are they?

What is the difference between live-action (fictional) and documentary media texts?

How do conventions and codes function in these sci-fi media texts?

Is here a predictable genre formula? How does your understanding of this formula contribute to your perception of this media text?

What is the function of the genre formula/composition of a media text?

How do media text genres affect cultural relations and values, cultural mythology, somebody's outlook?

Is it possible to trace the evolution of some definite genres, subjects?

What do these genre/subject alterations tell of the cultural transformations in the society?

What stereotyped plots, conventions are characteristic of definite genres/topics?

What does the introduction tell us about the media text? Does it predict the following events and topics of the media text? What is the effect produced by the introduction on the media text?

Could you define the stereotypes of introductions for stereotyped genres/subjects of sci-fi films about the outer space?

Media technologies:

How do technologies affect media production?

In what way can the stereotype character of technological solutions become apparent in these media texts?

Media languages:

Why did the authors of the media text construct this or that scene in this particular way?

Why are certain objects (including the characters' clothes, etc.) depicted exactly so? What do these objects tell us about the characters, their life style, and their attitude to each other?

What is the role of dialogues, the characters' language/speech in the plot development?

Who relates the events in the scene of the media text? (Who is the narrator?)

How are people and objects shown in this or that scene? Are there moments in the media text when the implied viewpoint promotes the feeling of danger or surprise?

What is the role of lighting, sound, and music in the media text?

Can there be stereotypes of artistic representation in a media text? If yes, where particularly do they become apparent in these films?

Can there be stereotypes of the sound solution in a media text? If yes, where particularly do they become apparent in sci-fi films?

Could you describe stereotypes of visual codes of the fantasy genre about space (space opera)?

Media representations:

Is there a specific world outlook in media texts? Are there moral or political values?

How can the media sharpen social, political contradictions or, vice versa, facilitate their solution?

How do the media represent certain social groups? Are these representations accurate indeed? What political, social and cultural stereotypes are reflected in these sci-fi films?

What did the authors include in (exclude from) these media texts? Why?

How do they represent in these media texts: class, gender, life on a different planet, etc.?

What are the key episodes/scenes of the media texts? Why do you consider them so important?

What was selected to make such a shot, do you think? What is the correlation between various subjects that we see in the picture?

Is there an opportunity to insert additional scenes in the media text, do you think? If yes, what scenes? Where exactly can they be added in the media text?

What changes in the character and situation representation contribute to the action development in the media text?

In what scenes and in what way are the conflicts revealed in the media text?

Whom does the author sympathize with? How does he make the audience realize it? Why did you come to this conclusion?

Are there scenes of violence in the media text? If yes, how do they differ from the representation of violence in other media texts familiar to you?

Are there any events in the media text which mirror each other?

Could this story finish earlier? What would have changed in our perception of the media text then? What is the significance of the actual dénouement of the media text?

Media audiences:

What is the target audience of the media text? Is it addressed to one or many types of audiences?

How does the choice of the audience affect the strategy, style and the plot of the media texts?

How do the strategy, style and the plot affect the audience's comprehension of them?

What stands for the primary/target audience in media production? How do the media attempt to affect it? What assumption of the audience do the media producers have? What characters does this or that agency want to associate you with? What ideology/philosophy do these characters advocate?

Why does the audience accept some stereotyped media representations as true and reject the others as false? What was the reaction of the audience of the 1960s on these media texts, do you think?

Can there be different interpretations of stereotyped media texts and their characters? Or does the stereotype character initially suggest similar interpretations of media texts?

Do the stereotyped media representations affect our opinion of certain social groups or problems?

What social groups are more liable to influence of media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on the society? Give your arguments.

What types of enjoyment does the audience derive from media texts? What values, experience or perspectives are accepted by the audience? Do these common values, experience or perspectives affect the audience's comprehension and interpretation of media texts?

What is the role of gender, social status, age and ethnic origin in the audience's media perception?

How, in what way do we comprehend a media text? How can media information affect our decisions? How does your life experience influence your interpretation of media texts?

How (wherefore) does the audience usually choose/purchase media texts, in your opinion? What helps you choose a media text when you are going to read/watch/listen to a media text? What are the reasons for the popularity of the hits with the audience of late (genre, subject, the system of emotional jump, usage of mythology, happy end, reckoning on maximum coverage of the audience's media preferences, etc.)

How is the audience' interest in the narrative of a media text supported and encouraged?

Can you see how our attention grows from episode to episode?

What aspects (political, social, moral, philosophical, artistic, etc.) should be taken into account when appraising media texts?

What is the typology of the media audience? What typical indicators of media preferences can help one differentiate the audiences?

What skills should one possess to properly analyze media texts?

Filmography

The Heavens Call. **USSR, 1959.** Dovzhenko Film Studios. Film premiere: September 12, 1959. Film Directors: A. Kozyr, M. Karyukov. Screenwriters: E. Pomeschikov, A. Sazonov, M. Karykov. Cameraman N. Kultchitsky. Composer Y. Maytus. Cast: I. Pereversev, A. Shvorin, K. Bartashevitch, G. Tonuts, V. Chernyak and others.

Battle Beyond the Sun. **USA, 1962.** Film director Francis Ford Coppola (under the pseudonym Thomas Colchart). Cast: L. Barrett, F. Farley and the actors from the film ***The Heavens Call.*** American version of the film ***The Heavens Call*** (1959).

Planet of Storms. **USSR, 1961.** Leningrad Film Studio of Science Films. Film premiere: April 14, 1962. Film director Pavel Klushantsev. Screenwriters: A. Kazantsev, P. Klushantsev. Cameraman: Klimov. Composers: J. Admoni, A. Tchernov. Cast: V. Yemeljanov, G. Vernov, G. Zhzhenov, K. Ignatova, Y. Sarantsev, G. Tajch and others.

Voyage to the Prehistoric Planet. **USA, 1965** (the first American version of the film *Planet of Storms*). Film premiere in the USA – August 1, 1965. Film director and Screenwriter Curtis Harrington (under the pseudonym John Sebastian).

Producers: G. Edwards, R. Corman. The cameraman of the American additional scenes V. Lapenieks. Cast: B. Rathbone, F. Domergue, the leading actors from ***Planet of Storms*** under Americanized pseudonyms (except for K. Ignatova).

Voyage to the Planet of Prehistoric Women. **USA, 1968** (the second American version of the film ***Planet of Storms***). Film director Peter Bogdanovich. Producers: Norman D. Wells, R. Corman. Screenwriter H. Ney. The cameraman of the American additional scenes F. Olsen. Cast: M. Van Doren, M. Marr, P. Lee, the leading actors from ***Planet of Storms*** under Americanized pseudonyms (except for K. Ignatova).

Case Study 2: Hermeneutical analysis of the Soviet Military-fantastic Films of the Second Half of the 1930-es at Film Education in Students' Audience

The leading theorists of modern media education (Buckingham 2002; 2003; Masterman 1997; Potter 2001; Silverblatt 2001; Worsnop 1994; Usov 1989 and others) have repeatedly drawn attention to the priority importance of critical analysis of media texts in different age groups. Within the framework of integrated media education such analysis can be successfully combined with hermeneutical analysis, for example it can be integrated into lectures, lessons, practical classes of history.

Hermeneutical Analysis of Cultural Context – the research of the process of interpretation of media texts, cultural and historical factors influencing the point of view of the agencies/authors of media texts as well as the audience. Hermeneutical analysis presupposes comprehension of media texts through their comparison with historical and cultural traditions and reality; insight into their logic; the analysis of media texts via comparison of media images in historical and cultural context.

The technology of such lessons presupposes a combination of historical, hermeneutical analysis with structural, plot, ethical, ideological, iconographic/visual analysis and the analysis of media stereotypes and characters of a media text.

As an example we will use an integrated media education lesson on the historical material, based on media texts of the Soviet military-utopian films of the second half of the 1930-es. The works of historians (Golubev 2008; Grigorieva 2008; Kuznetsova 2005; Margolit 2002; Nevezhin 1999: Tokarev 2006, etc.), as well as the series of DVDs "Cinema Collection "The most important of the arts…" the 1930-es" released in 2010 by "Olimp-tel", LTD. and "Disk pro plus" may help with this task (viewing these films might be a preliminary homework for students).

Technology of hermeneutical analysis of media texts by A. Silverblatt

A. Silverblatt (Silverblatt 2001, 80-81) proposed the following series of questions for the hermeneutical analysis of media texts in historical, cultural and structural context.

In accordance with these questions we developed a technology of construction of media education classes in students' audience.

A. Historical context (Silverblatt 2001, 80-81).

1. What does the media text tell us about the period of its creation?

a) when was the premiere of this media text?

b) how did the events of that time influenced the media text?

c) how does the media text comment on the events?

2. Does knowledge of historical events help to understand the media text?

a) media texts created within a certain historical period:

- what events occurred in the time the given work was created?
- are there any historical references in the media text?
- how does awareness of these events and references enrich our understanding of the media text?
- what are the real historical references?

At the beginning of the integrated media education class the audience gets acquainted with the filmography of soviet military-utopian films of the second half of the 1930-es. The lecture course provides a brief historical overview of the context of their creation. In particular it is said that the

appearance of a series of soviet "defensive-offensive" films was connected not only with the establishment of the aggressive Nazi regime in Germany (since 1933), but also with internal changes in the Soviet Union. Within a few years after the Constitution of USSR was adopted in 1936 Stalin held an undisputed victory over his real and imaginary internal political opponents ("individual peasants", the opposition, the military elite, "the rotten intelligentsia"). The Soviet system has officially lost the features of the transitional period on the way to the world revolution and became a kind of a "socialist canon". Thus the "hostile capitalist encirclement" became antithesis of this Stalinist canon, and the state frontier turned into the symbol of "the barrier between the two worlds, not just antagonistic, but namely antithetical worlds. … The hostile antithetical world is built on the Soviet screen like and inverted double of the ideal world. While the Soviet reality is the world of eternal sunshine and perpetual holidays, the hostile world is the world of eternal night and dark dungeons, in full accordance with the traditional mythological constructions. On the one hand there's the world in the golden age of human personality, conscious feats, the great Soviet democracy, on the other – the world of militarism and barracks" (Margolit, 2002). Let's not forget that the Soviet Union and Germany (on different sides) were involved in the Spanish Civil War (July 1936 – April 1939).

Virtually throughout the years of the creation of military-utopian films of the second half of the 1930-es massive repressions were carried out in the USSR, also in relation to statesmen and military leaders of high ranks. This explains the obvious caution of the filmmakers: except the portraits and the names of Stalin and Voroshilov there's no mention of the real political/commanding Soviet figures of those years. But on the other hand in all the "defense" films the doctrine of the future war is clearly seen: at lightning speed, with small losses, and on enemy territory. The military-utopian films were shot to prepare the contemporaries morally for the future ordeals; to cultivate all the needed qualities necessary for the future war (Tokarev 2006, 112).

Certainly the real political events significantly affected the concrete interpretation of "enemy image". The war in Spain (1936-1939), German annexation of Austria and a part of Czechoslovakia (1938) gave a real occasion to provide the on-screen enemies of the USSR with open or a little veiled German coloration. But after the nonaggression treaty between the USSR and Germany had been concluded (August, 23, 1939, that is four months after the end of the war in Spain and a few weeks before the allotment of Poland between Germany and the USSR), the hypothetical European on-screen opponent acquired (until June, 22, 1941) abstract western features.

B. Cultural context (Silverblatt 2001, 80-81).

1. How does the media text reflect, strengthen, suggest or form cultural: a) attitudes; b) values; c) behavior; d) concerns; e) myths.

Communist values and attitudes in their Stalinist interpretation, patriotically and ideologically ideal behavior of the Soviet characters of military-utopian films of the 2nd half of the 1930-es were visually supported by the depiction of the Soviet Union in bright colors and the established mythology of the two confronting titans of the total "good" and the total "evil". The historical and political context presented above was complemented by the meaningful topography: the grim enemy outpost (*Tankers)* or an "underground fortress where the enemy forces are concentrated (*Squadron Number 5*) as well as the battle with the enemy on the sea bottom, where the Soviet submarine fakes its own wreck to strike the final blow and then to surface victorious (*Sailors, The Fourth Periscope*) excite the direct associations with the realm of death. All these motives one way or another vary the main image of Germany as the kingdom of the night. "Night in Germany", "the darkness of the Middle Ages", etc., the constant linguistic clichés of the Soviet press of those years, find their literal embodiment in the cinematic image of Germany of the 2nd half of the 1930-es" (Margolit 2002).

Although some of the Soviet media texts still maintain the mythology about the strong support of the communist ideas of the Western working (see for example *Squadron Number 5*, 1939) in general by the end of the 1930-es "the developers of the myth about the victorious war abandoned the thesis about the

dependence of the Soviet defense on the foreign proletariat's support". The Red Army was considered self-sufficient. (Tokarev 2006, 101). Of course the forceful Soviet mythology ("Destroy the enemy on his territory") didn't foresee neither retreats, nor evacuation of citizens, nor the destruction of cities and villages, nor casualties among the civilians…

At the same time it is interesting to mention that some of the contemporaries didn't accept these military-utopian films enthusiastically. For example in 1939 the reviewer of the newspaper *Pravda* indignantly wrote that in the film *Tankers* the battle goes on without any losses of the Red Army, petrol in our tanks won't explode even when they are ignited, and the tankers don't get fire burns. Such lacquering of reality, underestimation of the enemy's strength, knowledge and sharpness reduces the merits of the film (Morov 1939).

The "little brothers" of the films about massive enemy invasions in 1939-es were the films about spies and saboteurs, inevitably liquidated by the brave Soviet frontier guards (*On the Border*, 1936; *Border under Lock,* 1937, etc.). The plot scheme and typology of the characters were roughly the same, but of course there were less enemies, troops and skirmishes.

2. World outlook: what kind of world is depicted in the media text? (Silverblatt 2001, 80-81).

When responding to this question the students may be asked to fill the following table (Table 6):

Table 6. Ideology and outlook of the world depicted in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

Key question to media texts of the Soviet military-utopian films 2nd half of the 1930s	**The image of the world of the Soviet Union**	**The image of the enemy world**
What's the ideology of this world?	The Communist "peaceful" ideology in its Stalinist interpretation.	Imperialist/Nazi aggressive ideology.
What outlook does this world represent – pessimistic or optimistic?	Solely optimistic during the whole action.	Optimistic at the beginning of the action, pessimistic after the defeat in the ending.
What is the hierarchy of values according to this world outlook?	Patriotism – the Communist party – Stalin – people – hatred for the enemy family	Aggression – imperialism/Nazism – the leader – contempt for the enemies.
What values can be found in thi s media text? What values prevail in the ending?	Patriotic and communist values (throughout the whole media text)	Imperialist, Nazi values. In the ending (after the defeat) – fear for their lives.
What does it mean to be successful in this world? How does a person succeed in this world? To what degree is it stereotypical?	It means to be a communist, a faithful Leninist-Stalinist, a patriot, a brave and skilful warrior, ruthless to the enemies, a good family man. All the characters with no exception are happy and stereotyped, their individual features a poorly represented.	It means to be an imperialist/Nazi, a professional soldier, ruthless to the enemies. All the characters with no exception are stereotyped; their individual features a poorly represented. They might be called relatively happy only before the beginning of the aggression.

It is also possible to conduct an iconographic analysis of the typical scene of action of the media texts using Table 7.

Table 7. Typical iconographic codes of the scene of action in media texts of the Soviet military-utopian films of the 2nd half of the 1930s

Conventional codes of a typical scene of action in media texts	**The visual characteristics of the manifestation of these codes in media texts**
The enemy's dwelling	Deliberately not revealed to the Soviet audience so that they could not compare it with their own.

The dwelling of soviet characters	Modest, but well-made. There's a phone and a piano in the officers' apartments.
The army headquarters	Functional furnishing – table, chairs/armchairs. In the Soviet variant everything is well-made, but simple, without excesses (though the portraits of the leaders are always present). In the enemy's camp the furniture is more expensive, but somber. Often it's situated somewhere underground, in a bunker. Contrary to the Nazi traditions, there's no portrait of the leader on the wall (to avoid the involuntary placement propaganda; it's no accident that from 1934 till November 1940 the photos of Adolf Hitler never appeared in the Soviet press (Grigoryeva 2008, 19).
Aircraft, ship, submarine	Strictly functional furnishing – the cabin, levers and control instruments, weapons, compartments, etc. Trenches are never shown and that fully meets the overall Soviet military doctrine – do not defend, do not dig in, but quickly attack and destroy the enemy.

The next typology will help students to analyze the the characters of media texts of the Soviets military-utopian films of the 2nd half of the 1930-es and to substantiate their answers.

The typology of the characters in media texts of the Soviet military-utopian films of the 2nd half of the 1930-es

Gender characteristics: Male characters

The description of the representation for category in media texts:

Age of the character: 20-50 years old;

Race of the character: generally white (except the few films about the Japanese aggressors);

Appearance, clothing, build of the character: the characters tend to have strong constitution, dressed in military uniform, or plain civilian clothes;

Level of education, profession: higher education (commanders), primary and secondary (soldiers, civilians);

Marital status of the character: commanders are married, their subordinates are single;

Social status of the character: generally – the military, more rarely – the workers of various peaceful professions;

Traits of character: strength, quick wit, activity, loyalty, optimism, courage, commitment (Soviet characters), hostility, cunning, cruelty, commitment (enemy characters);

Value orientations (ideological, religious, etc.) of the character: Patriotic and communist values (Soviet figures), imperialist, Nazi values (enemy characters), religious values are not present;

The character's deeds, his ways of resolving conflicts: the actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet characters show their best professional/military qualities, brilliantly design and implement the plan of defeating the enemy. The enemy characters initially develop a logical plan of a surprise attack, but fail later due to power and might of the Soviet army.

Gender characteristics: Female characters

The description of the representation for category in media texts:

Age of the character: 20-60 years old (in all the films only Soviet female characters are present);

Race of the character: white;

Appearance, clothing, build of the character: the characters tend to have average statistical constitution, dressed in plain, simple civilian clothes, more rarely in uniform;

Level of education, profession: primary and secondary;

Marital status of the character: women 18 years or older are usually married;

Social status of the character: generally – the workers of various peaceful professions, more rarely – military pilots;

Traits of character: quick wit, activity, loyalty, optimism, courage, commitment;

Value orientations (ideological, religious, etc.) of the character: patriotic, communist values;

The character's deeds, his ways of resolving conflicts. The actions of the characters are dictated by the development of the plot of the media text. Immediately after the enemy's aggression the Soviet women show their best professional/military qualities.

Students may single out the generalized structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930s on the basis of the material watched and studied.

The structure of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930s

Historical period, scene of action, genre: the second half of the 1930-es, USSR, other countries, mainly a kind of an imperialist enemy country which resembles Germany. Genre – military action adventure (sometimes with drama elements). Typical examples: *Homeland Calling* (1936), *Deep Raid* (1938), *If the War Is Tomorrow* (1938), *Tankers* (1939), *Squadron Number 5* (1939) etc.

The setting, household goods: modest dwellings and household goods of Soviet characters, unified character of Soviet and enemy military sites – bases, headquarters, airfields, aircraft and tank cabins, warship decks, submarine compartments.

Methods of representation of reality: the life of Soviet people (mainly the military) is shown as a rule relatively realistically and always favorably, hostile countries are shows solely under martial law, their image is also relatively realistically, though often somewhat grotesque.

Details: In the films *Homeland Calling*, *Squadron Number 5* the Nazi swastika on the wings of enemy planes and the distinctive military uniform allow to make a definite conclusion about their national origin. In the films *Deep Raid*, *Tankers*, *If the War is Tomorrow* the enemy uniform is more relative but indirectly (gothic font, behavior) everything indicates that they are Germans. In *Sailors* (1940), shot after the signing of the treaty of friendship between the USSR and Germany (august 1939), the enemies are the Japanese. For the same reason in *The Fifth Ocean* (1940) the Western opponents of the Soviet Union are deprived of national features (though we can assume that they are Finns). In all the films practically no losses of Soviet troops (and especially civilians) are shown. One of the few exceptions is the death of the son of a Soviet pilot in *Homeland Calling*. The portraits of Stalin and Voroshilov hang on the walls of the Soviet headquarters and institutions. As a rule in the soundtrack of the films vigorous marches and songs are present ("If the war is tomorrow, if the campaign is tomorrow, we are ready to march today…").

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures: good characters (Soviet military men, peaceful citizens) are bearers of communistic ideas; the aggressors (military men, saboteurs, terrorists) are bearers of inhuman ideas. Divided by ideology and world outlook (Nazi/imperialist and communist) the characters as a rule have strong constitution, they are dressed in military uniform and look as imposed by the source of the media text: enemy characters (soldiers, officers, spies) are shown wicked, rude and violent fanatics with primitive vocabulary, active gesticulation and unpleasant voices (though sometimes they seem like clever opponents); Soviet characters (soldiers, officers, their relatives) on the contrary are depicted purely positively – they are purposeful, honest fighters for their homeland and communist ideas, with business or pompous vocabulary, restrained gestures and mimics. Of course in all cases their characters are drawn sketchily, without going deep into their psychology. Enemy characters speak Russian (for the audience to understand) or sometimes with a German accent. Rarely some phrases are in German.

***Significant changes in the plot of the media text and in the lives of the characters*:** The good soviet characters live a peaceful life (from 7 to 30 minutes of the screen time). The bad/foreign characters (as a rule in summer at night) commit aggression/crime (treacherous military attack, sabotage, murder). Thanks to intelligence the Soviet command usually learns about the imminent attack.

Originated problem: violation of law – the lives of the good characters or (most often) the whole Soviet country is under threat.

Details: In *Tankers* (1939) before the attack on the Soviet Union an enemy general says the following, a kind of a prophetic monologue: "The offensive doctrine of the Red will do them an ill turn. They preach the offensive, a strong blow, and impetuous attacks. Napoleon's tactics! But the battle will be where we want it to be…".

Searches for the solution of the problem: the armed struggle of the good characters with enemy aggression. The most typical plotline: the Soviet people unite to fight the invaders; the Soviet High Command orders an air/tank/naval attack.

Details: In the film *Homeland Calling* (1936) a military commander says the mobilization speech interrupting a theatrical performance: "The wolf threw off sheep's clothing. The enemy has just crossed the border without declaring war, without warning! But he miscalculated, he failed to break through. The enemy encroached upon the revolution and communism! He will be defeated, crushed, destroyed!". People in the hall begin the unanimous singing of "Internatsional".

In the film *If the War Is Tomorrow…* (1938) Marshal Voroshilov says a fiery speech which fully reflects the official military doctrine of the USSR: "Workers' and Peasants' Red Army is only the vanguard of our valiant people. It must take the first blow, but behind us there are millions of our people! Numerous times we repeated our statement that the war forced on us will take place not in our Soviet lands, but in the lands of those who dared to raise the sword. This statement remains constant, unchanged, it is in force today. Comrades, these words would have been a mere air rending, if they didn't have the real strength of the Workers' and Peasants' Red Army and our powerful and great Soviet people behind them!".

Only one plotline fall out of the list, it is A. Room's *Squadron Number 5* (1939), where German anti-fascist underground workers become allies of the Soviet pilots behind enemy lines.

The solution of the problem: elimination/capture of the aggressors, the Soviet army's crushing victory.

Details: The final world of a Soviet commander: "If needed Soviet tanks fly!" (*Tankers,*1939). Soviet airplanes which have just defeated the enemy form the letters of the leader's surname in the sky: "Stalin" (*Squadron Number 5,* 1939).

The influence of this kind of media stereotypes on the audience was so strong that for a while those stereotypes continued to have effect (at least in the rear) after the real attack in 1941. These are memories of a contemporary about the demonstration of a propagandistic film *If the War Is Tomorrow* in one of the Soviet schools in the rear in November, 1941:

> "there was a solemn silence, not only the evacuated children but also the adult teachers stared at the screen, their faces enlightened. It was the real war promised by Stalin, victorious and proud, not the inexplicable nightmare that rang in horrible reports "from the Soviet Information Bureau" with a long list of abandoned cities" (German 1989, 481-482).

As a result of the integrated historical and media education class by the examples of the Soviet military-utopian films of the 2nd half of the 1930-es students can realize the correctness of the opinion of the historian O. Grigorieva: "during the period of 1933-1939 Soviet propaganda shaped the image of Nazi Germany as an enemy whose actions are directed on the one hand against the Germans and German culture, and on the other hand (by means of the aggressive anti-soviet ideological and foreign policy doctrine) - against the USSR. At the same time within the framework of the ideology of internationalism the people of Germany were shown victims of the Nazi authorities (such motive can be distinctly seen in A.Room's *Squadron Number 5* – A.F.) and separated from the fascist leaders of the country" (Grigorieva 2008, 15). A short-term deviation from this kind of ideological concept observed during the period of "friendship" between the USSR and Germany (August, 1939 – June, 21, 1941) didn't change the existing attitude of Soviet audience to its new frontier neighbor. Although all the "defense" films mentioned in our article which somehow hinted at Germany as the enemy had been withdrawn from distribution (autumn 1939 - June 1941), the external propagandistic "mobilization readiness" was preserved to a great extent.

The main media educational result of the class is not only the audience's understanding of historical, political, social and cultural context and mechanisms of the formation of stereotyped propagandistic ideas of the Soviet military-utopian films of the 2nd half of the 1930-es about future events, but also the development of the audience's perception of media, the skills for analysis and interpretation, the development of critical thinking.

Questions for hermeneutical analysis of stereotypes of the Soviet military-utopian films of the 2nd half of the 1930s at the media studies in students' audience (Berger 2005; Fedorov 2004, 43-51; Fedorov 2005; Fedorov 2006, 175-228; Buckingham 2003, 54-60, Silverblatt 2001, 107-108, etc.):

Media agencies:

Who created media texts? Who is responsible for the creation of media texts? What is the purpose of the creation of media texts? Does the creation of media texts have a hidden function?

What path does a media text follow from the author's intention to the audience?

What is the main purpose of this media text? To what extent is this purpose achieved? What reaction do the creators expect from the audience? Does this media text answers the questions raised or the questions remain unanswered?

Who controls the production and distribution of media texts?

Can you name the stereotypical functions of media agencies (in this case - film studios) of the Stalinist era (the 2nd half of the 1930-es)?

Media/media text categories:

Are there any other ways of classifying media texts except genre classification? If yes what are they? (for example thematic, stylistic).

What is the difference between fictional and documentary films?

How do conventions and codes work in media texts of the Soviet military-utopian films of the 2nd half of the 1930s?

Is there a predictable genre formula? How does the understanding of this formula help your perception of a particular media text?

What is the function of genre formula of the media text?

How do genres of media texts affect cultural attitudes and values, cultural mythology, world outlook of men?

Is it possible to trace the evolution of a specific media genre, theme?

What do those genre/thematic changes tell about the transformations in culture of society?

What stereotypical plots and plot conventions are characteristic of specific genres/themes?

What does the beginning tell us about the media text? Does the beginning predict the following events and themes of the media text? What is the impact of this beginning on the media text?

Can you formulate the stereotypes of the beginnings for stereotypical genres/themes of the Soviet military-utopian films of the 2nd half of the 1930-es?

Media technologies:

How do technologies influence the creation of media texts?

How can stereotypical character of technological solutions manifest itself in these media texts?

Media languages:

Why did the authors of the given media text constructed this or that episode exactly this way? Why are certain things (including the characters' clothes, etc.) represented exactly this way? What do these things tell us about the characters, their lifestyles, their relations? How important for the development of the action are the dialogues, the language of the characters?

From whose point of view (who is the narrator) is a particular episode shown? Are there moments in the media text when the proposed point of view helps to create a sense of danger or unexpectedness?

What is the role of light, color, sound, music in the media text?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Is it possible to find visual stereotypes in a media text? If so, in what are they manifested in the Soviet military-utopian films of the 2nd half of the 1930-es?

Can you name the stereotypes of visual codes in the Soviet military-utopian films of the 2nd half of the 1930-es?

Media representations:

Is there a specific world view in media texts? Is there any moral or political values?

How can the media aggravate social and political problems or vice versa, contribute to their solution?

How do media represent certain social groups? Are these representations accurate? What political, cultural and social stereotypes are reflected in the Soviet military-utopian films of the 2nd half of the 1930-es?

Was this media text meant to be realistic? Why do some media texts seem more realistic than others? How do media prove that they inform of the truth about the world? How do media texts try to seem real?

What did the authors include/exclude from the context of this media text? Why?

In what way family, class, sex, race, life in other countries etc. are represented?

What are the key episodes of this media text? Why do you think so?

What do you think was selected to produce exactly this frame? What is the correlation between different objects seen in the frame?

Do you think it is possible to add some episodes in the media text? If so which ones? In what part of the media text they could be added?

How do changes in representation of the character and situation help the development of action in the media text?

In what scenes and how exactly are the conflicts revealed in the media text?

Who does the author of the media text sympathize with? How does he let the audience understand it? Why did you make this conclusion?

Are there any scenes of violence in this media text? If so, what is the difference between the representations of violence in other media texts you know?

Are there events in the media texts which mirror each other?

Could this plot have ended sooner? What would have changed in our perception of the text? What's the importance of the real ending of the media text?

Media audiences:

For whom was this media text created, for one or more types of audiences?

How does the choice of the audience influence strategy, style and content of media texts?

How does the strategy, the style, the content of media texts influence the audience's understanding?

What is the target audience in the sphere of media? How do media try to influence it? What assumptions about the audience do the creators of media texts have? With what characters does this or that agency want to identify you? What ideology do these characters express?

Why does the audience take some stereotypical media representations as true and other as false?

What do you think was the reaction of the Soviet mass audience of the 2nd half of the 1930-es to the above mentioned military-utopian films?

Is it possible to give different interpretations of stereotypical media texts and their characters? Or their stereotyped character initially assumes identical interpretations of media texts?

Do stereotyped media representations influence your point of view about the particular social groups or problems?

Which social groups are most strongly affected by media stereotypes? Why?

Is it possible to get rid of the influence of media stereotypes on society? Justify your point of view.

What kind of pleasure does the audience get from media texts? What values, experiences or perspectives does the audience get? Do these values, experiences or perspectives influence the audience's understanding/interpretation of media texts?

What is the role of gender, social class, age and ethnic origin in the media perception of the audience?

How do we understand media texts? How can media information influence our decisions? How does your life experience affect the interpretation of media texts? How (for what reasons), in your opinion, does the audience usually choose/but media texts? What helps you in choosing a media text you want to read/watch/listen?

What are the reasons for the success of the most famous recent media texts with the audience (genre, theme, жанр, тема, the system of emotional extremes, the reliance on mythology, happy ending, etc.)?

How is the audience's interest maintained in the media text? Is it possible to trace how our attention grows from episode to episode?

On what factors (political, social, moral, philosophical, artistic, etc.) should the media texts be evaluated?

What is the typology of the media audience? By what typical indicators of media preferences the audience can be differentiated?

What abilities and skills does a man need to analyze media texts competently?

Filmography

Motherland is calling. **USSR, 1936.** Mosfilm. Premiered: April 29, 1936. Director Alexander Macheret (second director – K.Krumin). Screenwriters: Valentin Kataev, Alexander Macheret. Cameraman: Nikolai Renko. Composers: Valerian Bogdanov-Berezovsky, Gavriil Popov. Cast: Mikhail Kedrov, Elena Melnikova, Alexandra Popova, Alesha Goryunov, Pyotr Berezov and others.

Border under lock. **USSR, 1937.** Soyuzdetfilm. Premiered: February 23, 1938. Director Vasili Zhuravlev (second director – K.Kogtev). Screenwriters: Mikhail Dolgopolov, Ilya Bachelis. Cameraman: Nikolai Prozorovsky. Composer: Nikita Bogoslovsky. Cast: Konstantin Nassonov, Semyon Svashenko, Galina Mogilevskaya, Konstantin Gradopolov, Viktor Arkasov, Fedor Seleznyov, Mikhail Viktorov, Viktor Shepel, Lev Prozorovsky, Pavel Massalsky and others.

Deep raid. **USSR, 1938.** Mostekhfilm. Premiered: February, 23, 1938
Director Pyotr Malakhov. Screenwriter: Nikolai Shpanov. Cameraman: Alexander Pulin. Composers: Nikolai Budashkin, Vladimir Yurovsky. Cast: Georgy Lyubimov, Elena Stroeva, Nikolai Golovin, Konstantin Bartashevich, Alexander Cheban, Nikolai Gladkov, Georgy Muzalevsky, Sergei Komarov, Sergei Tsenin, Nikolai Kutuzov, Andrei Fait and others.

If the war is tomorrow. **USSR, 1938.** Mosfilm. Premiered: February, 23, 1938. Director Yefim Dzigan (second directors: Lazar Antsi-Polovsky, Georgy Berezko, N. Karamzinsky). Screenwriters: Georgy Berezko, Yefim Dzigan, Mikhail Svetlov. Cameraman: Y.Yefimov. Composers: Daniil and Dmitry Pokrass. Artist: Mikhail Tiunov. Cast: Vsevolod Sanaev and others.

On the border. **USSR, 1938.** Lenfilm. Premiered: December 2, 1938.
Director, Screenwriter: Alexander Ivanov. Cameraman: Vladimir Rapoport. Composer: Venedikt Pushkov. Cast: Elena Tyapkina, Zoya Fedorova, Nikolai Kryuchkov, Stepan Krylov, Nikolai Vinogradov, Erast Garin, Yuri Lavrov and others.

Naval post. **USSR, 1938.** Odessa film studio. Premiere: February19, 1939. Director Vladimir Gonchukov. Screenwriter Lev Linkov. Cameraman: G. Shabanov. Composer: Nikolai Kryukov. Cast: Ivan Novoseltsev, S. Yumasheva, Nikolai Ivakin, I. Rozhnyatovsky, Alexander Lutsenko, Vasily Lyudvinsky, Vladimir Uralsky and others.

Tankers. **USSR, 1939.** Lenfilm. Premiered: February 21, 1939. Directors: Zinovi Drapkin, Robert Mayman. Screenwriters: Zinovi Drapkin, Robert Mayman, Georgy Seliverstov. Cameramen: Alexander Sigaev, Moisey Magid. Daniil and Dmitry Pokrass. Cast: G.Gorbunov, Mikhail Volsky, Alexander Kulakov, Vladimir Chobur, Ivan Kuznetsov, Vasily Merkuriev, Dmitry Dudnikov and others.

Squadron number 5. **USSR, 1939.** Kiev film studio. Premiered: June 7, 1939. Director Abram Room. Screenwriter: Josef Prut. Cameraman: Nikolai Topchii. Composer: Konstantin Dankevich. Cast: Yuri Shumsky, N.Garin, Boris Bezgin, Sofia Altovskaya, Andrei Apsolon, Viktor Gromov, Sergei Tsenin, Nikolai Bratersky, Yakov Zaslavsky and others.

The fourth periscope. **USSR, 1939.** Lenfilm. Premiered: December 25, 1939. Director Viktor Eisymont. Screenwriters: Georgy Venetsianov, G.Blaustein. Cameramen: Vladimir Rapoport. Composers: Boris Goltz, Venedikt Pushkov. Cast: Boris Blinov, Vladimir Chesnokov, Maria Domasheva, Konstantin Nassonov, Valentin Arkhipenko, Vladimir Lukin, Sergei Morshchikhin, Pavel Volkov, Lev Shostak, Georgy Kranert, Alexander Nezhdanov, Vladimir Chobur, Nikolai Kryukov and others.

***Sailors. USSR,* 1939.** Odessa film studio. Premiered: February 21, 1940. Director Vladimir Braun. Screenwriter Johan Zeltser. Cameramen: Mikhail Kaplan, Grigory Aizenberg. Composer: Yuri Milyutin. Cast: Vladimir Osvetsimsky, Antonina Maksimova, Sergei Stolyarov, S. Timokhim, Alena Yegorova, Mikola Makarenko, Arkadi Arkadiev and other.

***The fifth ocean.* USSR, 1940.** Kiev film studio. Premiere: November 15, 1940. Director Isidor Annensky. Screenwriters: Aleksei Speshnev, Alexander Filimonov. Cameraman Vladimir Okulitch. Composer: Sergei Pototsky. Cast: Andrei Abrikosov, Evgenia Gorkusha, Petr Aleinikov, Anton Dunaisky, Vasily Zaichikov, Anastasia Zueva, Aleksei Maksimov, Ivan Novoseltsev, Alexandra Popova and others.

Case study 3: "The Mystery of Two Oceans": The Novel and its Screen Version: Ideological and Structural Analysis

Let me take two popular Soviet media texts, the novel *The Mystery of Two Oceans* (1939) and its screen version (1956) as an example of ideological and structural analysis. This will allow us to identify differences in social and historical context of the creation time and in the structure of these media texts.

Following the methods developed by U.Eco, let's single out the three "rows" or "systems", which are important in a work. They are: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco 2005, 209). These methods sort quite well with C.Bazalgette's methods of the analysis of media texts (Bazalgette 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context *(dominating concepts: "media agencies", "media representations", "media audiences")*

I must make a reservation here that by the authors I understand the writer G. Adamov (1886-1945) and the creators of the screen version – the script-writers V. Alekseev, N. Rozhkov and the director K. Pipinashvili (1912-1969). Despite the initial pathos of the communist ideology expressed on the novel (which was written in 1938 and published in 1939), its screen interpretation acquired somewhat subdued features. This is caused by gradual changes in Soviet society (the film was shot in 1955, a year before Khrushchev's famous anti-Stalin speech).

Ideological priorities are marked in G. Adamov's novel rather sharply:

> *"Pavlik grew up far away from his homeland, from its happy life, from its exciting struggle with the menacing forces of nature and the remnants of the past, slave years, away from its victories and achievements. For six years which are important for the formation of man, he had lived in capitalist America, in an atmosphere of enmity between man and man, the workers and the capitalists, the poor and the rich. Pavlik lived a lonesome life without his mother who had died the first year they moved to the quiet, patriarchal Quebec, without brothers and sisters, without friends and comrades. Suddenly after having passed through mortal danger, Pavlik got to a Soviet submarine, to a company of courageous people, to a close-knit circle of friends accustomed to danger and able to fight with it. They conquered his heart with their cheerfulness, their unity, their friendship and their simple but cast-iron discipline. Motherland – strong, affectionate and brave, accepted Pavlik in the tight space of the "Pioneer". It breathed new feelings into him, aroused an ardent desire to be worthy of it, to take after the best of her sons" (Adamov 1939).*

There is no such straightforward ideological vocabulary in the film. However, the main attributes of the kind are carefully preserved. We shouldn't forget that the first half of the 1950s in the Soviet Union was marked by the so-called "Cold war". That's why the ideological constituent of espionage themes is strengthened in the film compared with the novel. Admittedly, in the film espionage has lost clear orientation to a particular country. In 1938-1939 Japan was one of the most likely military opponents of the Soviet communist regime, and in G. Adamov's novel engineer Gorelov appeared as insidious and

cruel Japanese spy. As is known after the defeat in World War II, Japan has been devoid of military power. That is why in K.Pipinashvili's film the spy of 1955 acquired a cosmopolitan coloration. Ideologically it became even more favorable. On the one hand, Gorelov could be not only an American spy but also a spy sent by any bourgeois and imperialist country. On the other hand, a kind of "political correctness" was observed – the public enemy was not specifically named, the spy has lost his distinct national coloring.

But that ideological constituent is not solely a communist model's product. For example, during the Cold War American films were also shot in the same ideologically straightforward manner, where friendly and democratic Americans fought the evil Kremlin agents or their stooges…

The soviet ideological specificity showed in something different: in author's aspiration for the bright communistic future, where the best and the most powerful submarines travel through the world's oceans, and the country of all sorts of Soviets becomes a tremendous accomplishment of a utopian dream of a classless society with equal needs and opportunities; the society with limitless natural resources, technical and technological, with the most advanced workers, farmers, scientists, , sailors, pioneers, etc.

The market conditions which contributed to the conception, the process of creation and to success of the media text *(dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences").*

The Soviet media market of the 1930s can probably be divided into two periods. In the first half of the 1930s there still existed if not private than co-operative property in the print and film publishing. In the second half of the 1930s Stalin's censorship drew up nearly all the remaining artists under the banner of social realism. As for G. Adamov, there was no need to draw him up, because his ideas and thoughts were always in unison with "the Party's general line". The totalitarian regime of the second half of the 1930s demanded that the "masters of culture" fought public enemies and spies against the background of the construction of communism and the conquest of nature. And G. Adamov earnestly responded to this calling with his book *The Mystery of Two Oceans.*

At the same time the writer oriented himself to the children and the youth, that's why he described the underwater world and technical equipment of the submarine in great detail.

The novel sold well, but as G. Adamov expected, it was read mostly by schoolchildren. That's why the authors of the screen version significantly changed the plot of *The Mystery…* to make it more entertaining and expand the audience's age range.

As is known the only owner of the Soviet media market in the 1950s was the state. The planning of film production went from the top, without taking into account the tastes and need of the audience. However guided by pragmatic intuition and common sense the governing body of cinema didn't reduce screen production to some kind of Party Reports. After all, cinema as well as the alcohol beverage was a significant source of government revenue. Thus there existed a relative variety of film genres even during the reign of Stalin (when only 9-18 Soviet films were made each year) in the end of the 1940s and the beginning of the 1950s. "If a viewer had a choice he "voted" against the historical and biographical films which constituted the main part of film production in the early 50s. And vice versa, comedies, adventures, detectives, film on contemporary topics were the most popular" (Goldin 2000).

Screen version of G. Adamov's novel was created during the expansion of filmmaking: 144 full-length films were produced in 1957. Therefore the state could afford a relative variety of genres. In many cases it wanted to make competitive productions. Under these conditions the authors produced a synthesis of fiction and detective story, and the result fully justified their hopes. *The Mystery of Two Oceans* became one of the most successful films of 1957 and took the honorable 6th place.

Of course, the film adaptation of the novel by G. Adamov didn't have many real rivals competiting with dozens of boring "*party*" and "*industrial*" films. Only few of Western entertainment films were demonstrated in Soviet movie theatres (and when they were, as a rule they had a great success). However, even in comparison with the "top ten" of Soviet cinema of the 1950s (Table 8) the results of *The Mystery of Two Oceans* (31.2 million viewers in the first year of demonstration) are rather good.

Table 8. The leaders of Soviet film distribution of the 1950s

1. ***Quiet Flows the Don (1957)*** by Sergey Gerasimov. 46.9 million viewers.
2. ***Spring Love (1953)*** by Yan Frid. 46.4 million viewers.
3. ***Over the Tisza (1958)*** by Dmitry Vasilyev. 45.7 million viewers.
4. ***Carnival Night* (1956)** by Eldar Ryazanov. 45.6 million viewers.
5. ***Wedding Dowry* (1953)** by Tatyana Lukashevich, Boris Ravenskih. 45.3 million viewers.
6. ***Outpost in the Mountains* (1953)** by Konstantin Yudin. 44.8 million viewers.
7. ***Ivan Brovkin in Virgin Lands* (1959)** by Ivan Lukinsky. 44.6 million viewers.
8. ***Brave People* (1950)** by Konstantin Yudin. 41.2 million viewers.
9. ***Kuban Cossacks* (1950)** by Ivan Pyryev. 40.6 million viewers.
10. ***Soldat Ivan Brovkin* (1955)** by Ivan Lukinsky. 40.3 million viewers.

I must note that not only to dramas are among the leaders of the box-office of the 1950s. The "lighter" genres prevail – comedies (5 films) и action (3 films). Thus the authors of the screen version reached their main goal – to make the film successful with the audience. This success was caused not only because of the synthesis of detective and science fiction genres, but also the high technical level of special effects and scenery.

The structure and methods of narration in the media text *(dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")*

I believe that both the novel and the screen version of *The Mystery of Two Oceans* are based on simple dichotomies:

1) the aggressive bourgeois world and the peaceful and friendly world of the builders of the bright communist society;
2) positive and ideologically correct (i.e. faithful to communist ideas) characters and villains/spies;
3) heroism/self-sacrifice and betrayal;
4) honesty/sincerity and fraud/deceit;
5) the plan and the result.

Since one of the characters in the novel and in the film is a child, I can add one more dichotonomy "naivety/innocence and experience/sophistication".

All the characters in G. Adamov's novel were male, but a female doctor appears in K. Pipinashvili's film. This creates one more dichotonomy: the woman and the villain, the culmination of which is a spectacular scene where the spy Gorelov tries to drown the woman in the diving gateway of the submarine.

Besides the main spy (S. Golovanov played his role) one more traitor appears though only in the beginning of the film (played by M. Gluzsky). The script writers had to create a new plot line connected with the appearance of Gorelov on board of the submarine "*Pioneer*".

> "A professional engineer who works on a classified submarine of course is trusting as a child and absolutely carefree, whereas his twin brother, a circus gymnast, is the embodiment of slyness and deceit. He lures his own brother, the innocent engineer, to the very dome of the circus and throws him down to the arena without any regret. Then he changes into his brother's jacket and then he has fun launching boosters in an underwater bunker" (Sorvina 2007).

Thus there is no coincidence that "the entourage of the circus, a place traditionally popular among horror films directors" is used here (Tsyrkun http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_flm_4976). And the dramatic story of the circus

murder was thought out by the script writers instead of G. Adamov's vaguely written storyline about Gorelov's Japanese relatives (his uncle and his bride). Together with the storyline of the second spy (M. Gluzksy) – the car chase, portable radio transmitter and poison – there scenario novelties replace G. Adamov's meticulous and detailed descriptions of underwater plants, animals and technical equipment.

At the same time there are no special detective plot novelties either in the novel or in the film, because for detective plots whether it's an investigation or "tough action" the variation of elements is not typical. The typical thing is namely the repetition of the usual scheme in which the reader can recognize something he had already seen before which is pleasurable. Pretending to be an information generating machine, a detective story is by contrast a redundancy generating machine. Allegedly arousing the reader detective stories actually reinforce the sort of indolence of imagination, because the story is not about the unknown, it's about the already known (Eco 2005, 263). In the U.Eco opinion, thus there is a paradox: the very "detectives" which seem to be made to satisfy the interest in something unexpected and sensational, are actually "consumed" for quite the opposite reasons. They are like invitations to the peaceful world where everything is familiar, calculated and foreseen. Ignorance of who the real criminal is becomes a minor point, almost a pretext. Moreover, "in "action detectives" (in which the iterative schemes triumph as well as in "detective investigations") the suspense connected with the searches for the criminal often is totally absent. We do not follow the way the criminal is searched for; we follow the "topos" actions of "topos" characters whose patterns of behavior we love (Eco 2005, 199).

However what seems to be the professional orientation of the authors of the film to a genre appeal can be interpreted quite differently. For example, in 1957 Soviet *Teacher's Newspaper* defended Adamov's plot construction:

> *"Apparently the authors of the film decided that G. Adamov's ably written novel lacks action and drama and rewrote it anew. Thus the fascinating science fiction was changed into the ordinary detective story. It's a pity! Soviet viewers always look forward to meeting the characters they love on the screen, the meeting with human beings, not with some conventional figures claiming to have similarities with their namesakes from the books" (Teacher's Newspaper 1957).*

As regards the human beings in the review of "Teacher's Newspaper" this is too much: the characters in the novel as well as in the film are stereotyped genre figures. Take the description of the villains:

> *"Two men leaned over the map. Their faces were indistinguishable, only their eyes were gleaming in the dim light: ones were narrow, dull and indifferent; others were big, fiery and sunken into the blackness of the eye sockets. The silhouettes of these people were vaguely outlined. ... He was waxy pale. Long thin lips were gray; they curled in a strained, lifeless smile. Fear was in his deep sunken black eyes. His high forehead was covered with tiny beads of perspiration…» (Adamov 1939).*

In this connection M. Sorvina justly notices that

> *"here we can observe a paradoxical peculiarity which confirms the tendency: Gorelov doesn't look neither magical nor charismatic; the authors of the film build up his charisma solely with the help of dramatic art and details. They literally impose him as a strong, bright, attractive and of course deceptive personality… It's not by chance that at the very beginning of the film Gorelov always wins. He is the strongest – in the first fight with a Soviet secret agent (Igor Vladimirov), the most intelligent – in his advices to a rather stupid captain (Sergey Stolyarov) and in logic games with the boy. That's him who the child likes the most, and a child's trust is a criterion for the audience's confidence. This character is a knight without fear and reproach as though he has no drawbacks. Thus the audience doesn't wonder why he is the strongest in the crew and knows the exercises in*

concentration. At that time the audience has not been versed in cinematic clichés yet. Nobody ever suspects Gorelov in treachery and this suggests that this man knows how to put on a mask because of his profession" (Sorvina 2007).

Eventually it turned out that *The Mystery of Two Oceans* can be interpreted even in terms of Freudism: for psychoanalysis, Adamov's novel is an ideal object. Firstly, this book isn't tainted with the slightest literary gift. Secondly, and more importantly, the very nature of the genre, a fantasy, a dream, avidly demands psychoanalysis. Not only the German word "traum", or the English word "dream", but also the Russian word "gryoza" has the second meaning – "a reverie". Therefore the analysis of literary fiction is a particular case of the interpretation of dreams… If Adamov was a little more attentive (or sophisticated) he would have realized that the atmosphere of cheerful homosexuality reigned aboard (Bar-Sella 1996).

In our opinion the last passage is too radical and ironic, but it confirms U. Eco's correctness once again: the texts oriented to the particular reactions of a certain circle of readers (be it children, or soap opera lovers, doctors, law-abiding citizens, representatives of subcultures, Presbyterians, farmers, women from middle-class, divers, effeminate snobs or representatives or any other social and psychological category), in fact are open to all sort of "erroneous" decoding (Eco 2005, 19). So I in no way insist that my interpretation of the analyzed media texts is absolutely true.

The techniques of visual language of the novel deserve special attention. The language of Adamov's novel is sometimes close to that of newspapers and sketches ("The captain looked through the radiogram and raised his pale face. He turned to the stiffen crew, cast a glance at these people, who became close and dear to him during the three month long unforgettable trip, and waving the sheet he exclaimed: "Listen to the radiogram of the Central Committee of the Communist Party and the government"), but suddenly is filled with picturesque descriptions of underwater life ("A transparent medusa as if cast out of the purest glass swam by. Its gelatinous body was bordered with delicate fringe, and its long tentacles were streaming like a bunch of colorful laces... A small silver fish flashed by one of these gentle creatures, and the picture changed in an instant... The tentacles contracted, drew into the mouth of the medusa, and in a moment Pavlik was watching the dark outlines of the digested fish inside the medusa").

Audiovisual language of the film *The Mystery of Two Oceans* is much more interesting. So an experienced film critic drew analogies with the popular in the West in the late 1940s "film noir" genre. N. Tsyrkun wrote:

"It happened so that I always watched The Mystery of Two Oceans in black and white, so a classic "film noir" stuck in my memory: the dark streets in the predawn, the fluttering window curtains, the pavement shining after the rain, the evil face filmed through the windshield of the car racing at breakneck speed; on the sound track — snatches of radio signals, squeaking breaks... All this was presented in the first episodes. A stranger in black raincoat calls a lonely musician and demands to send a message to the Center (the transmitter is hidden in the grand piano; the spy messages are encoded in musical phrases. The codename of the agent-radioman is "The Pianist", and it's difficult to say whether it is irony or inadvertence). The doorbell rings again, it's the security services. The musician helps the agent to escape through the window, then takes some drug and imitates death. The security services take away "the dead body" which mysteriously disappears on the way...

Eventually it became clear that "film noir" was never formed in USSR as the genre, and the curiosity with black and white copies of the films should be referred to "The role of film mechanics in the history of cinema, or Once again about reception" (Tsyrkun http://mega.km.ru/cinema/Encyclop.asp?Topic=lvn_flm_4976).

But you never know… Maybe Konstantin Pipinashvili - the Moscow Cinematography Institute's student of Sergei Eisenstein - demonstrated the "coded" knowledge of the Western analogues of the

genre, representation (reconsideration) of visual images and symbolism of "film noir" in (over)saturated colors.

Let's add here the skillful use of an enigmatic melody of A.Machavariani which was indeed avant-garde for Soviet film music of those years…

In short unlike the novel the film adaptation was much more popular. Not only half a century ago, but also nowadays, which is evidenced by the fact that a well-known author of "Video guide" Mishail Ivanov writes at his website (*videoguide.ru):*

> *"It's a wonderful film, the classics of the genre. It's really soothing and cheering. Of course I watched several times when I was a child. But I could not resist and watched it this year for "Video guide".*

Filmography

***The Mystery of Two Oceans.* USSR 1956**. Director Konstantin Pipinashvili. Screenwriters: Vladimir Alekseev, Nikolai Rozhkov, Konstantin Pipinashvili. Actors: Sergei Stolyarov, Igor Vladimirov, Sergey Golovanov, Peter Sobolewski, Antonina Maximova, Mikhail Gluzsky Paul Luspekaev, Sergei Komarov, and others.

From the summary for the film "The Mystery of Two Oceans":

The soviet motor ship "Arktika" sinks in the Atlantic Ocean under mysterious circumstances. At the same time the French motor ship "Victoire" blows up in the Pacific Ocean. The crew of the super submarine "Pioneer" is to find out the causes of the disasters…

Case study 4: "Amphibian Man" – The Novel and the Film Adaptation: Cultural Mythology Analysis of Media Text

Being bedridden by serious illness for years, the science fiction writer Alexander Belyaev (1884–1942) created a whole gallery of characters which do not fit into the traditional world with its political and social problems. On the one hand there were romantic heroes who can live underwater and fly like birds. On the other hand there were brilliant scientists who could conduct most dangerous scientific experiments, which are often beyond the conventional moral standards. The amazingly realistic feelings of professor Dowel's severed head were not imagined but taken by A. Belyaev from his own biography. The paralyzed had plenty of time to think over the plots of his books slowly and thoroughly. Unfortunately, the free flying of Ariel has remained a dream for A. Belyaev who starved to death in the suburbs of Leningrad occupied by Nazi…

The writer didn't live to see his works filmed. However the first film adaptation of his novel *Amphibian Man* (1961) immediately overcame the value of 60 million viewers which was previously insuperable in the Soviet period (for the first 12 months of demonstration in cinemas) and was successfully sold to dozens of countries all over the world. This can be explained not only because of unique underwater filming and charming duet of V. Korneev and A. Vertinskaya, but also because *Amphibian Man* with its theme of responsibility for human life and destiny" became one of the symbols of the short period of "thaw" (Kharitonov, 2003).

In the "top ten" of Soviet films of the 1960s (Table 9) *Amphibian Man* took the honorable seventh place in the box office having pressed *War and Peace* and the first episode of *Elusive Avengers*. It was the only science fiction film among the top ten fiction films of the decade (three very popular in Russia comedies of Leonid Gaidai, four wars and adventure film and one operetta).

Table 9. "Top 10" hit parade of Soviet films of the 1960s

1. ***The Diamond Arm* (1969)** by Leonid Gaidai. 76.7 million viewers.
2. ***Prisoner of the Caucasus* (1967)** by Leonid Gaidai. 76.5 million viewers.
3. ***Wedding in Malinovka* (1967)** by Andrew Tutyshkin. 74.6 million viewers.
4. ***Operation "Y"* (1965)** by Leonid Gaidai. 69.6 million viewers.
5. ***Sword and Shield* (1968)** by Vladimir Basov. 68.3 million viewers.
6. ***The New Adventures of the Elusive* (1969)** by E. Keosayan. 66.2 million viewers.
7. ***Amphibian Man* (1962)** by Gennady Kazansky and Vladimir Chebotarev. 65.4 million viewers.
8. ***War and Peace* (1966)** by Sergei Bondarchuk. 58 million viewers.
9. ***Strong of Spirit* (1968)** by Victor Georgiev. 55.2 million viewers.
10. ***Elusive Avengers* (1967)** by Edmond Keosayan. 54.5 million viewers.

As D. Gorelov truly noticed the screen version of *Amphibian Man* became the

> "first super blockbuster of post-Stalin era. Soviet cinema never knew such success, which overshadowed *Feat of the Spy* and the like… If only the competent producer could see that ocean of gold which yielded *Amphibian Man*… But Chebotarev and Kazansky lived in the wild, ugly and merciless world of freedom, equality and fraternity. The critics scolded them for lightness in the sacred struggle against capital… For the first time popular journal *Soviet Screen* boldly forged the results of its annual readers' contest and gave the first place to a dull and long dead drama… *Amphibian Man* was shifted to the third place and the readers were condescendingly scolded for their passion for tastelessness" (Gorelov 2001).

The negative reaction of Soviet critics to G. Kazansky and V.Chebotarev's film coincides with the harsh criticism of Belyaev's novel. V.Revich reproached the writer in lack of talent and depravity of the scientific approach: Belyaev was defamed but his works were published, and his science fiction spoiled readers' tastes for a good long while (Revich 1998).

However the analysis of the artistic level of Belyaev's novel and its screen version is a topic for another article. In this case we are interested in the following – Cultural Mythology Analysis of Media Texts, i.e. identification and analysis of mythologizing (including the so-called folklore sources – fairy tales, "urban legends", etc.) plot stereotypes, themes, characters, etc. in the particular work.

V.Y. Propp (Propp 1976), N.M. Zorkaya (Zorkaya 1981), M.I. Turovskaya (Turovskaya 1979), O.F. Nechay (Nechay 1993) and M.V. Yampolskiy (Yampolsky 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites (Zorkaya 1981, 116).

It should be noted that researchers often mentioned the inseparability of folklore, fairy tales, legends and myths. V.Y. Propp was convinced that from the historical point of view a fairy tale in its morphological basis is a myth (Propp 1998, 68). Moreover, a myth cannot be formally distinguished from a fairy tale. Fairy tales and myths sometimes coincide so much that in ethnography and folklore such myths are often called fairy tales (Propp 1998, 124).

Indeed, the success with the audience is closely connected with the mythological layer of the work. "Strong" genres – thriller, science fiction, western always rest upon "strong" myths (Yampolsky 1987, 41). The interconnection of unusual but "real" events is one of the fundamental archetypes (resting upon the deep-laid psychological structures which influence consciousness and subconsciousness) of fairy tales, legends. It is very important for massive popularity of media texts.

Having examined hundreds of fairy tale plots, V.Y. Propp singled out nearly 30 types of main events and characters with a limited set of their roles among which the specific characters and their functions

are distributed in a certain way. Each of the characters/roles (a hero, a false hero, a sender, an assistant, an antagonist/villain, a grantor, a princess or her father), has its actions i.e. one or several functions (Propp 1998, 24-49).

V.Y. Propp also proved the binary character of most of events/functions of the plot (shortage – elimination of shortage, prohibition – violation of prohibition, struggle – victory, etc.). At that "many functions are logically united in certain circles. Generally these circles correspond to the performers. These are action circles" (Propp 1998, 60).

Further researches (Eco 1960; Zorkaya 1981; 1994, etc.) proved that V.Y. Propp's approaches are applicable to the analysis of a great number of media texts, including almost all products of mass media culture (literary, cinematographic, television, etc.).

Indeed, cultural mythology can easily be found many popular media texts. The echoes of myths and fairy tales about Odyssey, Cyclops, Sirens, Aladdin, Cinderella, Little Red Riding Hood, Baba Yaga, The Dragon Snake, Bluebeard, etc. can be found there to a more or less extent. Of course deliberately or not the audience (eg. schoolchildren) reaches for fabulous, fantastic action, mythological heroes…

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

Let's analyze A. Belyaev's novel *Amphibian Man* (1927) and its film adaptation (1961, screenwriters A. Golburt, A. Ksenofontov, A. Kapler, directed by G. Kazansky. V. Chebotarev) as it is a typical media text which rests upon folklore/mythological source (let's make a table with mythological and fairy tale stereotypes of the novel *Amphibian Man* and its film adaptation (on the basis of the researches of V.Y. Propp, N.M. Zorkaya, M.I. Turovskaya) (see Table 10).

Table 10. Revelation of folklore and mythological stereotypes of media text

Key events (Propp 1998, 24-49) media texts which rest upon folklore/fairy tales/myths	**Presence (+) or absence (-) of this event in the novel *Amphibian man* and its film adaptation**
The positive character leaves his home (departure)	+ (The Amphibian Man Ichthyander leaves the greenhouse conditions of his father's (professor Salvator's villa)
The positive character is addressed to with a prohibition (prohibition)	+ (The father prohibits his son who leaves only in the guarded villa and in the ocean to communicate with ordinary people)
The positive character violates the prohibition	+ (Ichthyander violates his father's prohibition, saves and falls in love with a young beauty Guttiere)
The negative character tries to conduct a reconnaissance (worming out) and gets the necessary information about the positive character (giving away)	+ (A villain named Zurita finds out the "sea devil's" hideout in order to catch him in a net)
The negative character tries to deceive the positive character to capture him or seize his property (deception/trick)	+ (The artful Zurita deceives the naïve Ichthyander. He catches him in a net and then promises to set him free if he gets pearls for him from the bottom of the ocean)
The positive character is amenable to fraud and thus unwillingly helps the enemy (aiding)	+ (Ichthyander believes his lies: "All that Zurita said seemed convincing and plausible to Ichthyander")
The negative character harms or	+ (Zurita makes Guttiere to become his wife)

damages one of the positive character's family members (harm) or one of the family members lack something (shortage).	
The positive character finds out the truth about the harm/shortage or he is asked/made to do something or he is sent somewhere (the connective moment) and so he begins to act/resist.	+ (Guttiere tells Ichthyander the truth about Zurita's fraud: "The young man had already left the water when he heard Guttierez's muffled voice: "Zurita is lying! Save yourself, Ichthyander!". Ichthyander tries to counteract Zurita).
The positive character is being attacked/tested/ questioned, etc., and then he receives some magical aid/somebody helps him (the function of the grantor).	+ (Ichthyander is enclosed into a barrel with rotten water, but with the help of Professor Salvator and a warder he prepares to escape).
The initial trouble/shortage is liquidated (liquidation of trouble/shortage).	+ (Thanks to the warder's help Ichthyander escapes and swims away into the depths of the ocean bidding farewell to Guttiere)
The negative character is punished/annihilated (punishment).	+ (Guttiere breaks all relations with Zurita)
The positive character gets married and reigns or receives love and wealth as a gift (wedding)	- (The marriage of Ichthyander and Guttiere is impossible because he is doomed to live underwater. However an imaginary version of the harmony can be found in Ichthyander's dreams shown in the film adaptation of "Amphibian Man" when Ichthyander and Guttiere are swimming freely holding hands)

Relying upon the fact that the given media texts have the distinct folklore and mythological basis, let us try to single out in *Amphibian Man* the seven action circles according to V.Y. Propp's classification (Propp 1998, 60-61):

1) the action circle of the antagonist/wrecker (wrecking, battle or other form of struggle with the hero, persecution) - insidious action of the greedy Zurita.
2) the action circle of the grantor/supplier – the action of Professor Salvator;
3) the action circle of the helper (the hero's spatial movements, liquidation of trouble or shortage, rescue from persecution, resolution of difficult problems, transfiguration of the hero) – the actions of minor characters who help Professor Salvator and Ichthyander;
4) the action circle of the sought character (exposure, recognition) – the actions of Guttiere whom Ichthyander is trying to find;
5) the action circle of the sender (the dispatch of the hero): in "Amphibian Man" Ichthyander sets off to the surface on his own, but he searches pearls at Zurita's request;
6) the action circle of the hero (searches, the response to the grantor's demands, wedding): At first Ichthyander is searching for Guttiere, then he is searching for pearls, but alas, he was never destined to reach the final wedding…
7) the action circle of the false hero (searches, the response to the grantor's demands - always negative, and also a specific function – fraudulent claims): the actions of Zurita who fraudently sends Ichthyander to search for pearls, and fraudulently tries to seize Guttiere (pretending to be her savior), etc.

As a result of this kind of analysis we can conclude that authors use almost all arsenal of mass success including folklore, fairy tale motives, they rest upon the functions of compensation, recreation, the aesthetical component which manifests in the professionalism of film direction, in cameraman's work, in filigree stunts, in melodiousness of soundtrack, in actor's technique and other factors that intensify entertainment and emotional appeal of the work.

The compositional preciseness is peculiar to the novel and to the screen version as well. At the same time the authors take into consideration the rules of "emotional pendulum" (the alternation of episodes

which cause the audience's positive and negative emotions).

Thus we can clearly determine that the authors/agencies managed to use the peculiarities of "primary" identification (with the scene of action of the media text) and "secondary" identification (with the characters of the media text).

Of course, to some extent the plot of *Amphibian Man* bears the imprint of the "Cold War", of confrontation with "bourgeois world of cash" and its "false values" (especially this applies to the handsome Zurita). However in general it is of course an exotic folklore and fairy tale plot made on a brilliant melodramatic story.

Filmography

Amphibian Man. **USSR, 1961.** Directors: Gennady Kazansky, Vladimir Chebotarev. Scrinriters: A. Golburt, A. Ksenofontov, A. Kapler. Cast: Vladimir Korneev, Anastasia Vertinskaya, Mikhail Kozakov, Nikolai Simonov, Vladlen Davydov and others.

Awards: International festival of science-fiction films in Triest (1963) – Silver award. The contest of the magazine *Soviet Screen* (1962): readers / viewers named this film among the 5 best films of the year, A. Vertinskaya and V. Korneev were among the 5 best actors of the year.

ANALYSIS OF STEREOTYPES OF POLITICALLY ENGAGED FILMS IN STUDENT AUDIENCE

Case Study 1: Nazi Feature Films on the Russian Topic: Hermeneutic Analysis

The media texts under analysis have been disregarded by Russian culture experts, political scientists, historians and film experts for many decades. In the Soviet period it was not done to mention whatever feature films on the subject of Russia were shot in the Nazi Germany. Even N. Nusinova in her complete monograph devoted to the 1918-1930 Russian cinema abroad published in the 21st century avoids this topic (Nusinova, 2003). It seems rather odd since the cinema of the Third Reich had a famous actress Olga Chekhova (1897-1980), producer Victor Turzhansky (1891-1976), actors Nikolay Kolin (1878-1966), Boris Alekin (1904–1942), etc. A. Vasilchenko, a well-known analyst of Nazi history, also neglected the Russian theme in German films of the period in his book about the Nazi cinema (Vasilchenko, 2010).

In our earlier works (Fedorov, 2008; 2011; 2012, etc.) we referred to the ***hermeneutic analysis of media texts*** many times (Eko, 1998; 2005; Eco, 1976; Silverblatt, 2001, pp.80-81). This time we shall take audiovisual media texts of the Nazi cinema on the theme of Russia as an example. The analysis of these media texts, in our opinion, is especially important for media education of future historians, culture experts, art critics, social scientists, philologists, psychologists and teachers.

Hermeneutic Analysis of Audiovisual Media Texts of the Nazi Cinema on the Theme of Russia: Setting; Historical, Cultural, Political and Ideological Contexts

A. Historical Context

a) Setting. As a rule, the scene is laid in the remote past (*The Favorite of the Empress*, *Cadets, The Citadel of Warsaw, The Postman, It Was a Gay Ballnight*) and the recent past (*Double-Agent Asew*, *Battleship "Sebastopol" - White Slaves*), though the modern period cannot be excluded (*G.P.U. / The Red Terror*); Germany, Russia and other countries;

b) when did the premier take place? The films under analysis were created and shown on the western screen in the second half of the 1930s - in the early 1940s. On average one or two films on the theme of Russia were made per year in Nazi Germany.

c) how did the events of that time affect the media texts? d) what events occurred when the media texts were being created? How did the media texts comment on the events? How does the awareness of the historical background contribute to the comprehension of the media texts?

The appearance of these media texts was certainly caused by real events which took place in the 1930s - 1940s. When Hitler came to power the tendency of the Third Reich-USSR confrontation became apparent. That is why there were two conceptions of reflecting "the Russian world" in the Nazi cinematography: tsarist Russia, emigrant Russia could get a positive film interpretation (*The Favorite of the Empress*, *It Was a Gay Ballnight, From Midnight, etc.*), whereas Bolshevism and Soviet Russia would always look negative on the screen (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*). It should also be noted that after the German intervention on the USSR in 1941 both tsarist and emigrant Russia ceased to interest the cinematography of the Third Reich and was at best on the fringes of plots (for example, in the form of episodes with Russians) whereas the Nazi film, *G.P.U. / The Red Terror* shown in 1942 actively exposed "bolshevist spies' schemes"… Besides unlike the Soviet cinematography where from 1941 to 1942 there were shot over 70 short (including novels in "Battle Film Collections") and full-length films which directly reflected the events of the war with Germany, the Nazi cinema relied on reported war chronicles.

B. Ideological, Political Contexts.

How do media texts reflect, strengthen, instill or form this or that ideology?

One cannot but feel an obvious propagandistic message aimed at persuading the audience that:

- Russia used to be great when it was an empire where culture flourished (a comedy about the life of Russian aristocracy in the epoch of Empress Elisabeth - *The Favorite of the Empress,* a musical melodrama about the life of P.I. Tchaikovsky - *It Was a Gay Ballnight*);
- at the same time the imperial policy of Russia could be dangerous for other European countries (*The Citadel of Warsaw, Cadets*);
- after 1917 one can express sympathy only with Russians who suffered from Bolsheviks and those who emigrated to the West (*Battleship "Sebastopol" - White Slaves, From Midnight, etc.*);
- Bolsheviks practice mass terror both towards representatives of aristocracy and civilian population, their aim is to turn Russian people into slaves (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*);
- armed resistance to Bolsheviks is justified and indispensable (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*).

In whole, the ideological and political contexts of the world outlook presented in Nazi feature films on the theme of Russia may be outlined in the following way (Table 11):

Table 11. Ideology and Political Context of the Outlook Represented in Nazi Feature Films on the Theme of Russia

Key Questions	Representation of the Russian Past World	Representation of the Soviet World
What is the ideology of this world?	Monarchist ideology	Communist aggressive ideology
What outlook does this world present - optimistic or pessimistic?	Optimistic world outlook prevails, though, in some cases there can be different variants	Mostly self-confident and optimistic; pessimism takes place only the negative end for Bolshevist characters
What is the hierarchy of values according to this outlook?	Patriotism - monarchy – culture - nation - family – love.	Communism - Bolshevism – aggression - inhumane treatment of victims, dismissive attitude to the inferior
What values can be found in this media text? ***What values dominate in the end?***	Patriotic, monarchist, family values.	Communist, Bolshevist values
What does it mean to be a success in this world? ***What person succeeds in this world?*** ***What conduct is rewarded in this world?*** ***To what extent is it stereotyped?***	It means to be a monarchist, patriot, a good family man. In this aspect positive characters are stereotyped, though they may possess some individual traits (beauty, humor, musical talent)	It means to be a bolshevist – communist who is cruel to his victims. In this aspect characters are stereotyped, though they may possess some individual traits (slyness, stupidity, cowardice)

C. Cultural Context

How do media texts reflect, strengthen, or form cultural: relations, values, and myths?

Being a product of mass/pop culture Nazi films on the subject of Russia are based on folk and mythological sources including the traditional notion of the Western world about the "mysterious Russian soul". In this respect it is interesting to analyze Karl Anton's (1898-1979) film *Battleship "Sebastopol" -*

White Slaves (1937) in which the myth about the rebellious *Battleship Potemkin* (1925) brilliantly created by Sergei Eisenstein was apparently used.

And it is not accidental since as late as 1933 the then head of the Culture Department minister J. Goebbels said about the film *Battleship Potemkin* at the meeting with German filmmakers*:* "This is a wonderful film. From the cinematographic point of view it is unmatched. The one who has no firm political convictions could have become a Bolshevik after watching the film. It also proves that one can easily suggest some tendency in a masterpiece. Even the worst ideas can be propagandized with artistic means" (Vasilchenko, 2010, p. 5). Thus it was a government order in its way to create a Nazi analog of S. Eisenstein's film. And in 1937 this order was completed by K. Anton. In the film *Battleship "Sebastopol" - White Slaves* the seaman as well as in S. Einstein's film stirred up a rebellion on shipboard. But this event was given with a reversed sign, i.e. the rebellion aboard the *Battleship "Sebastopol"* is fomented by malicious and fierce Bolsheviks who slaughter noble officers, priests, rape women, burn orthodox icons… But, God be thanked, there is a Russian officer, Count Konstantin Volkov who gathers true seamen devoted to Russia. He disarms the rebels and frees the captives. At the end of the film Count Volkov pronounces a conceptual phrase of the film *Battleship "Sebastopol"*: "This calamity doesn't concern only Russia. The enemies of civilization must be destructed. The struggle is pursued!" Then his thought is supported by one of his companions-in-arms: "Peoples don't see this danger yet…"

D. Genre Modifications: generally – a drama and melodrama. At the same time, not only Russian but also German actors were involved in the film.

F. Basic Drama Stereotypes of the Media Texts:

- love adventures of Russian aristocrats;
- sufferings of Russian emigrants who fled from Bolsheviks;
- Bolsheviks' destruction of a peaceful, tranquil and happy life of people; their occupation of the ship, city, mass communist terror (executions, tortures, etc.) towards the civilian population including women; the struggle of the best representatives of the Russian people with Bolsheviks.

In particular, in the film *G.P.U. / The Red Terror* directed by Karl Ritter (1888-1977) - one of the most famous Nazi filmmakers and a member of the national-socialist party since 192, the major positive characters - Irina and Peter get into an underground prison situated in the building of … the Soviet consulate in Rotterdam. Their story would have had a tragic end if it had not happened in May, 1940. It was at this point that the Nazi army started their occupation of Holland. So, taking the advantage of the bombing and panic of Soviet "diplomats" Peter kills the torturer-Cheka officer, frees Irina from the cell who is more dead than alive, helps her get out into the street where Wehrmacht tanks are already rolling over it. Here is freedom, light, and a triumph of justice…

Techniques of reality representation (iconography) - setting, conditions of life, etc.

Simple dwellings and conditions of life of "ordinary" characters (of course if they are not in Soviet prison cells); luxurious apartments of the Russian aristocracy. Everyday life of Bolsheviks is shown with somewhat grotesque but in whole it is also verisimilar (there are portraits of leaders on the walls, etc.).

Typology of characters (their values, ideas, ethics, clothing, constitution, vocabulary, mime, gestures)

Character's age: 18-60 (men), 18-30 (women).

Character's race: white.

Character's appearance, clothes, constitution:

a) Russian characters of the tsarist time as well as the characters who emigrated from the Bolshevist regime to the west are dressed depending on their social status: luxury of the imperial palace (*The Favorite of the Empress*), modesty of the postmaster (*The Postman*), etc. The appearance of these characters is attractive as a rule, especially it concerns the representatives of aristocracy;

b) Bolshevist characters are normally dressed in a uniform with attributes of the time (a leather jacket, cartridge belts, a Mauser, etc.); they are robust though sometimes may have a commonplace physical constitution; in most cases they are physiognomically disagreeable.

c) victims of the Bolshevist terror are dressed in accordance with their social standing; their

constitutions vary in a wide range and depend on the context of a certain film; female characters are rather attractive as a rule;

Educational attainment: higher education (officers, aristocrats), secondary education, illiterate people.

Social standing, profession: the social standing of Russian and Soviet characters (aristocrats, officers, emigrants, ordinary people, Bolsheviks, etc.) varies considerably depending on definite film plots.

Marital status of characters also depends on the film plots.

Character traits: cruelty, meanness, sexual concern, tenacity of purpose, hostility, slyness, power (Bolshevist characters); nobleness, power, purposefulness, courage (positive characters - aristocrats, emigrants, the intelligentsia, etc.). Bolshevist characters are shown as malicious, rude and cruel fanatics with a primitive speech, active gesticulation and rough voice timbres. Positive characters, on the contrary, are gallant and soft-voiced. In whole the characters of all Nazi media texts on the subject of Russia are given only in an outline without a psychological insight.

Value orientations (ideological, religious, others) of a character: in the films about Bolsheviks (*Battleship "Sebastopol" - White Slaves, G.P.U. / The Red Terror*) communist values together with atheism, terror and violence are clearly revealed. The values of positive characters are close to "all-European" ones.

Conduct of a character, his strategy of conflict resolution: the characters' behavior is motive by the development of the above-mentioned stereotyped media text plots. Bolshevist characters in most cases behave cruelly and mercilessly but their victims either suffer from a feeling of doom and dread or show determination to stand up to the end. The actions of Russian characters from Nazi films about the time before 1917 depend on certain plots and genres and can vary in a wide range - both negative (Russian characters in the war drama *Cadets*) and positive (P.I Tchaikovsky in the musical melodrama *It Was a Gay Ballnight)*

Significant changes in the media text plot and characters' lives, the incipient problem, search for solutions to the problem

In the films with Bolshevist characters a peaceful and happy life of positive characters is broken by aggressive actions of revolutionary seamen, Cheka officials and other negative personalities. The incipient problem: as a result of Bolshevist extreme violence the lives of positive characters are under threat. And there is only solution to the problem, i.e. struggle against Bolshevism. In the films about the time before 1917 (for instance, films about the life of Russian emigrants) the plots are more varied and are not so much stereotyped.

Conclusions. Thus we made an attempt to perform a hermeneutic analysis (investigation of media texts interpretation, cultural and historical factors influencing the views of the agency / author of a media text and the audience) of specific examples of Nazi feature films. At the same time we mean that the hermeneutic analysis of a media text comprehension involves a comparison with a historical, cultural tradition and reality; insight into its logic; comparison of media images in historical and cultural contexts combined with the historical, hermeneutical analyses of the structural, plot, ethical, ideological and iconographic / visual analyses of media stereotypes and media text characters.

Selected Filmography

Double-Agent Asew / Lockspitzel Asew. Germany, 1935. Film director: Phil Jutzi. Script writer: At. Timann. Cast of actors: Fritz Rasp, Olga Chekhova, Hilde von Stolz and others.

The Favorite of the Empress / Der Favorit der Kaiserin. Germany, 1936. Film director: Werner Hochbaum. Script writers: Charles Amberg, Hans Martin Cremer and others. Cast of actors: Olga Chekhova, Anton Pointner, Heinz von Cleve, Ada Chekhova and others.

Battleship "Sebastopol" - White Slaves / Panzerkreuzer "Sebastopol" - Weisse sklaven. Germany, 1937. Film director: Karl Anton. Script writers: Charlie Roellinghoff, Karl Anton, Arthur Pohl, Felix von Eckardt. Cast of actors: Camilla Horn, Karl John, Werner Hinz, Theodor Loos, Fritz Kampers and others.

The Citadel of Warsaw / Die Warschauer Zitadelle. Germany, 1937. Film director: Fritz Peter Buch. Script writers: Gabriela Zapolska, Fritz Peter Buch. Cast of actors: Lucie Hoflich, Werner Hinz and Claire Winter.

From Midnight / Ab Mitternacht. Germany, 1938. Film director: Carl Hoffmann. Script writers: Joseph Kessel, I. Ermoljev. Cast of actors: Gina Falckenberg, Peter Voss, Rene Deltgen, N. Kolin and others.

It Was a Gay Ballnight / Es war eine rauschende Ballnacht. Germany, 1939. Film director: Carl Froelich. Script writers: Jean Victor, Jean Victor and others. Cast of actors: Zarah Leander, Aribert Wäscher, Hans Stuwe and others.

The Trip to Tilsit / Die Reise nach Tilsit. Germany, 1939. Film director: Veit Harlan. Script writers: Curt Johannes Braun, Veit Harlan, Hermann Sudermann. Cast of actors: Anna Dammann, Frits van Dongen, Heiner Dugal and others.

Cadets / Kadetten. Germany, 1939. Film director: Karl Ritter. Script writers: Felix Lutzkendorf, Karl Ritter. Cast of actors: Mathias Wieman, Carsta Lock, Andrews Engelmann and others.

The Postman / Der Postmeister. Germany, 1940. Film director: Gustav Ucicky. Script writer: Gerhard Menzel (based on A.S. Pushkin's story "The Postmaster"). Cast of actors: Heinrich George, Hilde Krahl, Siegfried Breuer and others.

G.P.U. / The Red Terror. Germany, 1942. Film director: Karl Ritter. Script writers: Andrews Engelmann, Felix Lutzkendorf, Karl Ritter. Cast of actors: Laura Solari, Will Quadflieg, Marina von Ditmar and others.

Case Study 2: The Image of Russia on the Western Screen in the Ideological Confrontation Epoch (1946-1991): From the Late Stalinism to the "Thaw", from "Détente" and "Stagnation" to the "Perestroika"

Five Media Myths of Ideological Confrontation Times

The epoch of the *Cold War* and ideological confrontation between the West and the USSR spawned many myths.

Myth 1: The anti-Soviet, anticommunist orientation was principal for western cinematographers in the 'ideological struggle'

Certainly, the western screen anti-Sovietism played a crucial role in the Cold War, however, one should not forget that at all times the West policy in many respects was anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This trend can also be traced in many western works of art – both before the appearance of the USSR and after its disintegration. In the same way, the anti-bourgeois / anti-capitalist orientation of Soviet films about foreign countries naturally combined with some anti-western motives conventional for Russia…

Myth 2: Famous masters tried to be above 'the ideological struggle'; therefore the ideological confrontation was the lot of ordinary handicraftsmen

Even a superficial glance at a filmography of the screen confrontation times (1946-1991) refutes this thesis completely. Both on the West side and on the Soviet side such known film makers as Costa-Gavras, J. Losey, S. Lumet, S. Peckinpah, B. Wilder, P. Ustinov, A. Hitchkock, J.Huston, J. Schlesinger, G. Alexandrov, A. Dovzhenko, M. Kalatozov, M.Romm and, certainly, dozens of well-known actors of different nationalities were involved in the process of the *ideological struggle*.

Myth 3: The Soviet censorship prohibited all films of western authors involved in creating at least one anti-Soviet media text

In practice the Soviet censorship usually prohibited films of those figures of the western culture (for example, Y. Montand and S. Signoret after the release of their joint work in the film *L'Aveu*) who, besides being involved in *confrontation* films, openly and actively took an anti-Soviet position in real political life.

Shooting in anti-Soviet films of B. Anderson, R. Barton, I. Bergman, K.M. Brandauer, Y. Brinner, L. Ventura, A. Delon, M. Caine, S. Connery, F. Noiret, P. Newman, L. Olivier, G. Peck, M. Piccoli, Max von Sydow, H.Fonda and many other celebrities did not at all affect the showing of *ideologically neutral* films with their participation in the Soviet Union.

Moreover, some of these masters were even invited to take part in joint Soviet-western film productions. It is another matter that their ideological *pranks* were not mentioned in the Soviet press. Probably, the Kremlin administration of that time realized that prohibition of all films, books and articles of *faulty* western prominent people of culture would induce a super-deficit of foreign media texts as a whole in Soviet libraries and cinemas…

Myth 4: Western anti-Soviet media texts were always more truthful than Soviet anti-western opuses

Here media texts do differ. On the one hand, the films *Nicholas and Alexandra* directed by F. Shaffner and *The Assassination of Trotsky* directed by J. Losey look much more truthful and convincing in comparison to some anti-western movies (for example, *Silver Dust* by A. Room or *The Plot of the Doomed* by M. Kalatozov). However, the anti-Soviet action films *Red Dawn* or *Amerika* look, to put it mildly, improbable even in comparison with the Soviet militarist action movie *Solo Voyage* which became a kind of a counter-response to the victorious pathos of American *Rambo*…

Myth 5: 'Confrontational' media texts are of low artistic value and deserve neither attention nor critical analysis

On the one hand, there are not many media products of the *Cold War* period that are of any significant artistic value (*I am Cuba* directed by M.Kalatozov, *Dead Season* by director S. Kulish, *The Assassination of Trotsky* directed by J. Losey, *Reds* by W. Beatty, *1984* by M. Radford, et al.). But on the other hand, no method can be declared exhaustive for analysis, since even the most primitive film is a multilayer structure containing different levels of latent information which reveals itself only in cooperation with the socio-political and psychological contexts. No matter how tendentious – or, on the contrary, unbiased – the filmmaker might be, he depicts much more aspects of the time than he thinks and knows himself of, beginning with the performance level of his work and ending with the ideological myths which he reflects (Turovskaya 1996, 99).

Brief History of the 'Ideological Struggle' on the Screen (1946-1991)

Under a *Cold War* we usually understand a total and global confrontation of two superpowers within a bipolar system of international relations. The preconditions for the Cold War consisted in the principal difference in the socio-economic and political systems of the leading world powers after the defeat of the aggressors' block: a totalitarian political regime with elements of personal dictatorship and a super-centralized plan-based economy on the one hand, and the western liberal democracy and market economy on the other hand (Narinsky 2006, 161). To a considerable degree the Cold War was caused by the political and social development of the so-called *Third World* (decolonization, revolutions, etc.) (Westad 2007, 396), and each of the antagonists aspired to broaden its zone of influence in Africa, Asia and Latin America by all means.

At the same time, the opposition between ***Russia*** (at all times and under any regimes) and the ***West*** (also at all times and under any regimes) was also connected with much deeper reasons.

Here we fully agree with J. Shemyakin:

> *"the civilization status inconsistency of Russia is directly reflected in the way it is perceived in the West: there is direct evidence of the collision of different values turned into the invariant dynamics factor of such perception. In whole, Russia always both attracted and repelled the West. One of the attraction factors is the historic community reflected in Indo-European language roots, an ancient Indo-European mythological background and Christian origins. All these reasons taken together,*

undoubtedly, create a common symbolic field of diverse Russia-West contacts. But the influence of this factor was often overlapped in the history by a sharp feeling (and very often consciousness) of the Russian civilizational alienation from the West, its otherness, and that surely was a strong factor of rejection. ... The most irritating aspect was its alienation in spite of resemblance which was perceived as an outward form that concealed something different, non-European" (Shemyakin 2009, 19-20).

At the same time, the stronger and more influential Russia became the stronger became its ideological confrontation (and media confrontation in this century) with the Western world (what actually occurred after 1945 when everyone realized the Soviet Union that had defeated the Nazi empire possessed the most powerful military force in Europe).

The concept of *Cold War* is closely associated with such concepts as *informational and psychological war, ideological struggle, political propaganda, propaganda* (hereafter we shall mean under *propaganda* an intentional regular media mass consciousness inoculation of this or that ideology to achieve a calculated social effect), and *the enemy concept.* According to the reasonable definition given by A. Fateyev,

> "*the enemy concept* is an ideological expression of social antagonism, a dynamic symbol of the powers hostile to the state and the citizen, a political instrument of the ruling social group. … the concept of the enemy is an important element of a *psychological war* which is a goal-directed and regular use of propaganda by political opponents among other means of pressure for direct or indirect influence on the views, moods, feelings and conduct of the opponent, allies and their own population in order to make them act in the direction preferable for the government" (Fateyev 1999).

There is an opinion that in the *Cold War* period (1945-1955) the Russian question was avoided by men of art, but in the 1970-1990s many films on the Russia subject were shot (Moseyko 2000, 30). We cannot agree with this statement. Actually *the Cold War* era became the source of creating a great number of both anti-Soviet/anti-communist and anti-Western/anti-bourgeois films released during the above-mentioned period (after W. Churchill delivered his well-known Fulton speech on March 5th 1946 that contained sharp criticism of the USSR policy, and in August-September, 1946 J. Stalin initiated the adoption of the *anti-cosmopolitan* resolutions "About the Journals *Zvezda* and *Leningrad*", 'On the Repertoire of Drama Theatres and Measures for Their Improvement', and 'On the Subscription to and Usage of Foreign Literature').

The mutual ideological confrontation concerned all the fronts of the Cold War. Since February, 1947 the Munich VOA radio station began to broadcast propaganda programs in Russian (which the Kremlin ordered to listen to using all accessible technical means since the spring of 1948). And in October, 1947 Senator G. McCarthy initiated hearings in the Washington State Capitol of the fact-finding results of the *anti-American and communist activity* of some known figures of the American culture. A. Johnston, PGA president of that time, told his listeners in the R.K.O. Pictures studio that after the conversation with Secretary of State Marshall, Senator Vandenberg and others he came to a firm conviction about the necessity of initiating an immediate official opposing policy of the Soviet expansion power, and pointed out that this policy should find support in motion pictures produced in the USA (Fateyev 1999).

The situation in the USSR developed in much the same way. P. Babitsky and J. Rimberg calculated that the amount of western negative film characters (excluding Germany soldiers from films about the Second World War) portrayed in Soviet films increased three times and attained 36 films from 1946 to 1950 in comparison with the 1920-1930s (Babitsky and Rimberg 1955, 223). On the other hand, in 1946 the Soviet Cinematography Committee sorted out only 5 from 50 films for mass distribution in the USSR offered to them by American distribution companies (Ivanyan 2007, 248).

Moreover, in April-May, 1949 there was worked out a special '*Plan for the Intensification of Anti-American Propaganda in the Near Future'* which prescribed systematic printing of materials, articles, pamphlets exposing aggressive plots of American imperialism, the anti-national character of the USA

public and political systems, debunking the myths of American propaganda about the 'thriving' of America, demonstrating drastic contradictions of the USA economy, the falsity of bourgeois democracy, and the decay of bourgeois culture and morals of modern America (The plan …, 1949). In addition, the exterior threat was a convenient pretext for justifying the internal disorders and contradictions in the socio-economic and political formation which otherwise could be perceived by USSR citizens as evidence of the regime imperfection (Fateyev 1999).

Both well-known classical filmmakers such as A. Dovzhenko (*Farewell, America!*), M. Kalatozov (*Plot of the Doomed*), M. Romm (*Secret Mission*), A.Room (*Silvery Dust*) and script writers and producers, now forgotten, were involved in making anti-Western (first of all – anti-American) films. In these propaganda films almost all American characters were depicted as spies, saboteurs, anti-Soviet provocateurs (Ivanyan 2007, 274).

The Cold War films emphasized the motive of unsuccessful attempts of western secret services to entice Soviet scientists. For example, in G.Roshal's film *Academician Ivan Pavlov* (1949)

> *"a traitor Petrishchev brings American Hicks who offers Pavlov to go to America. Hicks disguises his dirty business with a favorite argument of cosmopolitans — acolytes of imperialism: 'It is not relevant for mankind where you will work'. Being an ardent patriot the big Russian scientist answers: 'Science has a fatherland, and the scientist is bound to have it. I am, my sir, Russian. And my fatherland is here whatever happened to it" (Asratyan 1949).*

M. Turovskaya who studied this period of the Cold War reasonably remarked that the media transmutation of the recent allies into the *enemy image* was executed through the plot telling about some secret connections of Americans (naturally, of the class adversary: generals, senators, businessmen, diplomats) with Nazis, either about a *secret mission* of separate peace negotiations or patents abduction, or chemical weapons manufacture. The identification of Americans with Nazis is the only *secret* of the whole bulk of the Cold War films. And in *Plot of the Doomed* East European social democrats are equated with absolute evil, with Americans (Turovskaya 1996, 100).

It is paradoxical, but the author of the placard anti-western *Plot of the Doomed* (1950) which is overfilled with propaganda clichés and dramaturgically primitive, M. Kalatozov only seven years after became famous for a humanistic masterpiece *The Cranes are Flying*, and was awarded *Golden Palm* (*Palme d'Or*) of the Cannes film festival. But then, at the peak of the ideological confrontation, M. Kalatozov created some kind of a political comic strip which illustrated newspaper leading articles of the *Pravda* and the *Krasnaya Zvezda* (*Red Star*) frame by frame.

… In a certain East European country (probably - Czechoslovakia) a wide alliance of conspirators (nationalists, Roman Catholics, former Nazis and social democrats who joined them) conceptually and financially bolstered by the USA and their *Yugoslavian henchmen* is formed. The only force protecting *the genuine concerns of workers* in this country is, certainly, communists who are firmly and irrevocably oriented to the Soviet Union (the authors did not at all think of how ludicrous/exposing their slogan sounds in the film: 'We swear to Stalin and the Soviet people - to protect freedom and independence of our country!'). Having disbanded the local parliament after the Bolshevist example of 1917-1918, communists easily defeated *the doomed* parliamentary deputies (appointed, by the way, through a democratic election)…

Many famous actors of that time (P. Kadochnikov, V. Druzhnikov, M.Strauch, etc.) were involved in the film who were potentially capable of playing complex characters. However, in this case they were asked to do something different – to show strongly emphasized grotesque and pathos. And it should be mentioned they coped with the task excellently: in *Plot of the Doomed* there is not a single real, or in the slightest degree humanized character… Here, for example, is a description of the Roman Catholic cardinal (played by famous actor A. Vertinsky) given by one of the most competent Soviet film experts R. Yurenev:

"whimsical intonations, sophisticated gestures, the pomposity of Roman church Prince serve as a disguise for the accomplished saboteur and conspirator. Vertinsky accentuates the two aspects of the cardinal's psychological portrait: on the one hand – his refined and aristocratic appearance, and on the other hand, – his malicious and cowardly nature inside" (Yurenev 1951)

At the same time, evaluating M. Kalatozov's film in whole, R. Yurenev made a conclusion which was characteristic of Stalin's propaganda: it is

"a work of art telling the truth about the struggle of freedom-loving nations under the direction of communist parties against the dark reactionary international powers for socialism construction. The film Plot of the Doomed is a truthful and bright product of the Soviet motion picture arts and a new contribution to fight for peace, freedom and independence of nations, for communism" (Yurenev, 1951).

In this context the film expert M. Shaternikova recalls her school impressions (of the 1940s-1950s) of the collective review of this film:

"We did not reflect. Everything was clear: the imperialism showed its real cruel face. The film *Plot of the Doomed* related us about what was happening in Eastern Europe: the local reactionary forces together with Americans wanted to enslave workers who frustrated their plot and unanimously voted for communists. It did not even occur to us than that in real life (not in the film) the situation was quite different" (Shaternikova, 1999).

So *Plot of the Doomed* performed its political mission in the Cold War in hundred per cent.

Similar media texts but of anti-Soviet orientation were produced in the late 1940s – the early 1950s in the West, first of all – in the USA (*The Iron Curtain, Berlin Express, Red Danube, I Was a Communist for the FBI, Prisoner of War,* etc.).

The Iron Curtain (1948) was some kind of a marquee media event of the Cold War era. The plot of the film is based on true facts connected with life circumstances of Soviet diplomat Igor Gouzenko, who asked Canada to be granted a political asylum. In addition, the film was meant to depict the exhausting, intense life of Soviet citizens, and Gouzenko in particular, who were tyrannized by officials and special services (Rubenstein 1979, 39). As the USSR had not signed the international Berne Convention for the Protection of Literary and Artistic Works by that time Americans included plenty of 'infringing' music by D. Shostakovich, S. Prokofiev, A.Khachaturian in the film which sounded in the extremely undesirable ideological context to the Kremlin from the screen.

J. Lomakin, Soviet Consul General in New York, wrote that

"the film is very hostile. Soviet people are shown repelling, cynical and slandering their native country.... In connection with the forthcoming release of such a film, it would be advisable to write a number of critical articles in the Soviet press and launch an attack against Hollywood reactionaries and war-mongers… our sharp and competent pronouncement can prepare viewers for adequate comprehension of the film and produce a positive impact on the public opinion. On the other hand, our keen criticism of Hollywood reactionaries and warmongers will give a moral support to progressive circles in the USA and Canada in their struggle against reactionary forces, against the production of such films" (Lomakin 1947, 242-246).

Though American film experts G. Parish and M. Pitts admitted a low artistic level of the film, even 30 years after its release they were convinced that *The Iron Curtain* related about the Russian espionage in Canada in 1943 giving the public a lenient interpretation of the harsh truth: red agents inundated the USA (Parish and Pitts 1974, 25). This interpretation 'lenience' consisted in the following: though *The Iron*

Curtain became a gold-mine of right-wing propaganda which painted the ruthless red and their followers in harsh colors, the communists' actions were comical rather than real (Parish & Pitts 1974, 243).

After six years some kind of a sequel of *The Iron Curtain* entitled *Operation Manhunt* (1954) was shot in Canada. The film went flop and that was not surprising as almost all films (produced in North America in the late 1940s-1950s) were restricted to minimum dialectics in the analysis of the communist doctrine. Almost all of them were not commercially successful and despised both by critics and intelligentsia (Lacourbe 1985, 20).

In 1949 a new film about communists' intrigues was released in the USA - *Red Menace* - which was aimed at persistent demonstration of calculating assassination methods used by red agents working in America (Parish and Pitts 1974, 389). And though Russian characters, as a rule, appeared only in small episodes in films about American communists (Strada, Troper 1997, 93), the whole ideological orientation did not alter.

Often the subject parallels of the mutual ideological confrontation were obvious. For instance, in A. Fainzimmer and V. Legoshin's film (S.Mikhalkov's script) *They Have a Motherland* (1949) Soviet agents while overcoming the resistance of the British special services were bringing home patriotic Russian children who found themselves in the occupation zone of western countries after the Second World War. But in *Red Danube* (1950) directed by G. Sidney Soviet citizens who remained in the western occupation zone of Vienna did not want to return home because of fear to become Stalin repression victims…

It must be noted in advance that in J. Lee Thompson's drama *Before Winter Comes* (1969) there was a variation of the plot from *Red Danube*: spiteful Soviet 'allies' (shown, by the way, in Thompson's film rather grotesquely, on the verge of a parody) in the autumn of 1945 demanded from the English major to deport *displaced people* of Russian and East European origin to the Soviet occupation zone in Austria. And when one of the unfortunate tried to run to the woods he was shot dead by Russian snipers…

In this respect it is rather curious to consider the overlap of real events on either side of the *Iron Curtain.* I am inclined to agree with M. Turovskaya that the atmosphere of mutual suspiciousness, rudeness, cynicism, complicity and dissociation which coloured the last years of Stalinism and was completely driven out of the home 'subject matter' could be realized only in the *enemy image* conception (Turovskaya 1996, 106). But, alas, a quite similar atmosphere contrary to all American democratic traditions took place during the *witch-hunt* (initiated approximately in the same years by Senator J. McCarthy) and affected many Hollywood producers and script writers of that time who were accused of sympathy for communism and the USSR…

At the same time, both these mutually hostile tendencies found similar media versions where genuine facts were combined to some extent with ideological and aesthetic falsification.

The latter consisted in visual presentation of everyday life conditions in *enemy countries* in Soviet and western media texts of the 1940s – 1950s which was far from reality. Perhaps, only the quasi-documentary visual aesthetics characteristic of the *cinema vérité* of the 1960s altered the situation a little (one of the brightest illustrations of the new stylistics is S.Kulish's spy movie *Dead Season*, released in 1968).

For truth's sake, it should be noted that even at the height of the Cold War era in the USA there were shot films with Russian characters. However, they usually became positive if they fell in love with Americans and preferred to live in the West. So, in the melodrama *The World in His Arms* (1952) countess Marina Selanova falls in love with an American and becomes a happy American housewife as she thinks that true love and freedom go hand in hand (Strada, Troper 1997, 81). A more illustrative example of the similar idea was shown in the melodrama *Never Let Me Go* (1953) where Clark Gable played an American journalist accredited in Moscow: love for beautiful and talented Russian ballerina Maria suddenly changes his life.... Phillip and Maria hope to leave for America but Soviet officials (shown always under Stalin's or Lenin's portraits) lie and finally refused Maria an exit visa.... However, thanks to the stolen Soviet officer uniform the journalist takes Maria through the Baltic sea to freedom (Strada, Troper 1997, 80).

As a whole, the movie *Never Let Me Go* is a telling illustration of a stereotyped plot when the Hollywood of the 1950s, as a rule, chose love and marriage as a neutralization means of the communist ideology (Strada, Troper 1997, 92). The same goes with such films as *No Way Back* (1955), *Anastasia* (1956), *The Iron Petticoat* (1957), *Jet Pilot* (1957), *Silk Stockings* (1957), etc. However, sometimes religion (*Guilty of Treason*, 1950) became an antidote for *the plague of communism* on the screen.

J. Stalin's death (March, 1953), negotiations of heads of world leading countries in Geneva (1954-1955), N. Khrushchev's anti-Stalin speech at the Communist Party congress on February 25th 1956 turned *the bipolar world* to the so-called political *Thaw* when the communist regime slightly opened the *Iron Curtain* between the USSR and the West. D. Mann's American television movie *The Plot to Kill Stalin* (1958) was a direct cinema consequence of Khruschev's exposures of Stalin's *personality cult,* with N. Khrushchev, G. Zhukov, G. Malenkov, L. Beriya and other leaders of the Soviet administration of that time as characters.

Alas, in October and December of 1956 the Egyptian and Hungarian events again sharpened the mutual confrontation between the USSR and the Western world…

I failed to find either western or Soviet fiction films about the Egyptian conflict, but the Hungarian topic of 1956 when thousands of Hungarians emigrated to the West (after the popular uprising in Budapest was crushed by Soviet troops) was reflected in the films *The Journey* (1959) by director A.Litvak and *The Beast of Budapest* (1958) by H. Jones. It is natural that in both the films Hungarian rebels and refugees were shown as heroes or defenseless victims of communist repressions, and their enemies – Hungarian and Soviet communists were depicted as devils incarnate.

However, sometimes this negative information was also coloured with a certain share of sympathy. For example, in *The Journey* the Russian major performed by legendary Yul Brynner not only easily cracked glass with his steel teeth but also was capable of passionate love and melancholy…

Since 1957 political contacts between the strongholds of *communism* and *imperialism* began to gradually develop again: despite acute contradictions the two world's largest nuclear powers did not seek a direct military man/nuclear collision threatening to obliterate the whole planet… In the summer of 1957 the World Festival of Youth and Students took place in Moscow which was the biggest in the history. The west got even more interested in the Soviet Union when the world's first artificial satellite of the Earth was launched (October 4th, 1957) and the first manned space ship was put into Earth orbit (April 22nd, 1961). This progress in space exploration determined to a large degree the appearance of a new wave of sci-fi movies about distant planets on the screen of the late 1950s and early 1960s…

In 1958 the administration of the USSR and the USA signed a cultural exchange agreement, and then an American exhibition took place in Moscow (1959) which was a tremendous success. It promoted the achievements of the leading power of the western world in industry, agriculture, science, education and culture (USA documentary film makers shot a comparatively well-disposed film about it entitled *Opening in Moscow*). In the same year for the first time in a long while millions of Soviet *not-permitted-to-travel-abroad* viewers were able to see new products of the western screen at the Moscow International Film Festival…

Peter Ustinov, a well-known actor and producer (by the way, of Russian origin) reacted to the *Thaw* with his amusing comedy *Romanoff and Juliette* (1961) about children of American and Soviet diplomats who being separated by ideological barriers passionately fell in love with each other in defiance of the Cold War bans. Here it is necessary to do justice to the authors of the film: the Soviet and American characters – a personage to a personage – were equally balanced (Strada, Troper 1997, 91).

But soon the mutual confrontation became aggravated again because of the American spy plane being brought down in the USSR (May, 1960), the defeat of the anti-Castro landing in Cuba (1961), the building of the anti-western Berlin Wall (1961), outbreaks of the Caribbean rocket crisis (1962), the sustained Vietnamese war (1964-1975) and the *Prague Spring* (1968) …

As a whole *the Thaw* of the late 1950s and the early 1960s did not radically change the situation of ideological confrontation in media production. The mutual hostile representation of Russia and the West went on; only the image of the *potential adversary* became more verisimilar.

There were enough political pretexts for ideological and media confrontation in the 1960s as before, and that was often observed both by western and Russian scholars (Jones, 1972; Keen, 1986; Lafeber, 1990; Levering, 1982; Shlapentokh, 1993; Small, 1980; Strada, 1989; Strada and Troper, 1997; Whitfield, 1991; Ivanyan, 2007; Klimontovitch, 1990; Kovalov, 2003; Turovskaya, 2003; Shaw, Youngblood, 2010).

For example, the topic of the Soviet-American antagonism concerning Cuba dominated in the films *Submarine* (1961) by Y. Vyshinsky and *Black Seagull* (1962) by G. Koltunov. Berlin separated with a concrete wall appeared in such confrontational films of different genres as a comedy *One, Two, Three* (1961) by director B.Wilder, a detective *The Spy Who Came in from the Cold* (1965) directed by M. Ritt and a drama *Funeral in Berlin* (1966) by G. Hamilton.

A mutual nuclear threat became a subject matter for powerful anti-war films *On the Beach* (1961) by S. Kramer, *Dr. Strangelove* (1964) by S.Kubrick and *Fail-Safe* (1964) by S. Lumet. According to the plot of the latter a technical malfunction in the American aircraft control system (in spite of direct telephone negotiations of the USA and the USSR leaders) caused a 'symmetric' atomic bombing of Moscow and New York…

It goes without saying, that each of the opposing sides chose facts which were more expedient for them thus avoiding 'black spaces' in the history. For example, though the events which occurred in Hungary and Czechoslovakia were reflected in Soviet documentary films (where an off-screen commentary accused *the bourgeois West* of *counter-revolution* and *extreme anti-Sovietism*) they fell short of feature films produced in the USSR.

But Soviet films willingly turned to plots connected with Cuba, Africa, Indochina, Chile (*Black Seagull*, *I am Cuba*, *Night on the 14th Parallel*, *Night Over Chile, Centaurs, On Rich Red Islands*, *TASS is Authorized to Declare…, The Interviewer, etc.*). Sometimes films were about the countries and regions which were chosen deliberately to charge the bourgeois world with imperialist aggression, colonialism, racism, suppression of national democratic movements, etc.

Using the western appearance of Baltic actors the Soviet screen created year after year a certain image of hostile America and the Western world as a whole, where the spirits of greediness, hatred, racism, militarism, corruption, debauchery, humiliation of simple workers, etc. triumph in cities of 'the yellow devil'. Sometimes such films were based on selected classical novels of the American critical realism (*An American Tragedy; Rich Man, Poor Man*). But more often unmasking plots were composed simply on the run (*A Parisian Melodrama, European Story*, *Honeymoon in America*). The major task was to suggest Soviet viewers the idea of horrors and vices of the inevitably decaying West.

On the other hand, the West for years cultivated the image of hostile, aggressive, armed cap-á-pie, but otherwise underdeveloped totalitarian Russia – with cold snow-covered open spaces, poor population cruelly oppressed by malicious and perfidious communists who got stuck in corruption and debauchery. The goal was analogous – to suggest western viewers the idea of horrors and vices of the inevitably decaying USSR.

It should be noted that the western cinema of the Cold War years rarely ventured to shoot films where the whole action took place in Russia after 1917 (L. Tolstoy's and F. Dostoyevsky's novels were filmed more often). In spite of the fact that D. Lean's melodramatic screen version of B.Pasternak's novel *Doctor Zhivago* was prohibited in the USSR and became one of the blockbusters of 1965-1966.

The reason for a comparatively rare resort of western cinematographers to the Soviet household topic is simple – they were keenly conscious of the fact that they were practically unable to realistically represent particulars of life in the USSR.

Firstly, because of a rather approximate notion about how exactly Soviet people lived (what was especially noticeable in any *confrontational* media text in which the action took place in the Soviet Union). Secondly, because of the impossibility to obtain permission for filming on the Soviet territory as KGB strictly controlled the actions and relocations of all foreigners who came to the USSR.

It makes clear why, even if the action of western films took place in Moscow, Russian characters, as a rule, were pushed to the sidelines thus giving way to English-speaking spies or visitors (*Firefox, Gorky Park*).

However, there were some exceptions: a grotesque farce about the twilight of J. Stalin's power *Red Monarch* (1983), a psychological drama *Sakharov* (1985) and, in our opinion, less successful as works of art, western screen versions of A. Solzhenitsyn's novels *One Day in the Life of Ivan Denisovich* (1970) and *Den Foerste kreds/The First Circle* (1973, 1991). They were followed by some other exposing films about Soviet concentration camps.

…Except for screen versions of B. Pasternak's and A. Solzhenitsyn's literary works there were European film adaptations of M. Bulgakov's novels *Maestro e Margherita* (1972), *Cuore di cane* (1976) and *Le Uova fatali* (1977) which played their role in the ideological confrontation. Anti-Soviet motives were offensively obvious in them. Certainly, Italian film versions of great M.Bulgakov's prose had an approximate texture (for obvious reasons the authors had no opportunity to shoot films in the USSR); however, each of them had its own advantages: the role of the *Master* brightly played by Ugo Tognazzi and Ennio Morricone's melodious music resembling Russian melodies (*The Master and Margarita* by A. Petrović); ironic intellectuality of Max von Sydow in the role of *Professor Preobrazhensky* (*Cuore di cane* directed by A. Lattuada)…

The espionage topic, as usual, occupied an important place in the mainstream of mutual denunciations/exposures. In the USSR the appreciable examples of the kind were the movies: *Mission Top Secret, Dangerous Paths, Tracks in the Snow, The Shadow Near the Pier*, *Above the Tissa*, *Operation Cobra, The Case of Corporal Kotchetkov*, *The Mystery of Two Oceans*, *A Man Changes Skin*, *Border Silence*, *The Game Without a Draw*, *Black Business*, *A Man Without a Passport*, *Dénouement*, *Aqualungs In The Depths*, *Dead Season, Resident's Mistake,* and many others.

One of the wide-spread Soviet plot stereotypes of the espionage topic was a story about talented scientists and inventors who made a great scientific discovery which western special services try to find out/steal/purchase (*A Shot in the Fog*, *A Trace in the Ocean, The Hyperboloid of Engineer Garin*, *Failure of Engineer Garin, Marked Atom, Death on the Rise*, et al.)

For example, in the film *A Shot in the Fog* (1963) directed by A.Bobrovsky and A. Sery a KGB agent relentlessly follows a secret Soviet physicist (at work, on a business trip, in the chase, at home, etc.) whose military know-how was the aim of western espionage. A most curious thing is that the scientist accepts this constant surveillance as a matter of course, for he is surrounded by perfidious spy-diplomats and residents of enemy secret service disguised as barbers… In the film *A Trace in the Ocean* (1964) by O.Nikolayevsky Soviet scientists devise a gas mixture allowing scuba divers to submerge deep in the ocean, but again the enemy spy contrives his sinister design in cold blood.

But more often espionage films did without scientists. For instance, in the film *Game with No Rules* (1965) by I. Lapshin (after L. Sheynin's play)

> "Americans greedily reach for our secrets … descend to cooperation with fascists and grill our valiant Komsomol members using Gestapo methods, and above all, they restrain Soviet people in their occupation zone …" (Stishova, Sirivlya 2003, 13).

In the film *The Case of Corporal Kotchetkov* (1955) a whole espionage group was near a Soviet garrison.

In the detective *Above the Tissa* (1958) an experienced spy and homicide (everything points to the fact that he is American) plots a trans-Carpathian bridge explosion… In short, earlier the enemy was transparent and distinct – fascists. Now Americans replaced Nazi. Without an enemy image, more or less clearly outlined, the totalitarian state cannot exist, even in the most *vegetarian*, *thaw* times (Stishova, Sirivlya 2003, 13).

Western media texts of ideological confrontation time contained similar schemes: besides negative characters-Nazis there were more often Soviet/socialist perfidious spies and terrorists (*From Russia with Love*, *Topaz*, *Kremlin Letter*, *Embassy*, *The Mackintosh*, *Le Serpent*, *The Prize*, *Telefon*, etc.).

In the detective *The Prize* (1963) directed by M. Robson perfidious DDR (East Germany) special services (undoubtedly in cooperation with their Soviet colleagues) are developing an anti-western propaganda operation aimed at a secret substitution of the Nobel Prize winner for his twin-brother who is a Soviet agent (see a similar plot with a substitution of a 'good' brother by a bad one in the Soviet film *The Mystery of Two Oceans*) for the latter to declare at the solemn prize presentation ceremony in Stockholm that he is disillusioned with the Western world and will emigrate to socialist Germany…

And here, for example, is the plot of the French thriller *Le Serpent* (1973) by A.Verneuil:

> *"Colonel Vlasov escapes to the West and plays a role of a defector – with the task to help the Soviet secret service annihilate the leaders of the military and investigation bodies of the NATO. Americans treat the fugitive with suspicion. He wins their trust after an authentic explanation of Vlasov's deeds which was given by the American investigation deputy chief (who, according to the plot, is also a Soviet resident) to his colleagues: he shows some photographs – a parade on Red Square, with Colonel Vlasov sitting on a side tribune of the Mausoleum" (Dolmatovskaya 1976, 221) ...*

In the Soviet cinema espionage scenes were persistently included in subject schedules of children's films to be released. So, screen pioneers did not only do well at school and on holiday, but also unmasked or helped with catching experienced enemy agents (*The Ship's Boy from Schooner 'Columbus'*, *Aqualungs In The Depths*, etc.). We would like to mention also that it was teenagers in American films who quite often took up the struggle with Soviet enemies and resembled furious boy scouts (*Red Dawn*).

In the 1950s - 1980s some anti-western trends in Soviet media texts acquired a clear "naval" tint…

> *"Military confrontation at sea – was probably the only sphere where we were equals with Americans. They had vessels – and we had vessels, they had radars – and we had radars, they had missiles – and we had missiles… So, there was a reason to unleash a little screen war which would be certainly won by our people. Here is both entertainment and patriotic education and a mobilization pulse as if saying that while you are living, working and breathing – the world hangs by a thread, the enemy is ruthless and perfidious contriving to start the third world war… It was more preferable to shoot such films for the gross audience where the created enemy image was deprived of the enemy bourgeois household particulars. After all we had already lost the competition in the field of, so to speak, 'light industry' by then, and any western belongings, beverages, cars and other attributes caused people's unhealthy excitement. One had to be extremely careful when demonstrating overseas consumer goods on the screen. And that is why it seemed somehow more comfortable in this sense to depict marine collisions…" (Stishova, Sirivlya 2003, 13-15).*

Here is only half the list of Soviet films about marine confrontation: *In Halcyon Days* (1950) by V. Brown, *The Mystery of Two Oceans* (1956) by G.Pipinashvily, *The Blue Arrow* (1958) by L. Estrin, *Submarine* (1961) by Y.Vyshinsky, *Neutral Waters* (1969) by V. Bernstein, *Visit of Courtesy* (1972) by Y. Raizman, *The Right to Shoot* (1981) by V. Zhivolub, *Incident at Map Grid 36-80* (1982) and *Solo Voyage* (1985) by M. Tumanishvili, *Pirates of the 20th Century* (1979), *Secrets of Madame Wong* (1986) and *Gangsters of the Ocean* (1991) by S. Puchinyan…

A similar *naval* scheme but in a smaller amount and with an inverse ideological content was used in the West (a striking example – *The Hunt for Red October* directed by J. McTiernan). One of the few exceptions to the rule is N. Jewison's pacifist comedy *The Russian Are Coming!, The Russian Are Coming!* (1966) where mostly doltish Russian submariners who took the ground near California were shown with some sympathy… Being shot several years after the traumatic Cuban rocket crisis of 1962, the comedy *The Russian Are Coming*... was of great importance: the mankind should get over it and co-operate in order to survive and prosper (Strada, Troper 1997, 97).

Naturally, both Soviet and western filmmakers added some plots about air confrontation (*Rocket Attack U.S.A., Your Peaceful Sky, Firefox, We Accuse,* etc.) and ground war stories (*Prisoner of War, Amerika, World War III, Rambo III*) to the naval antagonism.

Certainly, not all Soviet media texts about *ideological confrontation* were openly schematic. Let us remember for example, a quite politically correct film *Dead Season* (1968) by S. Kulish in which both Russian and western spies were shown as adversaries (a well-known scene with a swap of *residents* on the frontier). The western spy image was given in V.Dorman's detective *Resident's Mistake* (1968) with an unexpected sympathy for a conservative view but just because later (in the following series) he began to work for the Soviet espionage…

The western screen also quite often tried to avoid straightforward ideological cliché. In A. Mann and L. Harvey's film *A Dandy in Aspic* (1968) a Soviet spy looked even attractive – charismatic, courageous, dreaming to return home. But it was only because the authors conceived to show a gripping episode at the end of the movie where the spy betrayed by his Moscow boss gets killed in a shoot-out…

One can find many faults with the artistic and factographic aspects of foreign screen versions of A. Solzhenitsyn's prose (*Den Foerste kreds / The First Circle, One Day in the Life of Ivan Denisovich*), though they were made with the measure of reliability available to western filmmakers who, of course, had no opportunity to shoot such films about Russia in the Soviet Union. So, today it is hardly possible to agree with G. Dolmatovskaya's pathos and unfounded critical remarks of F. Shaffner's film *Nicholas and Alexandra* (1971) which quite verisimilarly related a dramatic story about how a defenseless family of Nicholas II was shot by communists in the summer of 1918:

> *"The Bolshevist clandestine organization headed by Lenin is shown in the film as a group of vicious and suspicious terrorists. But even such a ludicrous image of the leader allegedly obsessed by terror and spy mania seems insufficient to the producer. He adds new touches to his slanderous portrait painted with deliberately malicious, extremely anti-Soviet intentions. Instead of the genuine historical person we see a morose image on the screen that has nothing in common with genuine reality. The authors of the film are so far gone on the anticommunism path that descend to using the most disgusting, stinking methods for attacking the relics of the proletariat revolutionary history" (Dolmatovskaya 1976, 223).*

At the same time, among western political dramas of the ideological confrontation time it is possible to discover genuine masterpieces in which there is not a slightest hint at a political caricature (*The Assassination of Trotsky* directed by J. Losey, *1984* by M. Radford).

The next decline in the mutual political confrontation was connected with concluding an official agreement of contacts, exchange and collaboration between the USSR and the USA in June, 1973 followed by a widely advertised Soviet-American Apollo-Soyuz test project (1974). The ideological *détente* had lasted practically till the end of 1979 when the Soviet Union launched an enduring war in Afghanistan…

The following serial of *Bondiana - The Spy Who Loved Me* (1977) contained a most striking episode which reflected the lessening of the mutual confrontation of the 1970s: when kissing Bond the Soviet spy Anya utters a significant phrase: *"Well, well... a British agent in love with a Russian agent. Détente, indeed…".*

By the way, the archaically constructed films directed by Y. Dzigan – *Always On the Alert* (1972) and by G. Aleksandrov – *Starling and Lyre* (1974) fell victims to this *détente.* The first was banned by the Soviet censorship because of an almost caricatural presentation of *the iron stream* of western spies and saboteurs trying to steal through the Soviet *sealed border.* The latter was banned because of the ill-timed stereotypic scheme used in the film which showed how the Nazis were replaced by vile Americans after 1945 (however, there are some other less politicized versions of the reasons for the film being prohibited). The stereotype used in the film of the same G. Aleksandrov *Link-up on the Elbe* (1946) was

enthusiastically met by the Stalin regime and seemed *outdated and politically incorrect* to Brezhnev's Kremlin in 1974.

At the same time, despite a short political *truce* in the middle of the 1970s the Soviet Union and the West were in the heat of the ideological struggle practically up to the *perestroika* period which reached its culmination at the end of the Soviet *stagnation epoch* (the early 1980s). Even at the peak of *the ideological détente* the opposing sides did not forget about mutual attacks. For example, in the context of screen espionage and terrorism.

For example, let me analyze the plot retelling of the thriller *Telefon* by D. Siegel (1977) made by E. Kartseva for illustration:

> *"viewers are shown numerous explosions occurring in different parts of the United States. But the objects being exploded lost any strategic meaning long ago. The American investigation is very surprised at it, though, of course, they do not doubt that the explosions are the work of the red. The underlying story is the following. At the height of the Cold War in the late 1940s the Soviet Union placed 136 agents near important military bases, industrial complexes and research-and-development centers of the USA. Being hypnotized they were quite unaware of their future mission. But when they heard a certain codeword on the phone they began to carry out the operation implanted in their minds under the old hypnosis. After that each agent – it was programmed – committed suicide. A certain employee of the Soviet espionage Dalchinsky who knew about the telephone terrorism and disagreed with the Soviet investigation policy went on a business trip to the USA where he started to realize a dreadful plot. Americans informed the Soviet government about this past operation. Then an experienced agent, Grigory Borzov, – a replica of James Bond, was sent to America. Working hand in hand with beauty Barbara, a double agent, gallant Borzov neutralized Dalchinsky and prevented the most disastrous explosions in the nick of time. After performing the exploit he did not return to Moscow and remained with Barbara" (Kartseva 1987, 199-200).*

Nevertheless, the West did not often turn their attention to the Russian subject during the *détente* epoch: 6-9 films about Russia were shot annually from 1975 to 1978 (only 1-4 among them were American films).

M. Strada and H. Troper wrote:

> *Why did not the Hollywood of the 1970s show much enthusiasm about cooperation with the Soviet Union? Why did not the portraits of Russian film characters become more positive in the détente epoch? Some factors will help explain the situation. The first one, as they say, – out of sight, out of mind. At the height of the Cold War the threat sources for America seemed to be external, and namely: the Soviet Union and their automatic weapon… In the 1970s began the détente policy, arms control support, nuclear risks reduction. As a result, the fear of the atomic war was diffused. The second reason for the ambivalent Hollywood reaction to the détente epoch was its ambiguous character (Strada, Troper 1997, 143-144).*

While *Dr. Zhivago* (1965) directed by D. Lean was, undoubtedly, a most *symbolic* western film of the 1960s concerning Russia, W. Beatty's *Reds* (1981) became one of the most outstanding western films about Russia in the 1980s, a kind of an American answer to the enthusiasm of the Russian revolutionary epoch (Strada, Troper 1997, 166).

W. Beatty's drama told about the Russian events of 1917-1918, about the Bolshevist movement seen by an American journalist, John Reed. The producer tried to avoid grotesque and ideological preconception. His position was neutral and sympathetic rather than accusatory.

The movie *Reds* was an Oscar nominee in 12 awards. As a result, the director, cameraman and a supporting actress got the cherished statuettes. American film critics included *Reds* in the top five Hollywood films of the year.

The movie with its star actors (leading actors – W. Beatty, J. Nicholson, etc.) was supposed to become a box-office hit. But in the first year of its showing in cinemas (since December 4th, 1981) the film earned 40 million dollars (not a very impressive result taking into account that the film cost $32 million) and got only the 197th position in box-office receipts among the films of the 1980s (Strada, Troper, 1997, p. 167). Apparently, it was because the movie *Reds* was made contrary to a stereotyped simplified western notion of Russia and deprived of the *Dr. Zhivago's* melodramatic character and entertaining nature *per se*…

On account of the Soviet troops invasion of Afghanistan (1979) and R.Reagan's conception of *star wars* the ideological confrontation between the Soviet Union and the West rapidly increased (Strada, Troper 1997, 154; Golovskoy 1987, 269). As a result, - in the early 1980s the post-war stereotypes of the *Cold War* were reanimated.

So, in the sanguinary action movie *Invasion of the USA* (1985) terrorist-psychopath Michael Rostov's cruelty is quite adequate to the tortures of KGB Colonel Nikita Biroshilov from the old movie *Prisoner of War* (1954) (Strada, Troper 1997, viii). In *Invasion U.S.A.* Russian terrorists blast buildings, innocent men, women and children. In fact, never before had Hollywood films shown such a degree of the Soviet aggression (Strada, Troper 1997, 146).

The action movie *Red Dawn* (1984) where the Russian aggression is shown as a moral equivalent of the Nazi invasion was shot in a similar spirit. No wonder that the chairman of the American National Coalition on Television Violence named *Red Dawn* as a screen violence leader: 134 acts of violence per hour (Strada, Troper 1997, 160).

The film *Rambo III* was filled with not less Russophobia pathos and narrated about the Soviet troops' atrocities in Afghanistan (take, for example, a sadist character of Colonel Zaitsev who possessed all the *Cold War* stereotypes of negative characters). *Rambo III* cost $63 million and became the most expensive film of 1988. But it did not meet the expectations of Hollywood producers for it proved to be an unprofitable investment: the film was released at the height of the Soviet *perestroika,* in other words, it was out with a 3 years delay. By the time the former anti-Soviet moods of American viewers had changed significantly and the released film was a flop: its box-office receipts were only $ 28,5 million (Strada, Troper 1997, 182).

In addition to conventional denunciations of mutual espionage and aggression (*Gorky Park* directed by M. Apted, *The Soldier* by J.Glickenhous, *Invasion U.S.A.* by J. Zito, *World War III* by D. Greene, *Red Dawn* by J.Milius, *Secret Weapons* by D. Taylor, *Rambo II* by G. Cosmatos, *Amerika* by D. Wrye, *The Right to Shoot*, *Ordered to Take Alive* and *The Barman from 'Golden Anchor'* by V. Zhivolub, *We Accuse* by T. Levchuk, *On Rich Red Islands* and *The Secret of the Villa 'Greta'* by T. Lisitsian, *Alert Flight* by V. Chebotaryov, *Solo Voyage* by M. Tumanishvili, *Interception* by S.Tarasov, etc.) there emerged more sophisticated ideological altercations.

For example, in 1985 in the USSR and in the USA there were released two films which told about the fate of well-known actors-*defectors.* S.Mikaelyan in *Flight 222* made an attempt to act a true story about how famous Soviet ballet dancer Alexander Godunov escaped to the West: according to the plot of the film Americans try to prevent the defector's wife, who is very patriotic, from jetting off to Moscow. And T. Hackford in *White Nights* using an image of another well-known ballet dancer (Michael Baryshnikov who was shining on Broadway stages at that time) designs a symmetrical situation. His character is a leading Petersburg ballet soloist who ran away to the USA and was captured by KGB because of some technical failure of an American airliner which force-landed in the USSR. However, despite the generous promises of the Soviet special services he refused to compromise and soon managed to escape again to the West…

The topic of forced emigration, this time because of anti-Semitism, was chosen by *Streets of Gold* (1986) directed by J. Roth. According to the plot of the film the Soviet authorities do not wish Jew Neumann to present the Soviet Union at the coming Olympic Games. And in protest the offended sportsman emigrates to the United States…

Unlike the American cinema art of the 1970s which ignored *boring* Russian characters, the Hollywood of the 1980s produced over 80 films about Russia. Almost all of them demonstrated negative sides of the Russian and Soviet system frightening viewers with malicious Soviet enemy portraits which should be annihilated. All films of the kind began with the idea that the Soviet communism was an evil. It was not new but it was implied that peaceful co-existence was impossible and negotiations efforts with the enemies of freedom had no sense (Strada, Troper 1997, 154-155).

In addition to the espionage-adventure genre the negative image of the West was widely cultivated by the Soviet screen in sci-fi movies where scientific discoveries fell into the hands of cruel maniacs wishing to become the lords of the world (*The Hyperboloid of Engineer Garin, The Air-Seller, Professor Dowell's Testament*). The American fantastic cinema in its turn showed films about how the Soviet troops invaded Alaska (*Amerika*) or allegoric films about extraterrestrial invasions… The British screen presented a second screen version of the J. Orwell' anti-communist masterpiece – *1984.*

A special part was assigned to gloomy fantastic (by the way, often pacifist) films about consequences of a nuclear war (*Five, On the Beach, Chosen Survivors, Dead Man's Letters, etc.*). These 'warnings from the future' — nightmares of the insanity of atomic and space wars, ruin of the human civilization — became quite customary on the *bipolar world* screens. This is a special type of fantasy which still frightens the mankind with its topicality as there are a lot of the so-called *local conflicts* on our planet today.

In 1985 Hollywood released a costly blockbuster *2010* telling about how Americans destroyed a Soviet vessel and the Kremlin revenged 'asymmetrically' by blasting out an American military satellite. Despite all this negative attitude the movie *2010* anticipated the transition from rigid Russophobia to new American-Soviet collaboration (Strada, Troper 1997, 168).

Anyhow, the media *Cold War* lasted till the end of the 1980s when in connection with the Soviet *perestroika* a mutual sympathy between the West and the USSR was shown more often (*Red Heat, Russkies, Superman IV, The American Spy*)… Apart from the former ideological patterns the Soviet system against Russian people' or 'a bad system vs. good people' they began more often to shoot 'positive films about the advantages of mutual demilitarization and the Soviet-American cooperation (Strada, Troper 1997, 196).

For example, *Superman* (1987) saved the Soviet administration from the enemy missiles; good-natured Russian mariner Michael Aleksandrovich Pushkin (Misha) (1987) from *Russkies* in fact turns out to be a good friend of Americans. In the movie *Red Heat* (1988) legendary A. Schwartzenegger with all his terminator charisma played the role of a Russian militiaman who came to the USA and easily browbeat New York gangsters. And in the film *Red King. White Knight* (1989) an American agent prevented an attempt on the president's life and rescued M. Gorbachev; he also prevented a coup d'état planned by reactionary elements of the Soviet Union including KGB: the new spirit of cooperation should be protected (Strada, Troper 1997, 190-191).

By the way, *Red Heat* became the first western film shot in part in Moscow (Do you remember how apparently inauthentic the Russian capital looks in *Kremlin Letter* directed by J. Huston in Helsinki?).

Spies like Us (1985) by director J. Landis was one of the brightest comedies of the epoch – a humorous spoof on spy thrillers. The main characters of the film (a star duet of D. Aykroyd and C. Chase) arrive in Siberia on the American investigation instruction where together with local missile-women they avert a nuclear war. Then they make love in order to cement the Soviet-American relationship.

By ridiculing the stereotypes used in spy thrillers and Bondiana, John Landis turned the film into a skit for his friends and familiar filmmakers including, of course, film fans. So, minor roles of aggressive Russian frontier guards were played for fun by well-known producer Costa-Gavras (*Zeta*, *L'Aveu, Missing in Action*) and a disk jockey of the BBC Russian sector – Seva Novgorodtsev.

The plot of the other American comedy of those years – *Young Nurses in Love* (1987) is also very amusing. It is a parody on 'hospital' soap operas: in order to steal the American sperm bank (containing

the donations of P. Picasso, D. MacArthur, E. Hemingway) KGB agent Dombrovskaya passes herself off as an American nurse...

In my opinion, the Book of American researchers Tony Snow and Denise Youngblood, *Cinematic Cold War: US-Soviet Battle for Hearts and Minds* (Shaw and Youngblood 2010) is new appeal to the era of 1946-1985, when at times it seemed that the ideological battle between America and the Soviet Union was doomed to Eternity. Book by T. Shaw and D. Youngblood is well structured, balanced, and her peculiar sound assessment cinema steeped in a broad sociocultural context. Felt in every scope of the work done: with the support of several foundations and organizations, the authors of a number of years worked in the U.S. and Russian archives and libraries, looking for maximum coverage of literary and film material.

T. Shaw and D. Youngblood divide this period into five segments - the extremely negative propaganda (1947-1953), mostly positive propaganda (1953-1962), propaganda in favor of detente between the USSR and the USA (1962-1990), the return to a rigid confrontational propaganda (1980-1986) and promote peaceful co-existence (1986-1990) (Shaw and Youngblood 2010, 18-19). The authors also reasonable to note that this circuit except during the 1947-1953 year has never been strict: in the U.S. and the Soviet Union at the most "thaw days" on the screen to get tough on the tone of films, directed against the main enemy.

Rightly pointed out the fact that, unlike 1930, the Soviet post-war films of the Cold War internal enemies have been honored for special attention, and were successfully replaced by foreign spies and saboteurs (Shaw and Youngblood 2010, 49). But an internal enemy - the communists - to pay the lion's share of the on-screen confrontation in American films 1947-1953's also…

The book of T. Shaw and D. Youngblood has different kind of construction: after a brief historical overview of "cinema cold war" between the U.S. and the USSR, the authors provides a detailed analysis of the typical American and Soviet "confrontation" films – from *Meeting on the Elbe* (1949) to *Rambo: First Blood. Part II* (1985).

And here, at first glance may seem odd presence in this list peaceful and lyrical Russian melodrama *Spring on Zarechnaya Street* (1956). But even here the logic of the authors convinced - these are entirely immersed in the everyday atmosphere of the film (both Soviet and American) to convince the audience in the stability and "correctness" lifestyle characters (Shaw and Youngblood 2010, 97; 112).

Of course, the on-screen battle of two state systems was initially unequal. Many American films related to the Soviet-themed (*From Russia with Love, Gorky Park, Fire Fox* and many others) have had wide international distribution and resonance, in time, as virtually all Soviet anti-American movies were "goods for domestic use". In addition, Hollywood Cold War (especially in the 1960-1970) was sometimes much more pluralistic and tolerant (for example, *The Russian Are Coming, The Russian Are Coming! by* Norman Jewison) against the Soviet Union than the Soviet "ideological film battle with USA" (Shaw and Youngblood 2010, 219).

On the other hand, the authors of the Soviet confrontational film and did not count on international success. Their mission was originally a local - ideological influence over the hearts and minds of the population, "the sixth part of the globe" (plus, perhaps also dependent on the people of the then -Soviet Union "socialist camp").

It is difficult to disagree with M. Strada and H. Troper's conclusions – only few films of the confrontation epoch are jewels which stood the test of time and keep on shining but the majority of these films seem banal, even senseless today and quickly fade from the memory (Strada, Troper 1997, ix). It is curious that ponderous and pathos confrontation dramas of 1946-1986, as a rule, look rather archaic now while less ambitious, openly adventure films (*The Mystery of Two Oceans, From Russia with Love*) or comedies (*Silk Stockings*, *Moscow on the Hudson*) demonstrate a surprising *durability* in TV ratings.

Anyhow, films of the *Cold War* epoch are quite suitable for content analysis and can be systematized according to dominant stereotypes (in terms of problems, ethics, ideological messages, plots, types of characters, representation methods, etc.).

Cinema Stereotypes of the Ideological Confrontation Epoch (1946-1991)

The comparative analysis of plots, characters and ideology of the western and Soviet films of the ideological confrontation epoch (1946-1991) shows a substantial similarity of their media stereotypes.

The content analysis of *Cold War* media texts allows to present their main plots as follows:

- spies penetrate into some USSR/USA/Western country to sabotage and/or to find out some military secrets (*Secret Mission, The Blue Arrow, The Mystery of Two Oceans, Above the Tissa, The Shadow Near the Pier*, *The Case of Corporal Kotchetkov, A Shot in the Fog, Marked Atom, The Prize*, *13 Frightened Girls, We Accuse, From Russia with Love*, *Topaz*, *A Dandy in Aspic, Le Serpent, The Spy Who Came in from the Cold, Firefox, Invasion U.S.A., Le caviar rouge, The Fourth Protocol, No Way Out, etc.*);
- the opponent plots a secret attack against some USSR/USA/Western country creating secret bases with nuclear weapons for this purpose (*The Mystery of Two Oceans, World War III, Secret Weapons, Rocket Attack U.S.A., etc.*). Another variant: occupation troops invasion (*Black Seagull, Red Dawn, Amerika, etc.*), opponents exchange nuclear strikes which destroy the USA or even the whole planet (*Five*, *On the Beach, Chosen Survivors*, *Threads*, *Fail-Safe*, *The Day After*, etc.);
- a brutal pseudo-democratic or totalitarian regime oppresses its own people (USSR/USA/other country) quite often performing risky medical experiments or throwing its people into concentration camps (*The Plot of the Doomed*, *Silver Dust, The First Circle, One Day in the Life of Ivan Denisovich, 1984*, *Gulag*, *Mosca addio, Moscow on the Hudson*, *The Interviewer*, etc.);
- dissidents abandon/try to abandon a country where, in their opinion, democracy and personal freedom are stifled (*The Iron Curtain*, *Red Danube*, *The Journey*, *Escape to the Sun, Green Card, The Lost, La Diagonale du fou, Moscow on the Hudson, Flight 222, White Nights, etc.*);
- ordinary Soviet/western citizens explain to Soviet/western military/civil visitors misled by propaganda that the USSR/USA/Western country is a bulwark of friendship, prosperity and peace (*Ninotchka*, *Silk Stockings, Russian Souvenir, Leon Garros is Looking for his Friend*, *The Russian are Coming, Russkies, etc.*)
- a loving couple meets some obstacles connected with the ideological confrontation between the USSR and the Western world (*Silk Stockings, The Iron Petticoat, Queen of Revenge or to Leave Forever, One Two Three, Before Winter Comes, The Golden Moment, Cowboy and the Ballerina, etc.*);

I agree with M. Strada and H. Troper: the last prominent peak of the *Cold War* cinema fell on the early 1980s when the Russian as part of a monolithic and aggressive system were portrayed as products of their environment – malevolent, strong, and actively revolutionary all over the world. In the early 1980s love and marriage practically disappeared from American films about Russia, as well as religion. Almost all Russian characters were shown as definite agents of violence: they were men who abhorred and usually endangered the American way of life. In this message there was an incessant crystal-clear demand from advocates of freedom to remain vigilant in relation to the malevolent Soviet system and its sinister representatives (Strada, Troper 1997, 170).

However, a detailed analysis of Soviet/Russian films about America and the West is not our research objective, therefore we will focus on studying stereotypes within the ideological confrontation topic presented in western feature films of different genres.

The Stereotype Structure of Western 'Confrontational' Dramas

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *quasirealistic or conventional and grotesque depicting of people's life in 'hostile countries'.*

The western example of representation of events: *New York, a modern attractive megalopolis, a cozy and comfortable, democratic and dynamical melting pot of nationalities and cultures. And on the other side of the ocean is Moscow, - a dark, gloomy city with long queues outside the shops and military patrols on the streets.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters are advocates of democratic ideas; negative characters are exponents of anti-humane, militarist ideas. Characters differ not only in the social but also in the material status. Soviet characters are quite often demonstrated as rude and cruel zealots with a primitive vocabulary and ever frowning faces, active gesticulation and disagreeable voices.*

Significant change in the characters' life: *negative characters prepare to implement their anti-humane ideas.*

Incipient problem: *the lives of positive characters as well as lives of the whole nationalities/countries are in danger.*

Search for solutions to the problem: *a struggle of positive characters with negative ones.*

Problem solution: *murder/arrest of negative characters, returning to a peaceful life.*

The Beast of Budapest. USA. Director H. Jones.

Historical period, scene: *Hungary, October, 1956.*

Setting, household objects: *dilapidated streets and buildings of Budapest, torture-chambers of Hungarian communist special services; poor households of simple Hungarians, luxurious interiors of the Budapest police chief's department.*

Representation of reality: *quasirealistic, making some semblance to documentary objectivity by including some fragments of original newsreel facts of 1956.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Hungarian rebels and special services workers of the Hungarian communist regime. The latter are shown as rude, cruel and cynical sadists with a primitive vocabulary, unpleasant voices and looks; Hungarian rebels, on the contrary, are depicted as extremely positive characters; they are purposeful, strong, honest fighters for peace and democracy who use a business lexicon, restrained manners and mime; even those of them who at first tried to maintain neutrality or even were under the influence of the communist propaganda, soon find their bearings and join the rebels.*

Significant change in the characters' life: *Hungarian communists together with the Soviet troops try to crush the riot of Hungarian workers and students and to arrest/kill their leaders.*

Incipient problem: *the lives of positive characters – Hungarian rebels, are under threat.*

Search for solutions to the problem: *the leaders of Hungarian rebels go into action against communist special services.*

Problem solution: *the positive characters slay the Budapest police chief in the fight who wanted to flee to Austria for fear of people's wrath (though in the end the off-screen voice reports that, unfortunately, the victory of democratic forces proved to be temporary and soon the Soviet troops managed to restore a communist regime in Hungary)*

Sakharov. Great Britain, 1985. Director J. Gold.

Historical period, scene: the *USSR of the middle of the 1980s.*

Setting, household objects: *poor Soviet conditions of life, squalid surroundings.*

Representation of reality: *quasirealistic, making some semblance to documentary objectivity, elements of obvious grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *an outstanding scientist-democrat and crafty KGB agents. They differ in their ideology. Academician Sakharov is charming, clever, honest, plainly dressed, has a correct literary speech, his mime and gestures suit the canons of the*

intellectual. The KGB agents are deceitful, cynical, obsessed with the ideas of repressing democracy and freethinking… Their lexicon is primitive, their gestures and mime are vulgar.

Significant change in the characters' life: *KGB initiates surveillance of the outstanding scientist-democrat, and then he is exiled from Moscow into a bleak and dirty provincial town, off-limits to foreigners.*

Incipient problem: *the life of the outstanding scientist and his family is in danger.*

Search for solutions to the problem: *a democratic western society supports the scientist-democrat.*

Problem solution: *inspired by the Western world support the scientist believes in the near win of democratic forces.*

The Hunt for Red October. USA, 1990. Director G. McTiernan.

Historical period, scene: *at the turn of the 1990s, in the ocean.*

Setting, household objects: *office compartments and cabins of a submarine.*

Representation of reality: *realistic, making some semblance to documentary objectivity.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet submarine 'Red October' and their American colleagues. At first they differed in the ideological status. The commander is charming, clever, honest, dressed in the military uniform, his speech (English, of course) is correct, his mime and gestures suit the canons of a military seaman. His American colleagues are also dressed in the military form, they are efficient professionals.*

Significant change in the characters' life: *American military men want to win the Soviet commander to their side.*

Incipient problem: *hesitation of the Soviet submarine commander between the military oath and a temptation to hand over the newest submarine to the American colleagues.*

Search for solutions to the problem: *the commander of the submarine tries to analyze the situation.*

Problem solution: *the triumph of democratic forces, the commander of the Soviet submarine joins the American Fleet.*

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (but being on the territory of the hostile country the spies adapt to housing and living conditions of the adversary).*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (frontier guards, counterintelligence agents, spies, saboteurs, and peaceful citizens) and negative ones (the same groups, except for peaceful citizens). Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: spies can for some time (before the exposure, for example) look nice, but then they will necessarily show their vile essence... Other Soviet characters (frontier guards, KGB chiefs, etc.) are shown as rude and cruel zealots with a primitive lexicon, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (illegal crossing the border, acts of sabotage, espionage, blackmail, theft of government secrets, murders).*

Incipient problem: *law-breaking.*

Search for solutions to the problem: *crime investigation, pursuit of negative characters.*

Problem solution: *positive characters expose/catch/kill negative characters.*

Embassy. The USA, 1972. Director G. Hessler.

Historical period, scene: *an Arabian country of the early 1970s. The American embassy.*

Setting, household objects: *streets of the Arabian capital, the embassy interiors.*

Representation of reality: *neutral and correct representation of positive American characters; a slight grotesque in relation to the Soviet spy (though, at first his portrait is neutral), the settings and interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the negative character is a Soviet spy; positive characters are a dissident who ran away from the USSR and the American embassy staff. All the characters are dressed nearly in the same way – according to the diplomatic status. All of them are restrained. It is clear that the Soviet spy is forced to conceal his adherence to 'the values of the socialist way of life'.*

Significant change in the characters' life: *the Soviet spy penetrates into the American embassy.*

Incipient problem: *the Soviet spy tries to kill the dissident from the USSR who asked the American ambassador for a political asylum.*

Search for solutions to the problem: *positive Americans try to expose the Soviet spy.*

Problem solution: *the Soviet spy is exposed.*

Telefon. The USA, 1977. Director D. Siegel.

Historical period, scene: *the USA of the late 1970s.*

Setting, household objects: *American streets, offices of American special services.*

Representation of reality: *neutral and positive American characters; a slight grotesque in relation to the Soviet spy; the settings and interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a negative character – Soviet spy Dalchinsky; positive characters – Soviet agent Borzov (here one can feel the obvious détente impact on Hollywood scripts that never dared to endow Soviet spies with positive traits before); by the way, a similar method was used earlier in the Soviet cinema too, in the film 'Resident's Mistake' shot in 1968; an American spy is also shown there in a positive way) and employees of American intelligence department. All the characters are dressed almost likewise – they are wearing smart clothes. They are reserved in showing their feelings and thoughts.*

Significant change in the characters' life: *Soviet spy Dalchinsky makes up his mind to implement an old plan of the Soviet espionage; using a codeword on the phone he orders the Kremlin agents who were hypnotized in the 1940s to blast out USA military facilities.*

Incipient problem: *the USA security is in danger (though the majority of the damaged militarily facilities turn out to be out-dated).*

Search for solutions to the problem: *the Kremlin sends the best agent Borzov in the USA to upset Dalchinsky's plans.*

Problem solution: *Borzov neutralizes Dalchinsky and prevents a further serial of explosions. After the successfully completed operation Borzov (apparently, being fascinated by the American way of life and beautiful Barbara) resolves to remain in the USA for good. Here the reasons for the initially positive image of Borzov become clear even to the least sagacious audience...*

No Way Out. USA, 1987. Director: R. Donaldson.

Historical period, scene: *the USA of the mid-eighties of the XXth century.*

Setting, household objects: *offices of special services, apartments.*

Representation of reality: *the living conditions and all the characters are displayed quite realistically, without grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a negative character – a Soviet spy (charismatic, attractive, purposeful, clever, well-dressed); positive characters – Americans, including - employees of the American special services. The Soviet spy skillfully conceals his genuine purposes and goals under the mask of a charming American for the greater part of the action.*

Significant change in the characters' life: *the Soviet spy gets some information about the American special services affairs.*

Incipient problem: *the Soviet spy attempts to undermine the USA defensive capability.*

Search for solutions to the problem: *positive Americans attempt to expose the Soviet spy.*

Problem solution: *the Soviet spy is exposed.*

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters (if the latter are in the West, of course, not on the territory of Russia), typified patterns of military facilities bases, cabins of planes and tanks, decks of naval vessels, compartments of submarines.*

Representation of reality: *as a rule, conventional and grotesque representation of the lives of people in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters (servicemen of different armed forces and peaceful citizens) - advocates of democratic ideas; aggressors (military men, saboteurs, terrorists) – bearers of anti-humane ideas. Split by ideology and world outlook (bourgeois and communist), as a rule, the characters are strong-built and look according to the plot of a media text: Soviet characters (soldiers, officers) are shown as rude and cruel zealots in Western films with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable tones of heart-rending cries...*

Significant change in the characters' life: *negative characters commit a crime (military aggression, acts of sabotage, murders).*

Incipient problem: *transgression - the lives of positive characters, and very often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat.*

Search for solutions to the problem: *armed struggle of the positive characters with the enemy aggression.*

Problem solution: *killing/capture of aggressors, return to peaceful life.*

Firefox. USA, 1982. Director C. Eastwood.

Historical period, scene: *the Moscow and Moscow suburbs of the early 1980s.*

Setting, household objects: *Moscow streets, apartments, a military aerodrome situated near Moscow, a jet fighter cabin; ascetic conditions of the Soviet life.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque. Moscow looks like a dark, dirty, unfriendly city, with military patrols in the streets and in the underground.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive character – a courageous and dexterous American pilot, he is also a valorous spy and a patriot of America; negative characters – his Soviet enemies, dull-witted and disagreeable; common Moscow passers-by are shown as people with gloomy faces dressed in similar grey-brown clothes. The vocabulary of all the characters is plain. The mime and gestures are often exaggerated.*

Significant change in the characters' life: *having stolen a march on the armed guard the American pilot skulks to the Soviet military aerodrome.*

Incipient problem: *the American pilot hijacks a secret Soviet jet Firefox and successfully takes off.*

Search for solutions to the problem: *Soviet military men try to shoot down the plane, and the American pilot tries to escape.*

Problem solution: *the American pilot successfully lands at a western military aerodrome.*

Born American. USA, 1985. Director R.Harlin.

Historical period, scene: *the Finland and the USSR of mid 1980s, frontier areas.*

Setting, household objects: *streets and houses in Finland and the USSR, KGB torture-chambers. Poor Soviet living conditions.*

Representation of reality: *the Soviet life attributes, interiors, costumes and so forth are shown with grotesque, and the Finnish ones are shown in a positive and advertising manner.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *positive characters are common nice American guys; negative characters are Soviet agents of KGB. The latter look like caricatures – with hysterical mime and gestures, a primitive vocabulary. The Soviet characters are dressed in plain grey clothes.*

Significant change in the characters' life: *having deceived the Soviet frontier guards the American guy illegally crosses the Finnish-Soviet border just for fun.*

Incipient problem: *the American guy falls into clutches of cruel KGB agents.*

Search for solutions to the problem: *the American guy tries to crash out.*

Problem solution: *the American guy manages to return to the West.*

Rambo III. USA, 1988. Director P. MacDonald.

Historical period, scene: *the Afghanistan occupied by the Soviet army of the late 1980s, mountain regions.*

Setting, household objects: *military bases, military accessories (the uniform, arms, etc.).*

Representation of reality: *the Soviet life attributes, interiors, costumes and so on look like rather realistic but some conventional elements characteristic of fighting and firing scenes of this genre are quite obvious.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a positive courageous and invincible American warrior, and negative Soviet aggressors (shown in a grotesque manner). The characters' vocabulary is simple and connected to army specificity. The characters' mime and gestures are often exaggerated. The majority of the characters are dressed in a military uniform. Their physical development is apparently above the average.*

Significant change in the characters' life: *the American superman arrives in Afghanistan occupied by Soviet troops.*

Incipient problem: *the American guy's life as well as the lives of common Afghan people is under threat.*

Search for solutions to the problem: *the valorous American warrior defends the democracy and freedom of Afghan people.*

Problem solution: *the victory of the American superman over the Soviet aggressors.*

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional and grotesque representation of people' life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. Characters, as a rule, are of a shapely constitution and look rather nice. Their clothes, vocabulary and mime are of average quality.*

Significant change in the characters' life: *meeting of the male and female characters.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love.*

Problem solution: *wedding / love harmony (in most cases); death, separation of characters (as an exception from the rule).*

Jet Pilot. USA, 1957. Director: J. von Sternberg.

Historical period, scene: *the USA (Alaska) and the USSR of the 1950s.*

Setting, household objects: *a jet cabin, apartments, military offices.*

Representation of reality: *emphasized favorable methods of treating positive characters and grotesque when treating negative characters.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *an American colonel and a young lady, – a Soviet jet pilot. They are of a different ideological, social and material status. The characters are usually dressed in the military uniform. They both are well-built. They speech is plain. The mime and gestures are emotional.*

Significant change in the characters' life: *a Soviet jet lands in Alaska. Its pilot is a charming Russian beauty who gets fascinated by America; the American colonel falls in love with her at first sight, they get married…*

Incipient problem: *soon after their wedding it turns out that the charming Russian spouse of the American colonel is a spy.*

Search for solutions to the problem: *the American starts to play his own game – he (as a counterspy) comes together with his wife to the USSR.*

Problem solution: *in the USSR the American colonel realizes that his Russian wife really loves him. The reunited couple steals Soviet aviation secrets and flies back to Alaska, having stolen the newest Russian jet fighter...*

Anastasia. USA, 1956. Director A. Litvak.

Historical period, scene: *the Europe of the 1920s.*

Setting, household objects: *the apartments of the Romanovs who are emigrants in Europe; urban streets.*

Representation of reality: *emphasized favorable methods of treating positive characters – the members of the Romanov family, as a whole a positive representation of heroine I. Bergman who gives herself out for Anastasia - the Russian emperor's (Nickolas II) daughter who escaped from being shot.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Romanovs who managed to escape are hereditary aristocrats with exquisite manners and imposter Anastasia. They belong to different social strata. Their clothes are in line with their social status – the members of the Romanov family are dressed elegantly. Anastasia (esp. at first) is dressed in plain clothes. The characters' vocabulary is in accord with their social status. The mime is often exaggerated and gestures are emotional.*

Significant change in the characters' life: *Paris, 1928.* ***The members of the Russian tsar's family (who are in emigration) know that in July, 1918 Tsar Nickolas the Second, his wife Alexandra and their children were shot by Bolsheviks. However, all of a sudden, in a Western Europe country there shows up a young woman who calls herself the daughter of the Russian tsar – Anastasia.***

Incipient problem: *the appearance of the imposter makes some members of the Russian tsar's family and their servants preys to doubts: is the charming stranger genuine princess Anastasia?*

Search for solutions to the problem: *Anastasia's strange fragmentary reminiscences about the Romanovs' life which could be known only to a narrow circle of the tsar's family seem rather verisimilar… The members of the Romanov family try to look into the imposter's odd story…*

Problem solution: *at first Empress Maria Fedorovna accuses Anastasia of fraud but on hearing Anastasia's recollections known to them alone recognizes her as Nickolas the Second's daughter. And though journalists dig up true facts Maria Fedorovna gives Anastasia her blessing to marry a former Russian general…*

The Golden Moment. An Olympic Love Story. USA, 1980. Director R. Sarafian.

Historical period, scene: *the USA and USSR of mid 1980s.*

Setting, household objects: *urban streets, apartments, hotel rooms, gyms. An ascetic mode of Soviet life.*

Representation of reality: *conventional (within the genre), the whole American environment and major American characters are shown with sympathy.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a charming American athlete and a nice Soviet gymnast; they are of a contrasting ideological, social and material status. The characters prefer sportswear. Both of them are well-built. The characters' vocabulary is plain. The mime and gestures are those of common people.*

Significant change in the characters' life: *the meeting of these characters during the Olympic Games of 1980 in Moscow, their mutual love.*

Incipient problem: *the lovers face a number of hindrances.*

Search for solutions to the problem: *the Soviet gymnast and the American athlete try to overcome the obstacles to their love.*

Problem solution: *when choosing between her sports career in the USSR and love, the Soviet gymnast prefers love…*

The Stereotype Structure of Western 'Confrontational' Love Comedies

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters of a contrasting ideological and social status. The clothes of western characters look brighter and better than those of Soviet characters. The constitution, vocabulary, mime and gestures are differentiated but in whole the main characters (who according to the plot are destined to fall in love) have a pleasant appearance.*

Significant change in the characters' life: *the principal characters fall in love under amusing/eccentric circumstances.*

Incipient problem: *ideological and social mésalliance.*

Search for solutions to the problem: *the characters overcome ideological and social obstacles to their love in a number of amusing/eccentric situations.*

Problem solution: *a wedding / love harmony tinged with humor.*

The Iron Petticoat. USA, 1957. Director R. Thomas.

Historical period, scene: *the London of the late 1950s.*

Setting, household objects: *comfortable houses and household articles of Englishmen.*

Representation of reality: *conventional (within the genre); London and characters are shown with evident sympathy. In relation to the heroine – Kovalenko – the methods of representation change in the course of the plot: from grotesque (in her original, Soviet status), to sympathy (her final acceptance of 'western values').*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Kovalenko, a shapely beautiful woman and KGB captain (in the beginning she is ascetic and possessed by communist ideas and ethics, but in the end she yields to the temptations of the western life and is dressed in the extreme of the fashion) and an elegant, charming British captain of counterintelligence. At first, the heroine's vocabulary abounds in Soviet official words and stock phrases, her mime and gestures are frostily*

officious. At the end of the film the heroine undergoes serious changes – coherent plain English replaces the former officialese, her mime and gestures get also humanized.

Significant change in the characters' life: *having arrived in London on the errand of the communist regime Kovalenko gets acquainted with a British captain.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humour.*

Search for solutions to the problem: *love becomes a means of overcoming the obstacles, and the principal obstacle being their mutual desire to convince each other of advantages of the communist or the Western world.*

Problem solution: *the solution of the Soviet beauty in love to reside in London, her happy alliance with the British officer.*

Silk Stockings. USA, 1957. Director R. Mamulian.

Ninotchka. USA, 1960. Director T. Donovan.

(Both the films are remakes of the well-known comedy *Ninotchka* (1939) directed by E. Lubitsch).

Historical period, scene: *the Paris and Moscow of the late 1950s.*

Setting, household objects: *luxurious dwellings and household stuff of Parisians, a poor official style of Moscow state offices.*

Representation of reality: *conventional (within the genre) but the French mode of life is shown with sympathy and the Soviet living conditions are caricatured. However, in relation to the principal heroine – Ninotchka – the means of image presentation undergo changes in the course of the plot: from a caricature (in her original, fanatical-Soviet status) to admiration (her final acceptance of 'western values').*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice Soviet functionary Ninotchka (initially, she is modest and obsessed by communist ideas and the party ethics, but at the end of the film she yields to the temptations of the western life and is very fashionably dressed) and a rich, elegantly dressed Parisian. The vocabulary of the heroine is rich in official clichés, her mime and gestures are reservedly officious. At the end of the film everything changes as if by magic - the heroine speaks the language of Parisian parlours, her mime and gestures meet the genre conception of 'a woman of the world'.*

Significant change in the characters' life: *having arrived in Paris on the errand of the communist regime Ninotchka gets acquainted with a charming Parisian.*

Incipient problem: *the difference in their ideological and social status obstructs the romance between the characters which is tinged with clowning, satire and humor.*

Search for solutions to the problem: *love and seduction become means of overcoming the obstacles, and the principal obstacle being Ninotchka's initial fanatical adherence to the communist ideology and her active aversion to the 'bourgeois morality'.*

Problem solution: *Ninotchka's renunciation of her former communist ideals and her happy alliance with the Parisian.*

One, Two, Three. USA, 1963. Director B. Wilder.

Historical period, scene: *the Berlin divided into occupation zones of the early 1960s.*

Setting, household objects: *comfortable dwellings, offices and articles of modern life of western Germanys and Americans living in Western Berlin. An ascetic mode of life of East Berlin Germanys.*

Representation of reality: *conventional (within the genre); the mode of life and characters of West Berlin are shown with evident sympathy. In relation to one of major characters – a guy from East Berlin – the means of image presentation undergo changes in the course of the plot: from grotesque (in his initial DDR status) to sympathy (his final acceptance of 'western values'). The characters belonging to the 'socialism world' (agents of DDR special services, Soviet military men) are shown in the manner of an openly slapdash caricature.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *a penniless guy from East Berlin obsessed by communist ideas and a girl, - a spoilt daughter of an American millionaire, head of "Coca-Cola" Corporation. The guy is simply and poorly dressed. The millionaire's daughter is dressed in expensive clothes; her vocabulary fits the Hollywood stereotype of a 'silly blonde'. The East Berlin guy's vocabulary abounds in socialist clichés at first, his mime and gestures are openly exaggerated. At the end of the film everything changes – the main character's speech becomes quite normal and plain.*

Significant change in the characters' life: *the guy from East Berlin and the girl who arrived from America meet in Berlin divided into the west and Soviet zones; they fall in love with each other.*

Incipient problem: *the difference in their social and financial status and the DDR guy's ultra-communist views obstruct the romance between the characters which is tinged with clowning, satire and humor (the arrest of the guy by the East Berlin police; an unexpected visit of the girl's parents who think that their daughter is going to marry a Germany aristocrat; the guy's initial fanatical adherence to the communist ideology and his active rejection of the 'bourgeois mode of life').*

Search for solutions to the problem: *with the help of the smart director of the Berlin branch of "Coca-Cola" Co. the guy and the girl gradually overcome the obstacles they meet in their way.*

Problem solution: *the guy's renunciation of communist ideals and his happy marriage with the American millionaire's daughter.*

The Stereotype Structure of Western 'Confrontational' Comedies about Ideological Propaganda

Historical period, scene: *any interval of time from 1917 to 1991, the USSR, the USA, other countries.*

Setting, household objects: *simple dwellings and household utensils of Soviet characters, luxurious dwellings and household stuff of western characters.*

Representation of reality: *as a rule, a conventional/grotesque representation of people's life in 'hostile states'.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Soviet and western characters of a contrasting ideological and social status. They look according to the aim of the media text sources: Soviet characters (if they do not make plans to defect to the West) are shown as rude and cruel zealots with a primitive vocabulary, ever frowning faces, active gesticulation and disagreeable voices...*

Significant change in the characters' life: *characters meet under funny/eccentric conditions, and either western or Soviet characters are on a foreign territory.*

Incipient problem: *'cultural shock', a communication gap.*

Search for solutions to the problem: *characters overcome ideological barriers hindering their communication in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between Soviet and western characters tinged by humor.*

The Russian Are Coming, The Russian Are Coming! USA, 1966. Director N. Jewison.

Historical period, scene: *the coastal area of the USA of the mid-1960s.*

Setting, household objects: *a Soviet submarine, a beach, a small American town, interiors of comfortable American houses.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet characters are caricatured but it is a well-meant rather than a malicious caricature.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *nice plain Americans and a Soviet submarine crew; they are of a contrasting ideological, social and material status. The American characters are patriotic, charming, polite, precautionary, ready to help the Soviet seamen unaccustomed to the comfortable American mode of life; they are well dressed, their speech is plain, their mime and gestures depend on a situation (in the beginning the Americans are apparently scared suspecting that the*

Russian plan to attack the USA). The Soviet seamen are dressed in the military form, often and actively gesticulate, they are emotionally unstable.

Significant change in the characters' life: *an account of the submarine malfunction which struck aground on a whim of the imbecile captain the Soviet seamen find themselves on the USA coastal territory. So their funny/eccentric adventures begin...*

Incipient problem: *(at first) not knowing anything about the USA democratic traditions, economy and culture the Soviet seamen receive a 'cultural shock' contemplating the achievements of the 'American lifestyle', and common Americans, in their turn, slowly part with their former stereotypic notions of Russians as furious enemies*

Search for solutions to the problem: *the Soviet and American characters overcome the barriers hindering their mutual understanding in a number of humorous/eccentric situations.*

Problem solution: *harmony of mutual understanding between the Soviet and American characters tinged by humor.*

Moscow on the Hudson. USA, 1985. Director P. Mazursky.

Historical period, scene: *the Moscow and New York of the mid-1980s.*

Setting, household objects: *Moscow and New York streets, shops, flats. Poor living conditions in the USSR. Comfortable living conditions in America.*

Representation of reality: *conventional (within the genre); the American mode of life and American characters are shown with sympathy. The Soviet lifestyle, on the contrary, is shown from the most negative point of view (dark streets, queues for toilet paper, petrol shortage, etc.)*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *Soviet citizens and common Americans, they are of a different ideological, social and material status. The main Soviet character (performed by R. Williams) who wished to immigrate to America is originally shown with sympathy and compassion. The rest of the Soviet characters are caricatured, especially the KGB agent played by S. Kramarov. This character is marked by hysteroid mime and gestures, foul language, but even he finally makes up his mind to stay and live in America. The clothing and food of the Soviet characters are scarce that is why they all admire the American supermarket supplies. It is curious that the film contains Russian speech (though it is given in the form of a distorted accent) what was a rare thing in western films of that time.*

Significant change in the characters' life: *during a tour of the USA a Soviet citizen decides to ask for a political asylum and so his funny/eccentric adventures begin...*

Incipient problem: *the newly-made emigrant who is used to difficult living conditions in Russia gets a 'cultural shock' in the American 'affluent society'.*

Search for solutions to the problem: *the ex-Soviet character copes with the obstacles preventing him from understanding the western values and the American mode of life.*

Problem solution: *the ex-Soviet character gets accustomed to his new environment and finds harmony living in the USA.*

Twist again `a Moscou. France, 1986. Director J.ean-Marie Poire.

Historical period, scene: *the Moscow of the mid-1980s.*

Setting, household objects: *official interiors of Moscow houses and hotels. An ascetic mode of Soviet life.*

Representation of reality: *conventional (within the genre); Frenchmen are portrayed with sympathy, the Soviet characters are shown in the manner of an openly slapdash caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *Frenchmen are dressed in the latest Paris fashions; the Soviet characters are shabbily dressed, their vocabulary is poor, mime and gestures are exaggerated.*

Significant change in the characters' life: *Frenchmen come to Moscow and find themselves in a whirlpool of comical events…*

Incipient problem: *the French and Soviet characters are of a different ideological, social and material status; the Frenchmen get a 'cultural shock' after meeting with the Moscow mode of life of that time.*

Search for solutions to the problem: *by getting accustomed to the Soviet mode of life and its bureaucratic obstacles the Frenchmen try to overcome the difficulties in their way.*

Problem solution: *the negative Soviet characters get punished.*

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: *far/near future. The USSR, the USA, other countries, outer space.*

Setting, household objects: *simple dwellings and living conditions of Soviet characters, the interiors of space crafts, luxurious dwellings and excellent living conditions of western characters; a variation – cities and buildings destroyed by a nuclear catastrophe, poor life of the few survived characters.*

Representation of reality: *a quasirealistic or futuristic representation of events 'in one's own countries, spaceships', a conventional and grotesque representation of life in 'hostile countries and spaceships'.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive characters (astronauts, military men, peaceful citizens) – bearers of democratic ideas, aggressors (astronauts, military men, saboteurs, terrorists) – carriers of anti-humane ideas. Clothing: the uniform of astronauts, the military uniform, ordinary civilian attire. Constitution: athletic and robust. Vocabulary – businesslike, the mime and gestures are in accordance with the current functions.*

Significant change in the characters' life: *negative characters commit a crime (military aggression, acts of sabotage, murders).*

Incipient problem: *transgression – the lives of positive characters and, quite often, the lives of all peaceful characters of a democratic country (in this or that meaning) are under threat. A variation: there are a few survivors after a nuclear catastrophe.*

Search for solutions to the problem: *armed struggle of positive characters with the enemy aggression, or an attempt of survivors after atomic bomb explosions to adapt to new living conditions.*

Problem solution: *killing/capture of aggressors, return to peaceful life, or the survivors' adaptation after the nuclear attack to new severe conditions of life.*

Five. USA, 1951. Director A. Oboler.

Historical period, scene: *near future.*

Setting, household objects: *streets and flats of an American city, ruins.*

Representation of reality: *a quasirealistic or futuristic representation of events.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *average Americans. Their clothes, speech, mime and gestures are rather commonplace.*

Significant change in the characters' life: *enemies drop nuclear bombs on the USA territory…*

Incipient problem: *lives of ordinary Americans as well as the existence of the USA are threatened, only five people survive.*

Search for solutions to the problem: *the five Americans who cheated death unite in order to adapt to new living conditions.*

Problem solution: *the five Americans find the strength to begin a new life in the post-nuclear epoch despite all the difficulties…*

Amerika. USA, 1987. Director D. Wrye.

Historical period, scene: *near future, 1997. Alaska.*

Setting, household objects: *streets and houses of Americans, their comfortable living conditions (before the Soviet troops invasion).*

Representation of reality: *crude grotesque on the verge of a caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive Americans (nice, strong, courageous, fair, patriotic, true to their soldier's and civil duty) and negative Soviet aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' speech is simple and connected to the army specific character. The Soviet characters are wearing a military uniform.*

Significant change in the characters' life: *the Soviet Union treacherously attacks America by landing troops in Alaska…*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet aggressors.*

Red Dawn. USA, 1984. Director J. Milius.

Historical period, scene: *near future. Florida, USA.*

Setting, household objects: *streets and houses of Americans, comfortable living conditions (before the Soviet troops invasion).*

Representation of reality: *crude grotesque on the verge of a caricature.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *positive American teenagers (nice, strong, courageous, fair, patriotic) and negative Soviet and Cuban aggressors (perfidious, cruel, unpleasant-looking, possessed by aggressive ideas). The characters' vocabulary is simple and connected with teenage and military language. The Soviet and Cuban characters are wearing a military uniform.*

Significant change in the characters' life: *the Soviet Union allied with communist Cuba treacherously attacks America by landing troops in Florida…*

Incipient problem: *lives of simple Americans as well as the existence of the USA are threatened.*

Search for solutions to the problem: *Americans get united for a struggle against the Soviet-Cuban aggressors.*

Problem solution: *a victory of democratic American forces over the Soviet-Cuban aggressors.*

Case Study 3: The Image of Russia on the Western Screen: the Present Stage (1992-2010)

Media Myths of the Post-Communist Period (1992-2010)

The post-communist epoch also gave rise to quite a few myths.

Myth 1: The western screen ceased to create an enemy image of Russia.

Even a superficial analysis of the filmography of 1992-2010 easily refutes this thesis.

Myth 2: After the USSR disintegration the western cinematograph suddenly lost interest in the Russian topic.

In practice the number of western films about Russia and with Russian characters has increased. From 1946 to 1991 on average they shot 12 films concerning Russia whereas from 1992 to 2010 this figure reached 14 films…

Myth 3: in western films of the Post-Soviet period Russia has always been associated with Russian mafia, alcoholism, prostitution and economic dislocation.

But again everything depends on a media text. On the one hand, such an image of Russia continues to be cultivated in the majority of western films but there are many examples of a different kind…

A Brief History of the Russian Image Transformation on the Western Screen: 1992-2010

The USSR disintegration and the initiation of radical economic reforms in Russia in 1992, as is known, were accompanied by an enormous fall of living standards of the Russian population that almost inevitably led to a rise of crime and mass emigration. The Russian screen reacted to the situation with a surge of the so-called *gory films.* The inertia period in film production told on the western interpretations of the Russian theme of 1992-1993 – there were realized films appealing to some historical events of the past such as *Stalin* (1992) directed by I. Passer and *Vent d'est* (1993) by director R.Enrico where with a greater or smaller degree of authenticity the authors reflected on the nature of the Soviet totalitarianism (one more example of the kind is a powerful psychological drama about the time of Stalin's terror – *Est-Ouest* by R. Wargnier which was released in the late 1990s).

Perhaps, the first American films that tried to avoid the traditional anti-Sovietism or condescending sympathy for *perestroika* were *Prisoner of Time* (1992) by M. Levinson and *Little Odessa* (1994) by J. Gray.

The American film director M. Levinson was, apparently, well-intentioned. He was eager to relate a drama of an expatriate Russian artist living in the USA. He wanted to sell his non-conformist paintings but the owners of American picture galleries were no longer interested in the dissident courage of the protagonist and his politically committed art with a protest against the Soviet totalitarian system…

The conception of the film was good but its realization leaves mush to be desired. Alas, an unintelligible indistinct dramatic concept of the film prevented the actors from creating characters that could ring more or less true. That is why their acting resembled a bad amateur performance: forced gestures, intolerably false intonations... As a result, *Prisoner of Time* (the authors apparently hinted at B. Pasternak's line 'Captured by time') proved to be an extremely boring show. And one should be very fond of the words 'perestroika' and 'Russian vodka' to derive any pleasure from this opus of our transatlantic colleagues.

As for *Little Odessa (1994)* directed by J. Gray, it was notable for the implied motives of potential danger of Russian emigrants who had rushed to the USA and Europe in the late 1980s – early 1990s which were replicated in subsequent decades; since they allegedly took the lead in narcomafia and new gangs (see, for example, *Hollow Point* (1996), *Dykaren/Diver* (2000), *Hjarta av sten/Heart of Stone* (2000), *15 Minutes* (2001), *Mail Order Bride* (2003), *Lord of War* (2005), *Rockaway* (2007), *We Own the Night* (2007), *Driven to Kill* (2009), et al.)

'Female export' is another marketable topic about the Post-Soviet time on the western screen. Sometimes they are comedies (*Mail Order Bride*, 2003; *Russian Bride, 2007),* sometimes – dramas (*Beyond the Ocean,* 2000; *The Russian Bride, 2001; Lilja 4-ever,* 2002; *Het zusje van Katia*, 2008). And at times it is something in the mixed genre (*Russian Doll,* 2001; *Birthday Girl,* 2001). But the essence of the stereotypes remain the same - Russian girls/women on the western screen are, generally, either unfortunate victims of Russian economic dislocation/poverty and (sexual) violence, or prostitutes, or calculating predators who emigrated to the West to derive benefit from their marriage with men of means.

However, sometimes the western screen seemed to recall old melodramatic comedies of the 1950s where charming Soviet women who were KGB agents fell in love with nice American officers. For example, a romantic comedy *History is Made at Night* (1999) where a CIA agent (played by B. Pullman) fell in love with charming FSB agent Natasha (played by famous French actress I. Jacob) was made in this retro manner.

An American detective entitled *Citizen X* (1995) by C. Gerolmo is a thematic example of the contemporary western interpretation of the Russian image. It is a sad story about the crimes of sexual maniac and murderer A.Chikatilo. The USSR/Russia of the 1980s – 1990s presented in this primitive film from the artistic point of view as a total zone of absolute poverty, something resembling a backward African country in a grip of a civil war like Liberia, Sierra Leone or Ethiopia. Hungry and emaciated citizens roam about Rostov streets, they won't stick at anything to get a meal or a drink. In fact, Rostov is a large city and a rich seaport but it is shown in the film as a small town which has recently been bombed… In genuine Rostov citizens dressed, probably, even better than in Moscow (though in bad taste,

with 'provincial chic') but in the film *Citizen X* the locals are dressed as beggars, as dispossessed kulaks of the collectivization time, as the Chinese during in time of *national communes* and *Great Leap*! The poverty of the Soviet population is incredibly exaggerated: police officers do not have coats (!) they have to put on military overcoats. People are dressed in the fashion of the 1940s-1950s if not the 1930s (the same goes with well-off people). And it does not concern only clothing. The interiors and exteriors of buildings are also taken from the 1940s-1950s. The cars going along Rostov streets are of the 1950s and police officers use pre-war phones (Tarasov 2001).

Running ahead, let us mention that another sad film about Chikatilo's crimes was made in 2004 – *Evilenko* (2004) in Italy. This time the role of the main character was played by demonic Malcolm McDowell. The authors of the film persistently convinced viewers that Evilenko had become a sexual maniac, hypnotist and a KGB agent because of his schizophrenic reaction to the ruin of communist foundations during the restructuring period (*perestroika*). It did not even occur to them that such fellows (who have nothing to do with communist ideas and special services) are not uncommon on the vast expanse of America and in small cozy towns of Western Europe…

Naturally, the western cinematograph of the 1990s was concerned not only with Russian sexual maniacs. Much more often Russian military men and representatives of the *Russian mafia* became *bad guys,* very often represented all in one. For instance, in the film *Running Red (1999),* ruthless Russian special squad soldiers who had emigrated to the USA became leaders of the largest mafia clan… In the movie *The Trans-Siberian Express (2008)* the villain of the piece is a Russian militia major – a bent copper who conceived to annihilate peaceful American tourists…

Another product of *Bondiana* is the film *Goldeneye* (1995) that sharpened the topic of the Russian military aggression against the West. In the previous films James Bond struggled mainly with agents of a secret villainous organization – *Spectrum* but not with Russians. This organization is constantly trying to cause a clash between the USSR and the USA in order to provoke the third world war, but every time Bond appears to be quicker and prevents stupid war-hawks of the two super-powers from touching the nuclear button… *Goldeneye* begins with an episode where Bond engineers a large-scale act of sabotage on the USSR territory, and during the restructuring period! He mows down rookies in the Soviet uniform by platoons. After several years he arrives in modern Russia. But, as shown in the film, it is by no means a democratic country, it is marasmic and dangerous: Russian generals-Mafiosi who know the codes to secret space weapons aim to ruin London. And what for? – In order to paralyze the world banking system and to steal billions of dollars in the forthcoming economic chaos. Well, after all, it is a Bondiana! Any competent viewer in any country will immediately guess that it is a parody. And that is where you are wrong! In some moment the mockery-conventional style completely vanishes and is replaced by a serious speculation about the Soviet empire that became even more unpredictable and dangerous after its disintegration. Bond's distrust of Russians is, certainly, justified: they pose a threat to civilization and world order (Gladilshchikov 1997).

After the film *Goldeneye* (1995) the leading Hollywood studios got down to the Russian topic in real earnest. In the film *Air Force One* (1997) by director W. Petersen the American president fights with Russian terrorists in person. In the movie *The Saint* (1997) directed by P. Noyce Russia is completely seized by a totalitarian mafia that can be defeated only by a hero like Superman/Batman…

The authors of the action film entitled *The Sum of All Fears* (2002) went even further. In the course of the plot a comparatively peace-loving Russian president dies a sudden death and new Kremlin authorities have thought of nothing better than… blasting out an atomic charge onto the USA territory that may kill thousands of people…

If the genre of *Goldeneye* can be defined as a conventional parody and *The Sum of All Fears* can be called a sci-fi in a way, the topic of unrestrained Russian aggression found its culmination in the film *The Peacemaker* (1997):

> "a Russian nationalist general (who is also a bandit connected to both the Russian mafia in Europe and Bosnians) steals ten nuclear warheads... To conceal the fact the general – with the help of his

killers – annihilates a whole guarding platoon, then he arranges a collision of the train transporting the warheads with a passenger train and, to crown it all, he detonates a nuclear explosive device in the middle of Russia… In modern Russia the train with nuclear warheads is drawn neither by an electric locomotive nor by a diesel locomotive but by a steam locomotive with a tube and a furnace of 1913 production year" (Gladilshchikov 1997).

Such action films as *Maximum Risk* (1996), *Eraser (*1996), *The Jackal* (1997), *Counter Measures* (1999) and others were made in the same spirit. For example, in the film *Stiletto Dance* (2001) American policemen penetrate into a Russian gang that is going – neither more nor less than – to blast out a nuclear bomb in the centre of New York…

The Russian topic is widely presented in western sci-fi movies of the post-Soviet period though to a lesser degree than in the 1950s. To our regret the plots here cannot be called pro-Russian either. For example, here is the plot of the movie *The Rage* directed by R. Kurtzman: a mad Russian doctor experiments with new lethal viruses which turn people and birds into mutants…

Western comedies of the 1990s – 2000s also contain accents on maniacal and Mafioso elements: in the film of quick-witted producer and film director M. Golan – *Russian Roulette – Moscow-95* the capital mafia kills honest businessmen, the militia is powerless and only furious widows are sharpening their knives – they castrate hateful bandits one by one… Undoubtedly, none of large *politically correct* Hollywood studios would agree to shoot such a frivolous comedy which abounds in sexual episodes. The film was financed by a Germany corporation. As is known, censorship limitations are much more liberal in Germany… It is odd but a comedy genre in no way prevented the authors (as well as the authors of another vulgar comedy – *Police Academy: Mission to Moscow*) from exploiting the western stereotypes concerning new Russia: gang rule, corruption, prostitution, defenseless civilian population, an explosion of suppressed sexual energy under the pressure of communist prohibitions…

However, everything is not as simple as it looks. For example, in 1994 they shot a thriller – *Bullet to Beijing* directed by J. Mihalka with M. Caine starring in the film. It was shot in St. Petersburg. The characters of the film fought with the Chechen mafia. However in December, 1994 the first Chechen war broke out and the West immediately began to actively sympathize with 'noble fighters for freedom and independence', and to show 'bad Chechens' became *politically incorrect.* As a result, the film was deprived of the wide screen in the USA and Europe… The fate of its sequel – a thriller *Midnight in Saint Petersburg* (1996) was not a lot better…

Perhaps, one of the most memorable western films about Russian gangsters is a thriller *15 Minutes* (2001); according to its plot two Slavonic morons (one of them was played by Russian sportsman and actor O. Taktarov) arrive in New York and gain their '15 minutes of glory' torturing and slaying a policeman, and also filming this 'little episode' (one of the best drama roles in Robert De Niro's career)…

Probably, the most complex and ambiguous image of the Russian mafia head was created by A. Baluev in his Swiss drama La Traductrice / *The Interpreter* (2006). His character has nothing in common with western stereotypes and is endowed with a psychological depth and underlying themes almost in the spirit of Dostoyevsky…

As it was already mentioned, the western film production about Russian gangsters started in the 1990s. However, namely in the 2000s it has reached its climax. Cruel Russian gangsters and Mafiosi, frequently presented in an absurd and absolutely improbable manner by western actors (*Eastern Promises* by D. Cronenberg with Frenchmen trying to play Russian gangsters who settled down in London) have become sort of symbolic characters on the USA and European screens.

Certainly, the enemy image is indispensable for an action film. Why are Russia and Russians suitable for Hollywood?… Russia is far away, besides, it is no longer so strong and ambitious as it used to be. Furthermore: Russians, what is of no small importance, are white. Hollywood (especially after the Los Angeles events) is careful not to show Latin Americans, Afro-Americans or South-Eastern Asians as villains who constitute a considerable part of the population and (by the way!) the audience. It is also

very convenient that the Russian lobby in America does not show their mettle. If Hollywood offends any other nations in its action films (one can remember the recent events with Arabs and Japanese) the cinemas get picketed by the disaffected. Russians do not raise a rumpus (Gladilshchikov 1997).

At the same time, it is necessary to consider S. Kudrjavtsev's opinion:

> 'the fact that finally (after playing such games as *perestroika, glasnost', etc.* with us) Americans easily returned to the conventional enemy image of Russia (and now there is no need for them to make a silly mistake and confuse the USSR and Russia) is increasingly confirmed not by their hatred or hostility to Russians. Apart from purely utilitarian goals (say what you like – any time-proved dramaturgic conflict works like a charm, an old foe is worth two new ones) Yankees voluntarily or not show us their respect by choosing us for the only worthy adversary that is as menacing as before. Why should they be afraid of Japan or Germany defeated on real battlefields? They had no opportunity to whip Russia in reality – and God forbid! It is better to fight on the screen, simulate dashing *star wars,* combats in the air, afloat and overland. It is also possible to *kick back* without consequences, and to send all this notorious political correctness to hell and whereby to hit the big time. And provoke an excessively hysterical reaction from Russian critics who have suddenly desired genuine patriotism' (Kudryavtsev, 1999).

At the same time, unlike the period of 1946-1991 western films on the Russian theme of 1992-2010 fed not only on confrontation plots (military confrontation, espionage, mafia and so forth) but also on satisfying the interests of the sizable Russian-speaking Diaspora that has delegated their representatives in the American and European film business. All this caused continuous presence of films about Russians in the western (first of all, American) film production. Hence it is clear why in many American serials where the scene is laid in the USA there appears, at least in one episode, a Russian character-emigrant or any Russian who arrived in America for some reason (the best-known case is – the appearance of Russian character M.Baryshnikov in the super popular American serial Sex and the City). Thanks God, that he is not always a spy, a gangster or an alcoholic.

In the XXIst century two well-known western Art-House masters – Peter Greenaway (*The Tulse Luper Suitecases, Part 3, 2003*) and Jos Stelling (*Duska*, 2007) dug into the Russian theme. In both the films the masters developed a parable-like game with their pet creative motives laid over the ironical interpretation of conventional images of Russia. But, in our opinion, in either case the great masters (especially Greenaway) could not get rid of the stereotyped western image of Russia and created the films that cannot be considered first-rate in their career.

It goes without saying that the leading parts in mega budgetary blockbusters with *Russian motives* are played by well-known American actors – H. Ford, V. Kilmer, G. Clooney, N. Kidman and others. But the movies *Goldeneye, Air Force One, The Saint* revealed a new tendency of the western screen – to invite not only *home* Slavonic emigrants but also actors from Russia for minor and walk-on part. So, Valery Nikolaev and Irina Apeksimova played notable parts in *The Saint,* and their performance was not any worse than the acting of their western colleagues – both in their extravagant image presentation and plastique…

On the other hand, one should not overestimate the involvement of famous Russian actors such as V. Mashkov, C. Khamatova, V. Nikolayev, A. Baluev, N. Andreychenko, E. Rednikova, E. Safonova in the western motion-picture industry for each of them played maximum in a dozen of western film. A true film army of *influence agents* in Hollywood in the 1990s – 2000s consisted not of them but of hundreds of Russian emigrants who arrived there during the last twenty years and settled down in the USA and Western Europe. Many of them are almost unknown in Russia, however the lists of American and West European films with their involvement look rather impressive: Ilia Volok was filmed in 100 films, Andrew Divoff was in 90 films. They are followed by: Ilya Baskin (he is a Hollywood old resident who has been working there since the 1970s) – 70 films, Larissa Laskin – 60 films, Gennadi Vengerov – 50 films, Dimitri Diatchenko, Ravil Isyanov, Eugeny Lazarev, Paul Lychnikoff , Eugeny Sitokhin, Ivan Shvedov, Dmitry Shepovetsky – over 40 films. Dmitry Boudrine, Svetlana Efremova, Maxim

Kovalevski, Alla Korot, Michael Khmurov – more than 30 films. Grigori Manukov, Oleg Taktarov, Anton Jakovlev – over 20 films.

Certainly, they act mainly in serials and play bit parts of *bad Russians* (no wonder that the word collocation '*Russian Mafia'* appears in IMDb (International Moving Image Data Base) annotations 180 times!), however, some of them were engaged in large-scale projects. Some Russian emigrants (A. Nevsky, R. Nakhapetov) managed to start their own film production in the 1990s – 2000s in the USA (as a rule, they shoot amusing action films and thrillers such as *Treasure Raiders*) anyhow connected to the Russian theme.

Contemporary Cinematographic Stereotypes of the Russian Subject on Western Screens (1992-2010)

Content analysis of Western films on the Russian subjects created in 1992-2010 allows us to represent their main plot topics as follows:

- retro: the crimes of Soviet government during the period of 1917-1991 (totalitarism, concentration camps, military aggression against other countries, espionage, etc.);
- contemporaneity: helplessness and corruptibility of Russian authorities, which are unable to set the economy going, to control the accumulated arsenal and fight with criminality: post-Soviet Russia is the country of mafia, bandits, terrorists, prostitutes, beggars, wretched and miserable people;
- Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities).

The Stereotype Structure of Western 'Confrontational' Dramas

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Russian and/or Soviet characters, luxurious dwellings and household goods of Western characters.*

Representation of reality: *realistic or grotesque representation of people's life.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters are bearers of democratic ideas; bad characters are bearers of inhuman, terrorists', militarist ideas. The characters are often separated not only by social but also by material status. Russian characters are often represented as rude and violent fellows, with primitive vocabulary and frowning faces, active gestures and unpleasant voices.*

Significant change in the characters' life: *bad characters aim to realize their inhuman ideas (for example, terrorists' attacks or other crimes).*

Incipient problem: *life of good characters as well as the whole nations/countries is threatened.*

Search for solutions to the problem: *the fight of the good characters against the bad ones.*

Problem solution: *extermination/arrest of bad characters, the return to peaceful life.*

The Wind from the East / Vent d'est. France, 1993. Director R. Enrico.

Historical period, scene: *Liechtenstein, May, 1945.*

Setting, household objects: *clean streets and well-furnished houses of Liechtenstein; modest life of soldiers and officers of the First Russian national army (which was on the side of Third Reich), trying to hide from the approaching Soviet forces after the defeat of Nazi Germany.*

Representation of reality: *realistic, almost documentary.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the soldiers and officers of Russian national army (especially their general B.A.Smyslovsky), are depicted positively in general, – they are honest warriors with scanty vocabulary, gestures and mimics; and members of prince's family, the government of Liechtenstein – hereditary aristocrats, who sympathize with Smyslovsky and his detachment who try to escape from Bolsheviks' repressions.*

Significant change in the characters' life: *the leaders of Soviet army demand to extradite soldiers and officers of the First Russian national army for parricide.*

Incipient problem: *the lives of good characters – soldiers and officers of the First Russian national army – are threatened.*

Search for solutions to the problem: *The government of Liechtenstein enters into negotiations with the representatives of USSR.*

Problem solution: *good characters which refused to surrender voluntarily remain under the protection of the government of Liechtenstein which refused to yield to pressure.*

Enemy at the Gates. USA-Germany-Great Britain, 2001. Director Jean-Jacques Annoud.

Historical period, scene: *USSR 1942-1943, Stalingrad.*

Setting, household objects: *poor front-line life, the remains of destroyed city buildings.*

Representation of reality: *pseudo-realistic (however there are many absurd mistakes in representation of uniform and life of Soviet soldiers).*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *Soviet and Nazi soldiers and officers which are separated by ideological status. Nazi are professional, clever and honest soldiers, their speech, mimics and gestures correspond with army regulations. Their Soviet opponents less care about army regulations, severe Soviet officers shoot retreating soldiers. Germany army is well-disciplined and organized (tanks, planes, motorcycles, different weapons). Soviet army evidently is lacking all this; instead it is shown that merciless officers dispatch their soldiers as "cannon fodder"…*

Significant change in the characters' life: *the condition of Soviet forces is critical, they had to surrender half of the city to the Nazi…*

Incipient problem: *Soviet army can lose the battle on the Volga.*

Search for solutions to the problem: *Soviet troops mobilize all forces to win, sniper Zaytsev kills enemies with accurate shots.*

Problem solution: *Soviet army defeats the Germanys, sniper Zaytsey shoots the best Germany sniper…*

K-19: The Widowmaker. Great Britain-USA-Germany-Canada, 2002. Director K. Bigelow.

Historical period, scene: *1961, open ocean.*

Setting, household objects: *cabins of a submarine.*

Representation of reality: *realistic, preserving documentary objectivity.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the commander of the Soviet atomic-powered submarine K-19, its crew. The commander is charming, clever, honest, dressed in uniform, his speech is correct, mimics and gestures correspond to those of man-of-war's man. His subordinates are also dressed in uniform, they are all professionals.*

Significant change in the characters' life: *an accident occurs in one of the partitions of the submarine, followed by radioactive release.*

Incipient problem: *the crew has to liquidate the accident at all costs.*

Search for solutions to the problem: *the commander of the submarine and his crew are trying to handle the accident by themselves, without resorting to the help of the American navy.*

Problem solution: *heroism of Soviet submariners allows them to liquidate the consequences of the accident.*

The Stereotype Structure of Western 'Confrontational' Thrillers or Detectives

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet characters (or a bit better ones in contemporary Russia), luxurious dwellings and household goods of Western characters (however, living in the hostile country, the spies adapt themselves to the living conditions of their enemy).*

Representation of reality: *as a rule the representation of people's life in "hostile countries" is somewhat grotesque.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters (counter-intelligence agents, intelligence officers/spies, saboteurs, peaceful citizens) and bad characters (the same except peaceful citizens, and also terrorists, criminals, bandits, maniacs). Divided by ideology and world outlook, or without any of those, as a rule the characters are sturdy and look in accordance with the aims of the source of the media texts: at first spies and criminals may seem quite attractive, but sooner or later their abominable essence is inevitably exposed... Russian bad characters are represented as rude and violent, their vocabulary is poor, their faces wear a frown, their gestures are abrupt and their voices are unpleasant...*

Significant change in the characters' life: *bad characters commit a crime (for example, a terroristic attack, espionage, blackmail, murder, stealing of State secrets, etc.).*

Incipient problem: *violation of law.*

Search for solutions to the problem: *investigation of the crime, pursuit of bad characters.*

Problem solution: *good characters expose/arrest/kill the bad ones.*

Citizen X. USA, 1995. Director C. Gerolmo.

Evilenko. Italy, 2004. Director D. Grieco.

Historical period, scene: *USSR/Russia, 1980s – early 1990s.*

Setting, household objects: *homely streets, modest dwellings, institutions and household goods of Russian/Soviet characters.*

Representation of reality: *pseudo-objective, in reality grotesque representation of life in USSR/Russia: poverty, exhausted and hungry citizens…*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the bad character is a maniac (the prototype was A. Chikatilo who murdered tens of children); the good characters are militiamen. The characters wear grey, plain clothes.*

Significant change in the characters' life: *the maniac terrorizes the southern city, raping and murdering young girls.*

Incipient problem: *long-term unsuccessful searches of the maniac threaten the reputation of Soviet/Russian militia and keep thousands of peaceful citizens in constant fear.*

Search for solutions to the problem: *the good characters are trying to find the maniac.*

Problem solution: *the maniac is found and arrested…*

Anthony Zimmer. France, 2005. Director J. Salle.

Historical period, scene: *France, 2000s.*

Setting, household objects: *streets, apartments at hotels in French cities.*

Representation of reality: *neutral and correct in representation of good characters; grotesque representation of the bad ones; the setting, interiors look quite realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the bad characters are from Russian mafia; the bad ones are the agents of Interpol. All the characters are dressed into fashionable clothes of high quality. Both are reserved in showing their feelings and thoughts. Among the good characters the most notable is the charming beauty Chiara (Sophie Marceau).*

Significant change in the characters' life: *the Russian mafia and the elusive Anthony Zimmer, which is connected with it, obviously want to lay their hands on the entire Cote d'Azur…*

Incipient problem: *the quiet resort life of the French in Nice is under the threat. It's hard to catch the elusive Anthony Zimmer, the accomplice of the Russian mafia, who even underwent plastic surgery…*

Search for solutions to the problem: *French police and Interpol are trying to trail Zimmer and the Russian mafia…*

Problem solution: *only beautiful Chiara manages to deal with the Russian mafia in the finale of the film…*

Transsiberian. Great Britain – Germany – Spain - Lithuania, 2008. Director B. Anderson.

Historical period, scene: *Russia, the XXI century.*

Setting, household objects: *compartments and corridors of a transsiberian train, railroad station, Siberian taiga, a hotel room.*

Representation of reality: *conditions of life and all the characters are represented in quite realistic, though a bit grotesque way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good characters – the young well-dressed American couple who travel to Moscow from Far East by the transsiberian train. The bad ones (this is revealed later) – their criminal fellow-traveler, and the insidious militiaman Grinko.*

Significant change in the characters' life: *The American woman, unwilling to be raped, kills her criminal fellow-traveler, who was connecter with drug mafia. Later on the violent Grinko wants to kill the defenseless Americans...*

Incipient problem: *the lives of the Americans are in danger.*

Search for solutions to the problem: *the Americans are trying to survive in the wild and barbarous Russia.*

Problem solution: *the Americans manage to escape from the paws of militiamen/mafia men and reach Moscow and finally the USA.*

The Stereotype Structure of Western 'Confrontational' Action Films

Historical period, scene: *any period, Russia, USSR, USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet/Russian characters (unless they are bribable officials or mafia men), luxurious dwellings and household goods of Western characters (unless they live in Russia/USSR), military objects – bases, planes, tanks, men-of-war, submarines.*

Representation of reality: *as a rule, relative and grotesque representation of people's lives in "hostile countries".*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters (military men, peaceful citizens) are bearers of democratic ideas; aggressors (military personnel, saboteurs, terrorists) are bearers of inhuman ideas. The characters are often separated by ideology and world outlook, as a rule they are sturdy, they look accordance with the aims of the source of the media texts. In Western films Russian/Soviet characters (soldiers, officers) are often represented as rude and violent fellows, with primitive vocabulary, malicious faces, active gestures and unpleasant voices.*

Significant change in the characters' life: *bad characters commit a crime (military aggression, terroristic act, diversion, murder).*

Incipient problem: *violation of law – the lives of good characters as well as of all peaceful citizens of some democratic country (in this or that sense) are threatened.*

Search for solutions to the problem: *armed struggle of good characters against enemy aggression.*

Problem solution: *extermination/arrest of bad characters, terrorists, aggressors, the return to peaceful life.*

The Saint. USA, 1997. Director P.Noyce.

Historical period, scene: *Moscow, the 1990s.*

Setting, household objects: *the streets of Moscow, apartments, underground labyrinths.*

Representation of reality: *dark, gloomy interiors, costumes, etc., are represented in a grotesque way. Moscow looks like gloomy, dirty, unfriendly city with unstable political regime.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good characters – the manly and smart American "The Saint" and the female British scientist; the bad characters – the*

Russian mafia, which consists of unsympathetic, though dexterous and strong people; the speech of all the characters is simple. Mimics and gestures are often exaggerated.

Significant change in the characters' life: *the head of the Russian mafia a certain Tretyak has hidden all the supplies of fuel… He also plots a coup d'état…*

Incipient problem: *the winter cold threatens people's lives in Moscow… The approaching coup d'état is also a problem…*

Search for solutions to the problem: *the British scientist invents the formula of guided nuclear reaction which can help to solve the energy crisis…*

Problem solution: *the independent fighter for justice nicknamed "The Saint" having shown his miraculous heroism, saves Russia from coup d'état and the energy crisis…*

Running Red. USA, 1999. Director J. Jacobs.

Historical period, scene: *Spain of the 1980s and the USA of the 1990s.*

Setting, household objects: *the military base at the coast of Spain, streets and houses in the USA, well-furnished accommodation of an average American family.*

Representation of reality: *interiors, costumes, etc. are represented in the realistic way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good characters – an American family: the father (an emigrant from URRS, former commando of the Russian special forces, who gives himself out to be native American), the mother and their ten year old daughter; the bad characters - former Soviet special force fighters, settled in the USA. The latter are represented in the grotesque way: forced mimics and gestures, coarse speech. The Soviet characters are dressed in homely and dull clothes.*

Significant change in the characters' life: *the main character accidentally meets his former fellow-fighters from Soviet special forces, who nowadays are at the head of the Russian mafia in the USA.*

Incipient problem: *the main character is psychologically pressured: the former members of the special forces are trying to force him to kill their rival, an American mafia leader. The main character has to choose either to become a killer or to lose his family.*

Search for solutions to the problem: *the good character who is afraid of being unmasked (for many years he has been hiding his past and nationality from everybody, even from his wife), has to yield to his ex-fellows.*

Problem solution: *the good character overcomes the difficulty with honor…*

Indiana Jones and the Kingdom of the Crystal Skull. USA, 2008. Director S. Spielberg.

Historical period, scene: *1957, North and South America.*

Setting, household objects: *jungle, deserts, military bases, military fixings (weapons, uniforms, etc.).*

Representation of reality: *interiors, costumes, etc., look conditionally, which is especially noticeable in the scenes of fights and skirmish which are peculiar to this genre.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good character is the manly and invincible American professor of archeology Indiana Jones, the bad ones are fighters of Soviet special forces (represented in the grotesque was). The speech of the characters is simple, it is often connected with military specificity. Mimics and gestures of the characters are often exaggerated. Most characters are dressed in uniform. Their physical strength is evidently above the average.*

Significant change in the characters' life: *Indiana Jones is captured by Soviet special forces.*

Incipient problem: *the life of the American is threatened.*

Search for solutions to the problem: *the heroic American professor decides to fight with the impudent Soviet commandos.*

Problem solution: *Indiana Jones defeats the Soviet commandos.*

The Stereotype Structure of Western 'Confrontational' Melodramas

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet/Russian characters (unless they are oligarchs or mafia men), luxurious dwellings and household goods of Western characters.*

Representation of reality: *as a rule, relative and grotesque representation of people's lives in "hostile countries".*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *male and female characters with different ideological and social status or without it. As a rule the characters are slender and look quite nice. Their clothes, vocabulary and mimics are in the "average statistical" framework.*

Significant change in the characters' life: *the meeting of the male and the female characters.*

Incipient problem: *national, ideological and/or social misalliance, "cultural shock", mutual misunderstanding.*

Search for solutions to the problem: *the characters overcome national, ideological and social obstacles on the path to love.*

Problem solution: *wedding/love harmony (in majority of cases), death, separation of the characters (as an exception to the rule).*

The Russian Bride. Great Britain, 2001. Director N.Renton.

Historical period, scene: *Great Britain, London, 2001.*

Setting, household objects: *the apartment of the "middle-class" British man Christopher, the streets of London.*

Representation of reality: *realistic, positive with respect to the good characters, first of all to Christopher's Russian wife Natasha.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the British characters are typical representatives of the "middle class". It is difficult for Natasha to get used to the life in the country with other social and cultural traditions. General clothes of the characters correspond with their social status – they are well-dressed, though without any particular nicety. The vocabulary of the characters is simple, mimics and gestures are forced at times.*

Significant change in the characters' life: *Natasha who is accustomed to the "careless" life in Russia marries an elderly British man and settles in his apartment in London.*

Incipient problem: *soon Natasha finds out that her husband doesn't show any sexual interest in her, and that her position doesn't vary much from that of a maid: she has to cook and clean the rooms all day long…*

Search for solutions to the problem: *Christopher's friend, jobless Eddy, tries to go after Natasha…*

Problem solution: *alas, here the hardships begin. Natasha now cares about her own survival, not the love intrigue…*

Birthday Girl. Great Britain-USA, 2001. Director J.Butterworth.

Historical period, scene: *Great Britain, London suburb, 2001.*

Setting, household objects: *a modest apartment of a clerk named John, a bank office, streets of London.*

Representation of reality: *somewhat exaggerated (because the genre of the film is the synthesis of melodrama, comedy and thriller) with respect to the good character, John, and mixed with respect to his Russian wife Nadja.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *John is represented as a lonely man who dreamed about love of a Russian beauty… General clothes of the British characters are quite modern, without any particular nicety. Nadja is dressed exaggeratedly grossly. The vocabulary of the characters is simple. At the beginning Nadja is able to express herself only with forced gestures and mimics. However, at that she swears in Russian (though with accent)…*

Significant change in the characters' life: *Nadja who is connected with Russian criminals and accustomed to the adventurous life in Russia, marries the bank clerk John and settles in his apartment in London suburb.*

Incipient problem: *soon John finds out that Nadja doesn't know English at all, later on two Nadja's Russian "friends" appear and make him take part in bank robbery…*

Search for solutions to the problem: *falling in love with Nadja for real and fearing for her life, John has to participate in the bank robbery…*

Problem solution: *love triumphs in spite of everything…*

Lilja 4-ever. Sweden-Denmark, 2002. Director L.Moodysson.

Historical period, scene: *post-Soviet area and Sweden, 2002.*

Setting, household objects: *apartments and streets of a small post-Soviet town, an apartment in a Swedish city and its streets.*

Representation of reality: *realistic, positive with respect to the good characters, first of all to a sixteen-year-old Lilja.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Swedish characters are typical representatives of the middle-class. Lilja, her Russian relatives and acquaintances live in horrible poverty, incapable of getting accustomed to the post-Soviet life. General clothes of the characters correspond to their social status, the Swedish are well-dressed, the Russians are dressed baldly and tastelessly. The vocabulary of the characters is simple, mimics and gestures are at times forces.*

Significant change in the characters' life: *tired of the hardships of life, Lilja agrees to leave for Sweden when she one of her friends invites her..*

Incipient problem: *soon Lilja finds out that her "friend" took her to Sweden to make her a prostitute…*

Search for solutions to the problem: *Lilja is trying to break away from the trap…*

Problem solution: *unfortunately, sad finale awaits Lilja…*

The Stereotype Structure of Western 'Confrontational' Comedies

Historical period, scene: *any period, Russia, USSR, the USA, other countries.*

Setting, household objects: *modest dwellings and household goods of Soviet/Russian characters, luxurious dwellings and household goods of Western characters.*

Representation of reality: *as a rule, relative and grotesque representation of people's lives in "hostile countries".*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *characters with different ideological and social status or without it. Clothes of Western characters are better than those of Russian ones. Their figures, vocabulary, gestures and mimics are different, but in general if the main characters fall in love with each other they are of pleasing appearance.*

Significant change in the characters' life: *the main characters fall in love with each other under some amusing/eccentric conditions, or Western and Russian characters simply meet each other at foreign territory.*

Incipient problem: *national, social, ideological (in films about Soviet times) misalliance, "cultural shock", mutual misunderstanding.*

Search for solutions to the problem: *the characters overcome national and social obstacles through a series of amusing/eccentric situations.*

Problem solution: *united solution of the problem, friendship, wedding/love harmony, humorously colored.*

Russian Doll. Australia, 2001. Director S. Kazantzidis**.**

Historical period, scene: *Australia, 2001.*

Setting, household objects: *comfortable houses and modern household goods of the Australians.*

Representation of reality: *conditional (within the framework of the genre), Australian setting and characters are represented with obvious sympathy. The main female character, Russian bride Katya, at first is represented in grotesque way, later on – in sympathetic way.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Australian characters are typical representatives of the middle class. Katya apparently lived in poverty in St. Petersburg. General clothes of the characters corresponds with their social status, the Australians are well-dressed, Katya is dressed worse (at first). The vocabulary of the characters is simple, mimics and gestures are at times forced.*

Significant change in the characters' life: *Having read a marriage advertisement, Katya leaves for Australia.*

Incipient problem: *Katya finds out that her future bridegroom is dead, as a result she is left alone in the foreign country without any money…*

Search for solutions to the problem: *Katya is trying to find a way out of the predicament, then she meets Ethan…*

Problem solution: *Ethan proposes Katya to contract a pro forma marriage with his friend…*

Spinning Boris. USA, 2003. Director R. Spottiswoode.

Historical period, scene: *Russia, Moscow, 1996.*

Setting, household objects: *hotel rooms, offices, streets of Moscow.*

Representation of reality: *conditional (within the framework of the genre), Moscow and Russian characters are represented with ironical sympathy. American characters are represented only in positive key.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the American characters are typical representatives of top managers, political scientists, they are business-like and purposeful. The Russian characters, on the contrary, are disorganized, lacking understanding and skills. General clothes of the characters correspond to their social status – the Americans are wearing business suits. Some of the Russians are dressed in a vulgar way. The vocabulary of the characters is simple, their mimics and gestures are at times forced.*

Significant change in the characters' life: *the group of American political scientists and image makers arrive in Moscow to help the sick Boris Yeltsin to win the election.*

Incipient problem: *disorganization in the Russian government, low popularity of Yeltsin with people and pre-election rush of the communists threatens the plan of the Americans.*

Search for solutions to the problem: *with the help of intricate political technologies and PR little by little the Americans overcome the difficulties.*

Problem solution: *finally the American team achieves their goal and B. Yeltsin becomes the president.*

All or Nothing: A Moscow Detour. USA, 2004. Director: G. Bloch.

Historical period, scene: *Moscow, 2004.*

Setting, household objects: *interiors of Moscow houses and hotels; streets, roads.*

Representation of reality: *conditional (within the framework of the genre), the Americans and the Russians are represented with sympathy.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the Americans are fashionably dressed, the Russians are dressed worse. The vocabulary of the characters is simple, their mimics and gestures are exaggerated...*

Significant change in the characters' life: *an American woman Gabby travels from New York to Moscow to meet her father who has become an oil oligarch in Russia.*

Incipient problem: *under Gabby's influence her father omeц promised her to return to the USA, but later is trying to stay in Moscow.*

Search for solutions to the problem: *getting accustomed to the Russian way of life, Gabby is trying to overcome the originated difficulties.*

Problem solution: *in spite of numerous comic obstacles Gabby manages to achieve her goal…*

The Stereotype Structure of Western 'Confrontational' Sci-Fi Films

Historical period, scene: *distant/near future. Russia, the USA, other countries, outer space.*

Setting, household objects: *fantastic dwellings, space ships and household goods of the characters – from total devastation to super technologies.*

Representation of reality: *quasi-realistic or futuristic representation of events in "friendly countries, space ships", conditional and grotesque representation of the life in "hostile countries, space ships".*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *good characters (cosmonauts, military men, peaceful citizens) are bearers of democratic ideas; aggressors (cosmonauts, military men, saboteurs, terrorists) are bearers of inhuman ideas. Clothes: uniform of cosmonauts, military uniform, civilian clothes. Constitution: sturdy, athletic. Vocabulary: business-like, mimics and gestures depend on current functions.*

Significant change in the characters' life: *bad characters commit a crime (military aggression, sabotage, murder).*

Incipient problem: *violation of law, the lives of the good characters (often the lives of the people of some democratic country as well) are in danger. Variation: only few people survive nuclear catastrophe.*

Search for solutions to the problem: *armed struggle of the good characters with enemy aggression, or the attempts of the survivors of nuclear explosions to adapt themselves to the new conditions of life.*

Problem solution: *extermination/arrest of the aggressors, return to peaceful life, or adaptation of the survivors to the new severe conditions of post-nuclear world.*

Deathline / Redline. Canada-Netherlands, 1997. Director T. Takacs.

Historical period, scene: *Moscow, near future.*

Setting, household objects: *streets and apartments of Moscow.*

Representation of reality: *quasi-realistic representation of events.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the main character is an American. His clothes, vocabulary, mimics and gestures correspond to "average statistical" level. His murderers look nastily, their gestures and mimics express violence and anger.*

Significant change in the characters' life: *the American arrives to Moscow, where the bandits rob and murder him…*

Incipient problem: *the main character is dead, and his murderers are alive and at large.*

Search for solutions to the problem: *the scientists decide to test a new reviving medication on the main character.*

Problem solution: *the medication revives the character and he collects his strength to take vengeance on his murderers…*

Armageddon. USA, 1998. Director M. Bay.

Historical period, scene: *near future, outer space.*

Setting, household objects: *interiors of space ships, offices, comfortable way of life of American spacemen, untidy way of life of their Russian colleagues.*

Representation of reality: *grotesque, almost caricature with respect to the Russian cosmonauts.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good American spacemen (sympathetic, strong, brave, honest, patriotic, faithful to their civic duty) and the disorganized Russian cosmonauts (their commander is drunk on board). The vocabulary of the characters is simple and is connected with spaces specifics. The characters are dressed in space uniform.*

Significant change in the characters' life: *a gigantic meteorite is approaching the Earth…*

Incipient problem: *the lives of all people on the Earth are in danger, the end of human civilization (Armageddon) is near.*

Search for solutions to the problem: *the Americans send a space expedition to blow up the meteorite, on their way they rendezvous with the Russian orbital station to refuel.*

Problem solution: *the Americans manage to blow up the gigantic meteorite.*

Deep Impact. USA, 1998. Director M. Leder

Historical period, scene: *near future, the USA, outer space.*

Setting, household objects: *the interiors of space ships, offices, comfortable life of spacemen.*

Representation of reality: *quasi-realistic.*

Characters, their values, clothing, constitution, lexicon, mime, gestures: *the good American and Russian spacemen (sympathetic, strong, honest, brave). The vocabulary of the characters is simple and is connected with space specifics. The characters are dressed in space uniform.*

Significant change in the characters' life: *a gigantic comet is approaching the Earth…*

Incipient problem: *the lives of people on the Earth are in danger.*

Search for solutions to the problem: *the united American and Russian expedition is sent to blow up the comet…*

Problem solution: *the spacemen manage to blow up the comet but nevertheless its pieces reach the Earth cause damage to it…*

The analysis of transformation of the image of Russia on the Western screen, from the period of ideological confrontation (1946-1991) to the present period (1992-2010), which includes ideological, social analysis, the analysis of stereotypes, the analysis of the characters, identification, iconographical, plot analysis, representational analysis, classification of the models of the contents and modifications of genres allow us to draw the following conclusions:

- anti-sovietism/anticommunism of the Western screen played an important role during the cold war, however we shouldn't forget that at all times the policy of the West was in many respects anti-Russian, and any strengthening of Russia (economical, military, geopolitical) was perceived as a threat to the Western world. This tendency can be traced in many Western works of art even before the rise of USSR as well as after its collapse;
- the content analysis of the western media texts of the period of the "cold war" (1946-1991) allows to present their main plot diagrams as follows: Soviet spies penetrate into the territory of the USA/Western country to commit diversion and/or to worm out military secrets; the USSR prepares a covert attack on the territory of the USA/Western world, creating secret bases with nuclear weapons; the inhuman Soviet totalitarian regime oppresses its own people or the people of any other country; Nonconformity leaves/attempts to leave the USSR where, in their opinion, democracy and individual freedom are being oppressed; common western people explain to Soviet military/civilian visitors who were mislead by propaganda that the USA/Western country is the stronghold of friendship and world-wide prosperity and peace; obstacles connected with the ideological confrontation between the USSR and the Western world appear on the way of a loving couple;
- content analysis of western media texts created in post-Soviet period (1992-2010) allows to represent their main plot schemes as follows: retro variant: crimes of the Soviet government in the period of 1917-1991 (totalitarian dictatorship, concentration camps, military aggression against other countries, espionage, etc.); the present: feebleness and corruptibility of Russian authorities which are unable to set the economy going, to control the arsenal and fight against criminality; the contemporary Russia is the country of mafia, bandits, terrorists, prostitutes, beggars and miserable people; Russians emigrate to the West in search of better life (marriage, prostitution, criminal activities);
- unlike in the period of 1946-1991, western films of 1992-2010 on the Russian subject were nourished not only by confrontational plots (military confrontation, espionage, mafia, etc.), but also by

satisfaction of the interests of a huge Diaspora of Russian-speaking emigrants which delegated its representatives into film business. All this could not but affect the constant presence of the Russian subject in the western (first of all – in the American) cinema production. Thus for instance in many American TV series in which the action takes place in the USA from time to time appear Russian characters, emigrants or whatever;

- however on the whole Western cinematographic "Rossika" fully inherited the traditions of the western attitude to Russia: in the majority of fiction films of 1946-2010 the image of Russia is treated as an image of something "alien", "different", often hostile to western civilization.

Owing to all the above stated it would be superfluously optimistic to expect the stereotyped conception of western with respect to Russia, which has been formed through the ages, to change in the near future; most likely the plot schemes, ideological approaches, the characters of the heroes, etc., which we analyzed would predominate in the foreseeable future to a greater or lesser extent.

Case Study 4: The analysis of stereotypes of politically engaged media texts in media studies in student audience
(by the example of Renny Harlin's films 'Born American' (1986) and 'Five Days of War' (2011)

The famous British theorist of media education Len Masterman has repeatedly emphasized that it is necessary to teach the audience to understand the following: 1) who is responsible for the creation of media texts? who owns the media and controls them? 2) how is the effect achieved? 3) what value orientations are created? 4) how does the audience perceive it? (Masterman 1985). Of course, this kind of approach is mostly related to the texts which are outside the artistic sphere, and is not suitable for the outstanding works of media culture. However I think it is quite suitable for the opuses designed for mass audience, especially for the clearly politicized ones. Especially if you see that it evidently has much in common with the theoretical concepts of U. Eco (Eco 2005) and A. Silverblatt (Silverblatt 2001, 80-81).

Indeed, the idea of U. Eco that the three important systems should be singled out in the analysis of media texts: the author's ideology; market conditions which determined the concept, the process of creation and success; the narrative techniques (Eco 2005, 209), is very similar to Len Masterman's concept of media education.

There's no need to explain how important it is for the students, the future specialists in political and culture studies, historians, art historians, pedagogues, to develop their abilities to analyze media texts of different kinds and genres.

However, media literacy practice shows that students have problems with the discussion / analysis of some genres in the early stages of media studies, for example, the difficulties in the process of understanding and interpreting the author's conception, plot and genre features. Let's try to substantiate the methodological approaches to the analysis of politically engaged media texts in media studies in the student audience.

It would seem that the times of the Cold War are gone, and the image of the evil "Russian bear" is no longer relevant for the Western screens. However our analysis (Fedorov 2010) showed that media stereotypes of the Cold War are still alive nowadays. Let's prove it by the example of two politically engaged films of Renny Harlin *Born American* (USA-Finland, 1986) and *Five Days of War* (USA-Georgia, 2011).

Guided by the approaches of L. Masterman, A. Silverblatt and U. Eco, the students can create the structural schemes of these two media texts, one of which had been conceived at the peak of ideological confrontation between the USSR and the USA in the 1980-es, and the other has been shot recently.

The structure of western "confrontational" action films

Born American. **USA, 1986. Director R. Harlin.**

Market conditions which determined the concept and the process of creation of the media text. The Cold War of the 1980-es between the West and the Soviet Union, which aggravated during the Afghan war unleashed by the Kremlin and when president Ronald Reagan came to power in the USA, spawned a series of anti-Soviet media products including R. Harlin's film which stood out for its clearly defined ideological position that fully met the political situation.

Author's ideology, value orientations of the media text. The ideological message of the film is simple and clear: the superiority of American values of democracy over totalitarian and communist ones; anti-Sovietism.

Historical period, scene of action. Finland and the USSR of the mid 1980-es, border areas.

The setting, household goods. Streets and houses in Finland and the USSR, the KGB torture chambers. Wretched Soviet life.

Methods of representation of reality. The Soviet interiors, costumes, etc. are clearly depicted in a gloomy and grotesque manner, while the Finnish ones – in advertisingly positive.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters are simple and sympathetic American guys, their main aim in life is entertainment; negative characters are evil personnel of the prison and KGB, the adherents of communist ideas. The latter look openly grotesque with hysterical mimics and gestures, primitive vocabulary. Soviet characters are dressed in plain and unattractive clothes. American characters are dressed in comfortable and high-quality clothes for teenagers.

Significant changes in the lives of the characters: tricking the vigilance of the Soviet border guards, the American guys illegally cross the Finnish-Soviet border "just for fun".

Originated problem: the locals suspect that the Americans killed a Russian girl and emphasize their hostile disposition in every way; the American guys offered their armed resistance, killing them with admirable ease and skill, but as a result they fall into the clutches of the cruel KGB officers.

Searches for the solution of the problem: the American guys are trying to break free from Soviet prison.

The solution of the problem: the luckiest of them manages to escape and return to the West.

The effect on the audience: the film's box office was not very impressive - 3,4 million dollars (*Born American*: Box Office, 1986), but paid back its budget (significant for Finland) was rather modest by Hollywood standards. Consequently its uncomplicated plot was able to attract the attention of the younger audience in the U.S. which was prepared for this kind of spectacle by a long-term anti-Soviet ideological propaganda.

5 Days of August / 5 Days of War. **USA-Georgia, 2011. Director Renny Harlin.**

Market conditions which determined the concept and the process of creation of the media text. A short war in August 2008 between Russia and Georgia caused by the armed conflict in the region of South Ossetia which separated from Greorgia. R. Harlin's film is marked by the clearly expressed pro-Georgian and pro-American ideological position, fully meeting the political conditions prevailing in the Western political study and media approaches.

Author's ideology, value orientations of the media text. The ideological message of the film is still simple and clear: the superiority of pro-Western values of the independent Georgia over great-power policy of Russia.

Historical period, scene of action. South Ossetia and Georgia, August 2008.

The setting, household goods. Towns, villages, mountains, streets and houses in South Ossetia and Georgia, office of the President of Georgia, staff rooms. Tbilisi is represented on screen as a city of ancient beauty, pretty women, laughing children and cozy restaurants. Household goods correspond to the characters' status (the ruling elite, the military, American journalists and civilians).

Methods of representation of reality. Georgian and Ossetian interiors, costumes, etc. are represented in a neutral key, without any grotesque, the national character is seen in the interior and people's clothing in the scene of the Georgian wedding.

The characters, their values, ideas, clothing, constitution, vocabulary, mimics, gestures. Positive characters – sympathetic America journalists, their main aim is to deliver the reliable audio-visual information about the ongoing events to the USA; peaceful Georgian people, noble Georgian soldiers. The vocabulary of the positive characters can be impudent at times, however at crucial moments they stand up for democratic values. Negative characters – spiteful and brutal Russian military men destroying civilians without regret. Russian "commandos" in *Five Days of August* look less grotesque than in "Born American", although the most ruthless of them are remarkable for their threatening facial expressions and gestures, primitive vocabulary. The characters wear festive (the wedding scene), plain clothes (the journalists), standard military uniform. Physical development of the military characters is clearly above average.

Significant changes in the lives of the characters: the American journalists come to the Georgian wedding, when a surprise attack of Russian forces begins.

Originated problem: the lives of the Americans as well as the lives of the ordinary locals are threatened because of military actions.

Searches for the solution of the problem: the American journalists are trying to survive in war conditions, simultaneously shooting revelatory material about the atrocities of the Russian soldiers which they are trying to deliver to the United States.

The solution of the problem: the American journalists manage to survive and deliver their revelatory report to the U.S. (by the way, they don't manage to do that at once, because according to the authors of the film the Western media broadcast only the Russian version of the events at first).

The effect on the audience: at the cost of $20 million the film grossed a tiny sum of $17,500 in the U.S. box office (*5 Days of War:* Box Office, 2011). In other Western countries the film was shown only in a few movie theatres and sold on DVD. Thus, despite the anti-Russian campaign of the Western press, connected with the conflict in August 2008, the films' effect on the "target audience" was minimal.

During the discussion of so obviously engaged media texts we draw attention of the student audience to the use of the basic techniques of manipulative influence in these films. For this purpose we use:

- "sifting" information (reasoned selection of true and false in media materials, purification of information from the "rouge" and "labels" by comparing with the actual facts, etc.);
- removing "typical", "simple folk", "authority" aureole from information;
- critical analysis of aims and interests of "the agencies", i.e. the source of information.

Thus the following methods of manipulative influence are analyzed in the classroom:

- "orchestration" – psychological pressure on the audience in the form of constant repetition of certain facts regardless of the truth. In the case of *Born American* and *Five Days of August* it is a total emphasis on the positive qualities of the American characters and the negative qualities of the Russian ones;
- "selection" ("jugging") – the selection of certain tendencies, for example, only the positive or negative, distortion, exaggeration/understatement of these tendencies. In R. Harlin's films there is only "black" and "white", all the positive events are connected with the actions of the American characters, and all the negative events - with the Russian ones;
- "putting on rouge" (embellishing the facts). Despite the fact that in "Born American" the American characters commit a number of criminal offenses punishable in any civilized country (illegally crossing the state border, killing several residents of the Russian village), the filmmakers depict them with evident sympathy, as purely positive heroes. In *Five Days of August* the Georgian military men are shown as exceptionally noble warriors without fear and reproach; the fact that they are fighting on the territory of South Ossetia which separated from Georgia 20 years ago (with the people's hostile attitude to Georgian authorities), is almost entirely taken out of the plot;
- "sticking labels" (e.g. accusatory, insulting, etc.). In *Five Days of August* all the most negative labels are stuck to the "Russian aggressors".

"The sun is shining, the grass is green, silence, the journalist is standing in a garden. He plucks an unbearably ripe apple from a tree and bites it with a crunch. Cows are passing by. A little spider is stirring he web. A froggie is sitting in the pool. Then alarming music begins to sound, louder and louder. Countless soldiers emerge from the horizon. Infantry, armored vehicles. helicopters. Having killed some civilians, the Russians drive the rest of them together. The Americans manage to shoot a war crime from behind a fence. The leader of the Russians, a giant tattooed blonde with bright Finnish eyes and beautiful Finnish accent (a bit later he will report that the is a Cossack; the actor's name is Mikko Nousiaynen), demands to give out the mayor and shoots a Georgian old woman dead. Then the others, more or less" (Zelvensky 2011).

In *Born American* similar labels are awarded to almost all Russian characters (not only the border guards and KGB agents turn out to be negative characters, but also the whole population of the Russian village, even the Orthodox priest is a rapist and a murderer);

- "playing simple folk", including for example a most simplified form of information presentation. This technique is used in both films by R. Harlin: the plot is served in a very simplified form, without semitones, without any deepening into the characters' psychology and their motives.

The discussion ends with a problem and test question which determines the audience's skills of media text analysis: "With what media texts can you compare the given work? Why? What do they have in common?".

And I must say that the students who watched Igor Voloshin's film *Olympus Inferno* (2009) rightly pointed out its obvious resemblance to the *Five Days of August*. To support his position during the discussion one of the students referred to the opinion of some Alexandra posted at the website www.kino-teatr.ru. Here are some fragments from this text:

"*As expected, a purely government work. Just imagine, the events took place in August, and a full-length feature film comes out in March! ... Everybody knows that art often serves the purposes of state ideology. ... And don't tell me that Americans shoot this kind of films, why can't we shoot them too? Yes, we can, nobody prohibits doing so. But why must we follow the Americans? ... If their movies lie, why do you think ours are truthful? Politics is politics. Nobody will tell you the truth. ... Everything looks pretty stupid. The Russians are good and noble, and the Americans are dumb. ... Everything except skirmish bears ideology! Just listen to their dialogues! In short, it's not a film, it's agitation"* (http://www.kino-teatr.ru/kino/movie/ros/79821/forum/f2/ 4.04.2009 22:52).

Of course the budget of *Olympus Inferno* was very modest compared to the American counterpart, but thanks to the premiere on Channel One (2009) its audience was incomparably greater. As for the structure of stereotypes of "confrontational" action films, it is very similar to *Five Days of August*. According to the plot a young American Michael goes to South Ossetia on the eve of the war and witnesses the attack of the Georgian troops and shoots a video. Contrary to the claims of the Western media that the big and aggressive Russia attacked the small and independent Georgia, Michael decides to send the video to the United States. Of course violent Georgian military men are trying to stop him… Thus in Igor Voloshin's film (though not so straightforward and rough as in *Five Days of August*) the similar stereotypes are used, including "orchestration", "selection", "putting on rouge", "sticking labels" and "playing simple folk". The laws of politically engaged media texts are unfortunately the same…

Filmography

Born American. **USA-Finland, 1986.** Director: R. Harlin. Screenwriters: R. Harlin, M. Selin. Cast: M. Norris, S. Durham, D. Coburn, Tm Rasulala and others.

5 Days of August / 5 Days of War. **USA-Georgia, 2011.** Director: R. Harlin. Screenwriter: Mikko Alann. Cast: R. Friend, E. Chrigui, R. Coyle, H. Graham and others.

Olympus Inferno. **Russia, 2009.** Director: I. Voloshin. Screenwriters: D. Rodimin, N. Popov, A. Kublitsky, S. Dovzhik. Cast: G. Devid, P. Filonenko, V. Tsalatti, A. Maliya and others.

Case Study 5. The Ideological, Structural Analysis of the Russian Image Presentation on the Western Screen in the Epoch of Ideological Confrontation (1946-1991). Example: Film 'White Nights' Directed by T. Hackford)

The modern society is characterized by a variability of norms, damage of traditions, social mobility, fragility of all standards and principles, — in other words, people in such a society are constantly under information pressure, sometimes even powerful information attacks which require continuous reorganization of perception, continuous adaptation of mind and continuous re-training of intellect (Eco 2005, 199-200). Perhaps, for this very reason the audience more strongly strives for media texts of the past what explains the increasing demand of such TV channels as *Nostalgia*, *RetroTV* and the like. It is paradoxical, but the audience of these channels does not consist only of elderly people who willingly review the films of their youth but partially of young people too for whom such films become, per se, a premiere. Moreover, retro TV channels, as a rule, show again and again mainly entertaining, "genre", "consumer" media texts which were often disapproved of by ideologically engaged critics in the time of their creation…

But, I agree with Umberto Eco: isn't it natural that even a quite educated person while relaxing and resting (both useful and indispensable) wants to take pleasure in the luxury of infantile laziness and refers to 'consumer goods' in order to find rest in a redundancy orgy? Should we approach the problem from this point of view, — and we are already inclined to treat the 'distracting entertainments' more indulgently… and to blame ourselves for applying acrid moralism (seasoned with philosophy) to what is actually innocent and, maybe, even beneficial. But the problem appears in a different light - if the pleasure derived from redundancy turns from a means of rest, from a pause in the intense pace of the intellectual life caused by information perception into *'the norm'* of the whole imagination activity (Eco 2005, 200).

I also agree with U. Eco that any study of work structures becomes *ipso facto* a development of certain historical and sociological hypotheses — even if the researcher does not realize that or does not want to. And it is better to be aware of the fact in order to correct as far as possible the perspective distortions created by the chosen approach, and to derive the maximum advantage from the distortions that cannot be corrected. … If a person realizes these basic principles of the scientific method the description of product structures turns out to be one of the most advantageous methods of finding the links between a product and its socio-historical context (Eco 2005, 208).

Let me take T. Hackford's film *White Nights* (USA, 1985) as a case-study of the ideological and socio-cultural analysis: though it was released at the height of a new round of the *Cold War,* it is still in demand on video/DVD and it is regularly shown on world TV screens. It will enable us to trace not only the socio-historical context of the time when the media text was created but also to define its structure, plot, representativeness, ethics; also the peculiarities of genre modification, iconography, characters.

Following the methodology developed by U. Eco we shall select three *systems* which are significant in a product: the author's ideology, market conditions which determined the plot, the writing process and success of a book (or, at least, promoted the first, the second and the third); narrative techniques (Eco 2005, 209). This approach, in my opinion, fully comports with the method of media text analysis suggested by C. Bazalgette (Bazalgette 1995) which is based on such key concepts of media education as *media agencies, media/media text categories, media technologies, media languages, media representations, media audiences;* since all these concepts are closely related to ideological, market and structural-content aspects of media production analysis.

***The authors' ideology in the socio-cultural* context** *(dominant concepts: media agencies, media representations, media audiences).*

Here we should mention that under 'authors' we mean the main film creators – screenwriters J. Goldman, E. Hughes, film director Taylor Hackford and cameraman D. Watkin. They conceived and created the film in the epoch of active political confrontation between the USA and the USSR which got aggravated with the beginning of the Afghani war, actions of the Polish 'Solidarity' movement crushed by the imposition of martial law, with the new arms race escalation (the so-called *Star Wars*) and President R. Reagan's accession to power. To crown it all, on September 1, 1983 a Soviet fighter shot down a passenger aircraft of the South Korean airline which had crossed the USSR border. Thereby, the film *White Nights* released in 1985 became a telling illustration in the ideological meaning of the legendary thesis of R. Reagan about the USSR as '*the Evil Empire'*.

Actually, the USSR is shown in the film as a grim, gloomy country where even majestic St. Petersburg looks like a hostile trap city. The miserable main characters are tortured by furious KGB agents - tireless fighters against Freedom and Democracy…

The market conditions which facilitated the plot, creation and success of the media text (dominant concepts: media agencies, media / media text categories, media technologies, media audiences)

The western media market of the 1980s quite often turned to the Russian topic – approximately 80 films about Russia/USSR and with Russian/Soviet characters were shot (half of them were made in the USA) from 1980 to 1985. Not all of them were a success with spectators; therefore it might be supposed that the studios were guided not only by commercial interest but also by political motives. Anyway, *White Nights* became a box-office hit due to the ideological tension, a skillful genre synthesis of a melodrama, a musical and a thriller, and also thanks to the involvement of well-known emigrant dancer Mikhail Baryshnikov starring in the film.

At first *Colambia* allowed the film to be shown in a limited number of cinemas of the USA and Canada where *White Nights* collected almost half a million dollars during the first weekend. During its *Big Weekend* on December 6-8, 1985 the film was shown simultaneously in 891 cinemas and its box-office receipts were 4,5 million dollars (it was the 3rd place on the weekend box-office receipts top list of Northern America). In total, *White Nights* collected 42 million dollars during the first year of its exhibition in the USA and Canada (it was the 17th place in American charts of 1985) leaving behind such famous action films as *Commando* ($35 million), *Silverado* ($32 million), and *Young Sherlock Holmes* ($20 million) which were also showing in cinemas at that period (http://www2.boxofficemojo.com).

Thus, the authors of the film achieved their main goal – tangible success with viewers caused not only by a felicitous synthesis of genres, excellent music and choreography, all-star cast (M. Baryshnikov, H. Mirren, I. Rosselini, G. Hines), but also by skillful usage of the ideological anti-Soviet conjuncture.

The structure and narrative techniques in the media text (dominant concepts: media/media text categories, media technologies, media languages, media representations)

In our opinion, the film *White Nights* is founded on simple dichotomies: 1) the hostile and aggressive Soviet world and the democratic world of the West; 2) positive characters (emigrant dancer Rodchenko) and villains (KGB agents); 3) yearning for freedom and inderpendence (Rodchenko) and conformism (ballerina Ivanova); 4) plot and effect.

In outline, the structure, plot, representativeness, ethics, the peculiarities of genre modification, iconography, and characters can be represented in the following way:

Historical period, scene: *the USSR of the mid-1980s.*

Setting, household objects: *an air liner compartment, urban streets, living rooms, theatre, rehearsal halls. Ascetic living conditions in the USSR.*

Representation of reality: *pointedly favorable in relation to positive characters, especially towards famous ballet dancer Rodchenko; unambiguous grotesque in relation to the characters connected with KGB.*

Characters, their values, clothing, constitution, lexicon, mime, and gestures: *former soloist of the Soviet ballet, and nowadays American citizen Rodchenko and his former sweetheart – Ivanova, the first*

Soviet ballet dancer. They are of a different ideological, social and material status. The characters are dressed in training or ballet costumes. Both the characters are well-built. Their speech is plain. The mime and gestures are emotional and artistic. The KGB colonel – a brutal, harsh, cruel character 'standing guard over the USSR national security' acts as a foil to them.

Significant change in the characters' life: *1985. Emigrant Rodchenko quite unexpectedly appears on the Soviet territory and gets caught in KGB meshes as a result of the forced landing of a plane. The Soviet special services send Ivanova to Rodchenko: her task is to coax him into remaining in the USSR.*

Incipient problem: *the difference in their ideological views prevents the former lovers from finding a common language.*

Search for solutions to the problem: *unruly memories and feelings make Ivanova take a decision to help Rodchenko to run to the West through the Soviet-Finnish border.*

Problem solution: *Rodchenko manages to return to the West from the USSR.*

A. Silverblatt (Silverblatt 2001, 80-81) developed a set of questions for media text critical analysis in a historical, cultural and structural context. Let us apply them to the analysis of *White Nights:*

A. Historical context.

1. What does a media text tell about the time of its creation?

a) When did the premier of this media text take place?

The premier of the film occurred in November-December of 1985 in the USA.

b) How did the events of that time affect the media text?

The aggravation of the confrontation between the USA and the USSR of 1979-1984 connected with the war in Afghanistan, political events in Poland, had an obvious impact on the media text. The world resonance of condemnation of the USSR after a Soviet fighter had brought down the South Korean passenger plane on September 1st, 1983 apparently provided the impulse for the plot development.

c) How does the media text comment on the events of the day?

The authors' treatment of events is in many respects under the influence of the *Cold War* stereotypes - it concerns the relations and personalities of the characters, images, etc. Russia/SSSR appears on the screen as a gloomy totalitarian country reigned by malicious KGB agents who torcher ordinary people…

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event:

- What events occurred when the media text was being created?

The film was being made in 1984 when a new round of the *Cold War* between the USSR and the USA was at its height – there was a protracted war in Afghanistan. R. Reagan was the USA serving president who *played hardball* with the USSR. In February, 1984 the leader of the USSR of that time – Y. Andropov died of a serious malady; he was a hard-line supporter in relation to the USA. Then K. Chernenko, a terminally ill person, came into power: he ordered to boycott the Olympic Games in Los Angeles and lodged a protest against the American military program 'Star Wars'. However, after K. Chernenko's death in March, 1985 liberal-minded M. Gorbachev became the leader of the USSR. He restarted arms negotiations on March 12 of the same year in Geneva. But by that time the shooting of the film *White Nights* was already over, and the beginning of the *warming* in the *Cold War* could not affect the general conception of the film.

- How does the understanding of these events contribute to our understanding of the media text?

Naturally, the understanding of the historico-political context helps to better understand both the peculiarities of the film's plot and its ideology. It may be very difficult for a person who is unaware of the historico-political context of the early 1980s to understand why the image of Russia/USSR is created in this particular way.

- What are genuine historical allusions?

Among real historical allusions one can mention the following: the dramatic events of September 1, 1983; KGB functions as a ramified apparatus for suppression of dissent in the USSR; real facts of the so-called dissidents' flight from the USSR (including M. Baryshnikov starring in *White Nights*); V. Vysotsky's status as a symbol of creative non-conformism…

- *Are there any historical references in the media text?*

The film is not based on real facts, the historical references are circumstantial, and the treatment of events contains a certain degree of grotesque, though all the above-mentioned political trends are revealed in the film.

- *How does the understanding of these historical references affect our understanding of the media text?*

Undoubtedly, the understanding of historical references ensures better perception of *White Nights* as a certain symbol of the ideological confrontation between the USA and the USSR.

B. Cultural Context

1. Media and popular culture: how does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Logically reflecting a negative stereotyped attitude of the West to Russia T. Hackford's film creates an image of a hostile, aggressive, militarized and economically backward totalitarian Russia – with a frigid climate, poor population deprived of civil rights and ruled by malicious, cruel, perfidious communists/special services. There is no place for democracy and human rights, freedom of expression and creativity here…

2. Outlook: what world is shown in the media text?

a) What is the culture of this world?

Generally speaking, the image of Russia/USSR in *White Nights* represents the 'Evil Empire'. This empire does not negate Culture but aims to bring it under control of the totalitarian Ideology.

- *People?*

People in this world are divided into three basic groups: 'evil forces' (administration, KGB agents, military men and so forth), 'suffering conformists' (the majority of ordinary people including those who belong to the world of culture, arts) and 'non-conformists' (outstanding ballet dancer Rodchenko played by M. Baryshnikov) – they are in minority, they are few and far between…

- *Ideology?*

The communist totalitarian ideology dominates in this world, and everyone is forced to obey it even if one does not approve of it…

b) What do we know about the people who belong to this world?

- *are the characters shown in a stereotyped manner?*

In general, the characters of *White Nights* are represented in a stereotyped manner without special undertones (especially it concerns villains), however the talents of outstanding dancers M. Baryshnikov and G. Hines enable them to 'tell' of the emotional-psychological experiences of the characters through choreographic etudes. Moreover, at the beginning of the film M. Baryshnikov gives a brilliant performance of a solo ballet part in which the authors' conception of the film is reflected in an allegorical form.

- *What does this representation tell us about the cultural stereotype of this group?*

The representation is based on the following cultural stereotype: the USSR is a totalitarian country flooded with KGB agents (whose leisure-time activity is drinking vodka) with gloomy, dark cities, official-looking interiors and people's clothes, communist ideology domination and with suffering ordinary people…

c) What outlook does this world represent - optimistic or pessimistic?

The authors of *White Nights* create a pessimistic image of the USSR; their optimism reveals itself only in giving the main character a chance of escaping from KGB clutches alive and intact…

- *Are the characters of the media text happy?*

A las, there are no happy characters in *White Nights,* each of them suffers anyhow (even the furious brutal KGB colonel played by J. Skolimowski is unhappy in his way as he failed to prevent Rodchenko from running to the West).

- *do the characters of the media text have a chance of being happy?*

The authors of *White Nights* make it clear that one can be happy only OUTSIDE *the Evil Empire…*

d) Are the characters able to direct their own fates?

Here the American pragmatism shows up – the absolute confidence that a person can control his fate if he does want to. Conformists (Ivanova) remain prisoners of the *Evil Empire.* Non-conformists (outstanding ballet dancer Rodchenko) are capable of changing their fate even under the most unfavorable circumstances for the better…

e) What is the hierarchy of values in this outlook?

- *what values can be found in the media text?*

According to the authors' conception the principal values in the world are freedom and democracy.

- *what values do the characters embody?*

Prominent ballet dancer Rodchenko is a symbol of Russian non-conformist yearning for freedom and democracy. The most vivid episode indicating it is M. Baryshnikov's choreographic etude to V. Vysotsky's song 'Fastidious Horses'. But the KGB colonel (J. Skolimowski) is not a less bright character of the totalitarian regime suppressing the human personality.

- *what values prevail in the end?*

The end of the film when M. Baryshnikov manages to run away from KGB agents through the Soviet-Finnish border can be considered as a triumph (local, of course) of the democratic values of the Western world, their attractiveness for positive representatives of the Russian nation.

- *what does it mean to be a success in this world? How does a person succeed in this world? What behavior is rewarded in the world?*

According to the authors' conception only an 'ideologically staunch' personality who is an obedient and conscientious worker of the totalitarian regime can succeed in the USSR.

It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of the audiovisual, space-and-time structure of media texts. It needs to be reminded that the *hermeneutic analysis of cultural context* is a process research of media text interpretation, cultural, historical factors which influence the viewpoint of the agency/author of a media text. The hermeneutic analysis consists in comprehending a media text through correlation with the cultural tradition and reality; penetration into the logic of a media text; a media text analysis through comparison of artistic images in the historical and cultural contexts. Thus, the object of analysis is the media system and its operation in the society, relationship with man, media languages and their usage.

Let us remember the dynamics of the space-and-time audiovisual image of one of the culminating episodes of *White Nights.*

…The protagonist – emigrant dancer Nikolay Rodchenko as fate has willed meets his former partner and lover ballerina Ivanova. They are standing on the stage. The house is empty, the hall is scarcely alight. Nikolay is speaking about conformism, about intellectuals who have sufficient courage only for listening to Vysotsky's *seditious* songs. And as for him, he is suffocating in the dead air. He needs Freedom – freedom of spirit, creation, life… Then Nikolay begins to dance to a tape recording of Vladimir Vysotsky's song 'Fastidious Horses'. The camera zooms in on Ivanova's face, tears suddenly flushing her eyes.

Rodchenko's dance is built on twists, jerks, attempts to overcome difficulties, dangers, counteractions. Thus following the disquieting, impulsive Vysotsky's music and verses he is dancing as if on the brink of a precipice. The character puts all his anguish into the dance which he felt after his separation from the motherland, because of slander, lies, human envy and malice…

In this episode the authors skillfully use choreography which metaphorically reflects the psychological condition of the character, his mental turmoil, breakdown, yearning for freedom by all means. And

V.Vysotsky's song is not a random choice. Vysotsky did not wish to become an emigrant (though he had many opportunities for it). However, the authorities failed to make him a time-server, an obedient seeker of official awards and honours … Vysotsky's fate and Rodchenko's destiny serve as a reproach to outstanding ballet dancer Ivanova. After all, she preferred a silent and obedient life, thus having betrayed true freedom…

But that is not the only reason why the heroine cries. The point is that she used to be in love with Rodchenko. And it was difficult for her to put up with the fact that he had chosen freedom in America and actually sacrificed his love for her. That is why the conflict between one's yearning for freedom, independence and an abyss of falsehood and conformism is tinged here with the drama of irretrievable losses, loss of love… Though Ivanova is not dancing in the episode, her movements as well as Rodchenko's ones have their own musical plastic rhythm. Rodchenko's motions are a desperate, hysterical vortex of incoercible energy whereas Ivanova's movements are a sad melody of a love romance…

Certainly, it is important not to *pick out* the so-called *expressive means* from the context of a whole product while analyzing an audiovisual media text but to attempt to reconstruct more or less a complete picture of your own feelings and impressions, show the interrelationship of psychological states of characters, conflicts, dialogues, etc. with the artistic, musical solutions, with composition tasks and the whole image structure of a media text.

In particular, it is necessary to pay attention to the fact that the authors of *White Nights* create a tense, controversial atmosphere of the action by using purely visual, light-and-shade means: in the twilight of the empty hall a luminous flux highlights the dancer's figure and his whole dance is built on color contrasts (black, yellow, white) and light-darkness opposition…

There is so much energy, force, obstinacy in the frantic dance of Rodchenko that it gives one a feeling that he is able to escape from any pitfall of fate. It would seem that all the signs point to hopelessness and absence of any prospect: Rodchenko is in tenacious clutches of special services, his fair one preferred to surrender… From the window one can see ominous silhouettes of guards… The hero's hands are in close-up, clenching into fists… His whole figure is strained for a violent leap… And here the camera gives a feeling of his flight… Rodchenko seems to be hovering over the stage in a gorgeous leap…

Approximately in this manner one can practise an analytical *reconstruction* of the media representation of the seen and heard flow of sound and visual images including the light and color solution, mise-en-scène, actors' plastic movements and mime, usage of certain details. Thus, one should describe not only the psychological and emotional but also the audiovisual, space-and-time content of an artistic image in the given episode, its culmination, when the authors endeavor to express their feelings and thoughts concerning the purpose of human life, the price of independence, origins of creation, freedom which come to man through his overcoming of both outward Evil and his own pusillanimity.

It is also interesting to see the development of the audiovisual, space-and-time image dynamics (including a metaphorical nature of the choreographic composition to Vysotsky's music). Besides, a specific plot of *White Nights* (the main characters are actors, dancers, and the action for the greater part takes place in the theatre) makes you consider the interrelation between a media text and music, choreography, theatre. For instance, lack of montage and system of frames, camera movements in a performance (though there are some common features such as dialogues, a character's costume, music, and choreography) would most likely lead to intensified actors' mime, to verbal complement of dialogues, to bright and contrasting effects of lighting which would enable the producer to impart his creative concept to the audience…

Thus there appear associative relations between the screen and the viewers' experience (life and aesthetic). The emotional empathy with characters and the authors of a media text initially develops on the basis of intuitive, subconscious perception of the audiovisual, space-and-time artistic image dynamics of an episode. It is followed by the process of analysis and synthesis – reflection on the meaning of frames, angles, shots, etc.; their generalization and combination, contemplation of different interpretations, and expression of one's personal attitude…

As a result, contrary to the initially conceived concept of the Russian image, the image created in T. Hackford's film *White Nights* does not exactly fit in the stereotypic ideological framework of the *Evil Empire.* There are also talented, affectionate, suffering people in this country who strive for creative self-expression, who can resist conformism…

In other words, from more or less a linear interpretation of the initial narrative scheme we proceed to an associative, polyphonic one. The events, characters' personalities, the artistic and musical solutions are perceived all-in-one.

However, one should not forget that one and the same media text can provoke a variety of interpretations from different audiences. This fact confirms the correctness of U. Eco's statement: the text aimed at quite definite reactions from some definite circle of readers (children, fans of *soap operas,* doctors, law-abiding citizens, representatives of youth subcultures, Presbyterians, farmers, middle-upper class women, scuba divers, effete snobs, or representatives of any other imaginable socio-psychological category) who are actually open to various 'incorrect' decoding variants (Eco 2005, 19). So, it would be improper to insist on one's own interpretation as the only correct treatment of any media text.

Filmography

White Nights. **USA, 1985.** Director Taylor Hackford. Screenwriters: James Goldman, Eric Hughes. Actors: Mikhail Baryshnikov, Gregory Hines, Isabella Rossellini, Jerzy Skolimowski, Helen Mirren, Geraldine Page, etc.

Case Study 6. Steven Spielberg's "Indiana Jones and the Kingdom of the Crystal Skull" as a Burlesque Transformation of Media Stereotypes of the "Cold War" Within the Framework of Mass/Popular Culture of the XXI Century

In 2008 the Russian subject was suddenly taken up by the very Steven Spielberg, who made the legendary character Indiana Jones fight with beast-like Soviet special forces in the action movie *Indiana Jones and the Kingdom of the Crystal Skull.*

In this connection it is curious to trace how media stereotypes of the *Cold War* underwent the burlesque transformation within the framework of this product of mass/popular culture of the XXI century.

The authors of many Russian researches of the past years reproached the creators of works of popular culture for using unseemly methods of psychological pressure (constant repetition of the facts regardless of the truth), misinterpretation of fact and tendencies, selection of unfavorable features in representation of political opponents, "sticking of labels", "embroidering", "simple folks games", referring to authorities to justify lies, etc. As a matter of fact global conclusions were made on the basis of particular facts, since among the creators of works of mass culture there have always been not only honest professionals who make up their plots taking into consideration humanistic values, but also "craftsmen" inclined to political conformism and momentary hack-work.

Meanwhile popular/mass culture media texts have success with the audience not due to their supposed orientation to people with low aesthetic taste, subjected to psychological pressure, easy believing lies, etc., but because their authors respond to real needs of the audience, including informational, compensatory, hedonistic, recreative, moral, etc., which are worthy of respect and study.

The rise of the industrial society inevitably leads to the formation of the special type of culture – mass, commercial culture which satisfies the fundamental need of mankind to harmonize psychic life of people on the basis of contemporary technologies (Razlogov 1991, 10). At that mass culture which is unthinkable without media, is a natural constituent of the contemporary culture in general, to which almost all artistic works created all over the world belong. It can be regarded as the effective way of involving the vast masses of viewers, listeners and readers into various cultural processes; as the phenomenon begotten by the newest technologies (firstly by the communication ones), world integration and globalization (the destruction of local communities, blurring of territorial and national frontiers, etc.).

In my opinion such definition of mass/popular culture logically fits in the context of functioning of media – the systematic spreading of information (by way of the press, television, radio, cinema, sound/video recording, the Internet) among "vast and dispersed auditory with the purpose of strengthening of spiritual values and having ideological, economical or organizational influence on people's evaluations, opinions and behavior (Philosophical encyclopedia 1983, 348).

V.Y. Propp (Propp 1976), N.M. Zorkaya (Zorkaya 1981), M.I. Turovskaya (Turovskaya 1979), O.F. Nechay (Nechay 1993) and M.V. Yampolskiy (Yampolsky 1987) brought out clearly that for the total success of works of mass culture it is necessary that their creators take into consideration the folklore type of aesthetical perception, so the archetypes of fairy tale and legend and the corresponding archetypes of folklore perception when meeting each other produce the effect of integral success of mass favorites (Zorkaya 1981, 116).

Interrelation of unusual, but "real" events is one of the basic archetypes (resting upon the deep psychological structures, which exert influence upon consciousness and subconsciousness) of fairy tale, legend, - is very important for the popularity of many media texts.

In my opinion, O.F. Nechay quite correctly pointed out the important peculiarity of mass (popular) culture – the adaptation of folklore in the forms of society. I.e. in author's "text" the ideal shows through reality (in the center of the plot is the character-personality), and in social and critical "text" the main character is taken from everyday life (simple person), however the mass culture proposes ideal norms in real environment (in the center of the plot is the epic hero) (Nechay 1993, 11-13).

Serial mass culture has great influence upon the audience. Here the backbone properties of serials come into action: 1) long-term narration, 2) discontinuity of the narration, 3) special plot organization of the series which require certain identity of their structure and repetition of separate parts, 4) the presence of fabulous characters, permanent heroes (or the group of heroes) (Zorkaya 1981, 59). Besides the creators of media texts of mass culture take into consideration the "emotional tone" of perception. Sameness, monotony of plot situations often leads the audience to stop the contact with the media text.

That's why in the works of such professionals as Steven Spielberg the change of episodes which cause "shocking" and "soothing" reactions takes place, however with constant happy ending which causes positive "relaxation". In other words, among popular media texts there are many of those which can be easily divided into parts (often interchangeable). Chiefly it is necessary that these parts were connected by well thought-out mechanism of "emotional drops" – the alternation of positive and negative emotions felt by the audience.

Many bestsellers and blockbusters are built up according to the similar "formula of success" including folklore, mythological basis, compensation of these or those feelings lacking in the lives of the audience, happy ending, the use of spectacular scenes. Their action is usually built up on the quite fast change of short (in order not to bore the audience) episodes. Let's add the sensational informativeness as well: the events take place in various exotic places, in the center of the plot is the world of Evil, and the main hero, almost fabulous character, stands against it. He is handsome, strong and charming. He comes out of all the supernatural situations safe and sound (a great occasion for identification and compensation). Besides many episodes touch upon human emotions and instincts (for example, the sense of fear). The serial character of the film is present, it presupposes sequels.

With more or less technical splendor of a media text of mass success like action movie we can single out the additional components of success: fights, skirmish, chases, beautiful women, disturbing music, the feelings of the characters which are bursting forth, minimized dialogues, maximized physical actions and other "dynamic" attributer which are rightly described by R.Corliss (Corliss 1990, 8). Indeed, a contemporary media text (film/television/clip, internet, computer game) sets up higher claims for eyesight because we must watch every inch of the frame waiting for flash-like stunts and special effects. Together with their high-speed technical inventiveness, surface polish and sound cynicism, "dyna-films" are the ideal kind of art for the generation brought up by MTV, blinded by the light flashes of videoclips, accustomed to films with bloody scenes (Corliss 1990, 8).

At that it's worth mentioning that in many cases the creators of "mass" media texts wittingly simplify, trivialize the life material which they touch upon, evidently trying to attract that part of the young audience which enthusiastically plays computer games based on these or those actions of virtual violence. There's no doubt that there's logic in this, and N.A. Berdyaev justly wrote that culture in the noble sense of this word is difficult for the masses which are not accustomed to the cultural goods and values, for them technical equipment is relatively easier (Berdyaev 1990, 229).

At the same time all this is only a part of success of a mass culture media text, because its popularity depends on the hypnotic influence on perception. Instead of the primitive adapting to the tastes of "the broad masses", the "secret subconscious interest of the crowd" on the level of "irrational feat and intuitive irradiation" is divined (Bogomolov 1989, 11).

Similar plots having fallen into a common "craftsman's" hands or, for instance, into Steven Spielberg's, gather different scales of audience. Masters of popular media culture have perfectly mastered the art of creation of multi-level works, calculated on people of different ages, intelligences and tastes. Thus appear certain half-stylizations and half-parodies alternately with "half-seriousness", with countless allusions to the films of the past years, direct quotations, references to folklore and mythology, and so on, and so forth.

For example for some viewers the *media text* of Spielberg's series about Indiana Jones will be equivalent to viewing the classic *The Thief of Bagdad.* For others which are more experienced in media culture it will be a fascinating and ironical journey into the realm of folklore and fairy-tale archetypes, cinematic associations, delicate parodies. Moreover one of the special features of the contemporary social situation besides standardization and unification is that popular media culture adapts the peculiar methods which are characteristic of "author's" works. This is another example of pluralism of popular media culture calculated on satisfaction of different demands of the audience.

The therapeutic effect, the phenomenon of compensation is also necessary for the mass success of a media text. It is natural that a person compensates the feelings and emotional experience missing in his real life. S.Freud wrote that culture must mobilize all its forces to restrict the original aggressive desires of man and inhibit their manifestations by means of creation of the necessary psychological reactions (Freud 1990, 29).

Thus the success of media texts of popular culture is influenced by many factors: the basis on folklore and mythological sources, constancy of metaphors, orientation toward the consecutive realization of the steadiest plot schemes, the synthesis of natural and supernatural, the address to emotions through identification (the imaginary transformation into the characters, fusion with the atmosphere of the work), "magical power" of the characters, standardization (replication, unification, adaptation) of the ideas, situations, characters, etc., serial and mosaic character of the work, compensation (the illusion of realization of cherished might-have-been dreams), happy ending, the use of such rhythmical organization of audiovisual media texts when not only the contents but also the order of frames influences the emotions of the audience; intuitive guessing of subconscious interests of the audience, etc..

In his action movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008) S. Spielberg collected a bouquet of virtually all usual Western stereotypes with respect to Russia and the Russians. Indeed, the beast-like Soviet soldiers in full combat gear and with corresponding combat equipment who somehow managed to get to the USA look mockingly grotesque on the screen. Wikipedia rightly points out the burlesque "errors": the commander of the Soviet landing troops Irina Spalko is acting by order of Stalin, though by the time the actions in the film take place (1957) he has already been dead for four years; the Soviet soldiers dressed in American military uniform, are armed with Chinese submachine guns; the Soviet soldiers are openly walking the American deserts and jungles in Soviet uniform, they drink vodka and dance "kalinka-malinka" to the accompaniment of balalaika.

Anyhow S. Spielberg turned *Indiana Jones and the Kingdom of the Crystal Skull* into a digest of stereotyped perception of the image of Russia and the Russians by the Western world of cinema…

Filmography

***Indiana Jones and the Kingdom of the Crystal Skull.* USA, 2008.** Director Steven Spielberg. Screenwriters: David Koepp, George Lucas. Actors: Harrison Ford, Cate Blanchett, Karen Allen and others. Action.

Case Study 7. Ideological and Structural Analysis of the Interpretation of the Image of Russia on the Western Screen in the Post-Soviet Period (1992-2012) (by the example of the film "Duska" by J. Stelling)

As a case in point let's turn to the analysis of the ironical drama *Duska* (2007) by the famous Dutch director J. Stelling. We shall try to reveal not only social and historical context of the time of the creation of this media text, but also its structure, the plot, representativeness, ethics, the peculiarities of genre modification, iconography, and the characters of the personages.

Following the methods developed by Umberto Eco, let's single out the three "rows" or "systems", which are important in a work: author's ideology; the market conditions which determined the idea, the process of writing and success of the book (or at least which contributed to all three of them); the methods of the narration (Eco 2005, 209). As we have already mentioned these methods sort quite well with C. Bazalgette's methods of the analysis of media texts (Bazalgette 1995) – with the resting upon such key words of media education as "media agencies", "media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", since all these concepts are directly related to ideological, market, structural and contents aspects of the analysis of media texts.

Ideology of the authors in social and cultural context (dominating concepts: "media agencies", "media representations", "media audiences")

In the Western image of Russia the two poles represented by the two archetypes/myths existed for centuries: Russia as an external threat (a barbarian at the gate) and Russia as an object of education (a pupil) (Moseyko 2009, 25).

The authors of *Duska* conceived and created the film in the post-Soviet period, when the active political confrontation of the West and the USSR was firstly changed into a sympathetic and patronizing attitude. Russia was considered to be a pupil who unfortunately is unable to reach the American and the European standards of living (the first half of the 1990s), but later (in the 2000s) the attitude towards Russia was changed back into the counteraction to the "barbarian at the gate".

In my opinion, in *Duska* J. Stelling attempted to combine both the Western ideological approaches to Russia ("pupil" and "barbarian at the gate"), however there's an opinion that the setting of the film is suitable for the economical, social and cultural conditions on Russia in the beginning of the 1990s rather than of the middle of the 2000s. Say well, we are ready to sneer at ourselves with a weary smile, nodding in repentance: we can't find common language with Europe, that's why the film is practically silent. But the parody is 15 years late or so (Lyubarskaya 2007).

However the director J. Stelling in spite of the obvious ironical mockery with respect to the Russian/Slavic life doesn't aim at making a trivial comedy. Speaking of its genre, *Duska* is rather a synthesis of drama, bitter comedy and ironical parable.

J. Stelling once told in his interview:

> "Doesn't it come to your head that Duska and Bob are one and the same person, rationality and soul, the head and the heart? And as many people's heads and hearts disagree, Duska and Bob always quarrel… As for me the main theme of the film goes beyond the conflict of the West and the East. I tried to make something more existential. It's just a story of a man who has his creation and his muse. But then he meets a bum. This creature is the archetype of death, inactivity, emptiness, but at the same time he's a very nice and charming creature. And for me namely the choice between love, creativity and inactive death was the main issue in this film. All the other layers are superficial" (Stelling 2007).

As a result though J. Stelling took a fancy to Russia he is still a Western man who clearly sees the impassable gap between our Eurasian world and the purebred Europe. The Dutch director represents our people with sympathy but still the film is if not a caricature, than a friendly jest. And how else, if all the noble impulses are driven to grotesque which is interesting to observe from the side but with which it is impossible to get along for a long time, especially forever (Tsyrkun 2008).

The market conditions which contributed to the conception, the process of creation and to success of the media text (dominating concepts: "media agencies", "media/media text categories", "media technologies", "media audiences")

The Western directors of the 2000s frequently turned to the Russian themes. During the period of 2000-2009 more than 160 fiction films about Russia/the USSR or with Russian/Soviet characters were shot.

Certainly *Duska* as well as all the other films by J. Stelling is a typical Art House film, which never aspired to be successful with the audience. Nevertheless the low budget works by J. Stelling practically always pay off due to export, "alternative distribution", selling for television broadcast, DVD production. However in this particular case the dominance of the Russian theme and the Russian character apparently didn't inspire the European producers. Maybe that's why the director had been searching money for his film (2 million euros) for five years…

The scenario of the film was also based on the director's own impressions after visiting post-Soviet Russia (in particular – the film festival "Kinotavr" in Sochi). As a result these impressions though in a grotesque form were realized in the plot of the film.

The structure and methods of narration in the media text (dominating concepts: "media/media text categories", "media technologies", "media languages", "media representations")

On the whole the film *Duska* is built up on simple dichotonomies: 1) the unceremonious, though somewhat charming, Russian/Slavic "barbarian" who is unwilling and unable to be a "pupil", and the representative of the Western intellectual world; 2) inactivity/emptiness and creativity; 3) aspiration for independence and conformism; 4) the plan and the result.

The structure, the plot, the representativeness, the ethics, the peculiarities of genre modification, iconography, and the characters can be represented as follows:

Historical period, scene: Russia/Ukraine, early 1990s (mostly in retro episodes), the contemporary Holland.

Setting, household objects: the interiors of the flat, the streets, the movie theatre, the bus.

Representation of reality: ambivalent with respect to practically all the characters, in which good harmonizes with evil, at the same time "Duska" is constructed on banalities of different levels, from the simplest which are connected with the ideas of the Russians and their mentality, to the intellectual clichés (Tsyrkun, 2008).

Characters, their values, clothing, constitution, lexicon, mime, gestures: the charming Russian/Slavic hanger-on who suddenly arrives in Holland. The very first appearance of the main character (Sergey Makovetsky) is polysemantic: he goes upstairs to European Bob's place wearing a shabby ushanka and a joyful smile, which symbolizes not only the famous "heartfulness", but also the notorious "sub consciousness of the West (Tsyrkun, 2008).

The vocabulary of the characters is simple; to put it more precisely it is reduced to a minimum. Most of the time the characters keep silent as they don't speak the languages of each other. But at the same time their dialogue is rich with the expressive mimics and gestures.

Significant change in the characters' life: the year of 200**… .** The measured life of a Dutch script writer named Bob is shattered by the unexpected visit of uninvited, but persistent Russian guest, who came to settle in the flat of his casual European acquaintance...

Incipient problem: social, cultural and language barriers prevent the Russian and the European to find common language.

Search for solutions to the problem: the European is trying to get rid of the "barbarian"…

***Problem solution*:** having left his home, the European sets off for Russia (or rather for some Slavic country) right after the exiled "barbarian"…

A. Silverblatt (Silverblatt 2001, 80-81) worked out a line of questions for critical analysis of media texts in historical, cultural and structural contexts. Let us try and apply his method to the analysis of *Duska:*

A. Historical context

1. What does the media text tell us about the period of its creation?

a) when did the premiere of this media text took place?

The premiere of the film took place in 2007 in Europe and in Russia.

b) how did the events of those days influenced the media text?

No concrete political events had direct influence on the process of the creation of *Duska;* rather the stereotyped Western ideas about the "mysterious Slavic soul" were transformed in the film in a parable-like form.

c) how does the media text comment on the events of the day?

I agree that no matter how J. Stelling denied it… the film has a certain political implication. Certainly, the artist is sorting out his relationships only with himself. However he isn't living in vacuum. And if Stelling was suddenly attracted from the mysteries of Dutch soul (*The Flying Dutchman, The Illusionist, The Pointsman*) to the mysteries of Russian "duska", then the spirit of the time is like that (Lyubarskaya 2007).

2. Does the knowledge of historical events help to understand the media text?

a) media texts created during a certain historical period:

- what events took place at the time of the creation of the given work?

The scenario of the film was planned and written in 2002-2006, in 2004 the Westernized "orange opposition" won in the Ukraine which led to the first Russian-Ukrainian "gas crisis" in 2006. In the same year the vice-president of the USA of that time R. Chaney accused Russia of using its natural resources as means of pressure in foreign policy, and of violation of human rights. In this period Russia was criticizing policies of the USA and the European Union as well (for example, concerning the Kosovo problem).

- how does the understanding of these events enrich our comprehension of the media text?

It is reasonable that the understanding of historical and political context helps to understand the peculiarities of the plot of the film as well as its conception. Although even if a person isn't familiar with the historical and political context of the first half of the 2000s, he can gain an understanding of the plot of *Duska* with no difficulties, because it is built up on the traditional Western stereotypes of the perception of the image of the Russians (ridiculous appearance, poverty, gluttony, obtrusiveness, unceremoniousness, total absence of knowledge of foreign languages, etc.).

- what are the real historical references?

This film contains no real historical references.

- are there any historical references in the media text?

The film is not based on real facts, the historical references are indirect, the ironic grotesque in the interpretation of the events is clearly felt, however the above mentioned tendencies of making play with Western stereotypes of the "image of Russia" are quite transparent.

- how does the understanding of these historical references affect your understanding of the media text?

There is no doubt that the understanding of the historical references (though veiled and grotesque) contributes to the understanding of any media text, including *Duska.*

B. Cultural context

1. Media and popular culture: how does the media text reflect, strengthen suggest or form cultural: a) relationships; b) values; c) behavior; d) concern; e) myths.

Reflecting (though in an ironical way) the stereotypes of the attitude of the West toward Russia, the film by J. Stelling created the image of politically incorrect, absurd, barbaric, poor, uneducated and obtrusive Russia, which is knocking at the "Western gates" – the country in cold climate (which symbolizes Duska's ushanka), with poor population and bad morals and manners…

2. World view: what world is represented in the media text?

a) What is the culture of this world?

As a whole (though philosophically and ironically, I repeat myself) in *Duska* the image of Russia is that of the "enemy at the gate".

- people?

People in this world are divided into an interconnected pair: the Russian "enemy at the gate" who is infinitely meek and monstrously obtrusive at the same time, who acts such world-weariness when being turned out that any citizen of the EU is obliged to fall down from the second floor in a fit of humanism (Kulikov 2007) and "the suffering European intellectual conformist". One cannot but admit that in his role of Duska Sergei Makovetsky succeeded in the creation of an image of a very repugnant, but at the same time a very touching creature, which is impossible to live with but which is also impossible to forget. Duska is very faithful, frank, ingenuous, but on the other hand he is incredibly odd, stupid, clumsy, he's like a pimple on a chin, and it can't be helped, but when he disappears, Bob realizes that this emptiness cannot be filled, that Duska was a provocateur who aroused in him the feelings of which he could never learn (Solntseva 2007).

- ideology?

One can agree that the tragedy of a small man" is not Stelling's theme. It is rather a drama of lack of spirituality of a European intellectual (Ryabchikova 2007). On the other hand this story is told with true love which is inseparable from hate, when you clearly see the vices and drawbacks of your object of love but regardless of anything you realize that all the same you cannot escape it, and you have to accept it as it is, for it is already a part of you (Tsirkun, 2008).

b) What do we know about the people of this world?

- are the characters represented in a stereotyped manner? What does this representation tell us about the cultural stereotype of the given group?

On the whole the characters of *Duska* are represented in a stereotyped manner which is characteristic of the Western perception of the image of Russia, however it is colored by the performance of talented actors. For instance the work of Sergey Makovetsky who fills the empty speculative image of Duska with cruelty, stupidity, as well as with touching nature; with slavish subordination and despotism (Ryabchikova, 2007).

c) What world view does this world represent, optimistic or pessimistic?

The authors of *Duska* represent the image of Russia in rather a pessimistic way, though relative optimism is manifested perhaps in the fact that the speechless dialogue of the "barbarian" and the "European" is a sort of symbol of inevitability of their co-existence.

- are the characters of this media text happy?

Alas, there are no happy characters in this film, all of them are unhappy anyway…

- do the characters of this media text have a chance to be happy?

The authors make it clear that only individual moments of life can be happy (for example the European had such moments when a beautiful usherette came to his place, but even then they were interrupted by the tactless Duska)…

d) Are the characters able to control their own destiny?

Only to some extent, because a person (according to J. Stelling) is not in his power to control his fate…

e) What is the hierarchy of values according to the given world view?

- what values can be found in this media text?

According to the author's conception of the film one of the world's main values are the elusive emotional harmony and mutual understanding.

- *what values are personified in the characters?*

It's not easy to convey in worlds what Bob is searching for and what Duska is giving to him, though of course one can shift the blame on the European longing for communality, catholicity and emotional openness, which their souls wish for but which their bodies cannot stand... However there's much more than this in the remarkable duet of Bervoets and Makovetsky, it is contained in the numerous details, in the small nuances, to which the contemporary cinema, especially Russian, became disaccustomed. This is the richness of meanings of the whole cinematographic texture, when every item has its role; this is also the ability to convey the state of one's soul, or emotion, which is changeable like ripples on the water, not only with gestures, but also with a subtle movement of facial muscles. On the whole all this is the result of the efforts of a serious artist, who has the courage to shoot the stories which he himself considers to be important (Solntseva, 2007).

Filmography

***Duska.* Holland, 2007.** Director Jos Stelling. Screenwriters: Hans Heesen, Jos Stelling. Ators: Sergey Makovetsky, Gene Bervoets, Sylvia Hoeks and others.

Case study 8. Analysis of Media Stereotypes of the Russian Image in Media Studies in the Student Audience (example: the screen versions of Jules Verne's Novel "Michael Strogoff")

The last bright *Cold War* movie peak fell on the early 1980s when Russians as part of the monolithic and aggressive system were portrayed as products of their environment - malicious, potent, highly revolutionary in the whole world. Nearly all Russian characters were represented definitely as agents of destruction: they were men who hated and usually threatened the American life-style. This message contained an unceasing and crystal pure demand addressed to advocates of liberty calling for their vigilance in relation to the evil Soviet system and its evil representatives (Strada, Troper 1997, 170).

But not all western films of the last century as well as the present century cultivated a negative image of Russia. Particularly, only during the last 50 years of the 20th century not less than 200 screen versions of Russian classical literature were filmed in the west that made up a fourth of the total number of films about Russia and with Russian characters. It is logical, as already since the second part of the 19th century the works of Russian classical literature produced a significant influence on the western spiritual culture. Many characters of Russian classical literature have become signs, emblems of the Russian national character, Russian soul, and marked to a large extent the image of Russia. Generally, the western (and later, eastern) national cultures discovered ideas, images, problem collisions keeping with the times, definite circumstances and demands of these cultures in the Russian novel and the Russian culture, especially acute there proved to be the feelings of spiritual deficiency, desacralization of the world, estrangement and anonimity of the human personality… The western culture found major spiritual values; search for absolute truth, tragic depths of the human personality; opened for itself the wealth of Russian-eastern traditions in the Russian culture (Mosejko 2009, 24).

A.P. Chekhov's works have remained mostly screened in the west - his works were adapted for the screen for about 200 times. Also foreign filmmakers turned to the prose of F.M. Dostoevsky and L.N. Tolstoy - each of them inspired more than a hundred of western screen adaptations. They are followed by screen versions of A.S. Pushkin's, N.V. Gogol's, N.S. Turgenev's works (more than 50 screen adaptations for each one). With A.P. Chekhov - his plays were most often translated to the screen. With F.M. Dostoevsky - the novels *Crime and Punishment, The Idiot*, *The Brothers Karamazov and 'The Possessed*. With L.N. Tolstoy - the novels *Anna Karenina* and *War and Peace*. With N.V. Gogol - the plays *The Inspector-General* and *The Marriage* A.S. Pushkin's literary heritage is presented on the western screen in the form of the operas *Eugene Onegin* and *The Queen of Spades*.

It is logical to say in this context that the western culture sees a positive image of Russia generally in retrospect. If media images of the USSR (and now - of contemporary Russia) are apparently negative, then the virtual tsar Russia looks much more positive.

However, the western media culture is not content only with works of Russian classical literature with its deep "view from within". The West needs its own image of Russia that corresponds to the stereotyped notions of mass mentality of the "enigmatic Russian soul". In this regard, Jules Verne's novel *Michael Strogoff* (1875) is an ideal adaptation of the positive image of Russia for the western audience. The novel is set in the epoch of Alexander II. There is only one Jules Verne's novel - "20 000 Leagues Under the Sea" that can compete with *Michael Strogoff* in the number of screen adaptations. If taken together, western screen versions with plots about Russia cannot be compared with *Michael Strogoff* except for *Anna Karenina* (currently, there are more than twenty foreign screen adaptations).

It appears that the analysis of this phenomenal positive image of Russia adapted for the mass western audience will be of great benefit to students of many qualifications - future historians, political scientists, culture experts, art critics, and teachers.

For the analysis of numerous screen versions of Jules Verne's novel *Michael Strogoff* I will follow the methodology worked out by U. Eco (Eco 2005, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985; 1997), C. Bazalgette (Bazalgette 1995) and I will rely on such key concepts of media education as media agencies, media/media text categories, media technologies, media languages, media representations, media audiences, since all these concepts have a direct relevance to value, ideological, market, structure and content aspects of media text analysis.

It's essential to note that U. Eco's (Eco 2005, 209) and A. Silverblatt's (Silverblatt 2001, 80-81) methodology completely satisfies the basic approaches of the hermeneutical analysis of audiovisual, space-and-time structure of media texts.

It needs to be reminded that the *hermeneutic analysis of cultural context* stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with the comprehension of a media text by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. So, the subject of the analysis is a system of media and its functioning in the society, interaction with the man, media language and its usage.

The authors' ideology in the sociocultural context, market conditions that contributed to the plot, creation and success of a media text *(dominant concepts: media agencies, media categories, media technologies, media representations, media audience).*

Here by authors we mean both Jules Verne himself and the main creators of screen adaptations of the novel *Michael Strogoff* - Screenwriters and film directors. Jules Verne conceived the novel during the reign of Alexander II, in the short interval of 1874-1875, when Germans became most evident enemies for the French after the war between France and Germany (1870-1871). Russia looked quite positive against this background. A tough confrontation of the Crimean War (1853-1856) in which Russia confronted the coalition of the British, French and Ottoman Empires and the Sardinian Kingdom became a thing of the past, and there were still two years before the Russo-Turkish war (1877-1878).

Besides, a sustained war in Turkestan (the Bokharan khanate and the adjoining areas) waged by Russia in 1865-1881 was not regarded by the western world as a direct threat to their geopolitical interests. Moreover, Russia was seen as a certain outpost against the hostile Asian tribes that tallied with the media context of Chingis Khan's legendary raids.

Thereby, the novel *Michael Strogoff* (see one of the latest editions: Verne, 2010) was to a significant degree a response to the political and sociocultural context of 1872-1876. The novel related the adventures of an imperial courier sent by Alexander II (apparently, in the 1870s) from St. Petersburg to Siberia with an urgent message addressed to the Irkutsk governor (who was the czar's brother, in the great French novelist's version). Michael Strogoff was to warn the governor of the plot of former czar officer Ogareff who went over to the enemy - Tatars (?!) and schemed to occupy Siberia…

At the same time, J. Verne created a distinct positive image of Russia and Russian people (including the Russian Emperor and his brother) in his novel. It especially concerns the protagonist - Michael

Strogoff: he is thirty, strong and vigorous, a man with a heart of gold who has coolness and courage (Verne 2010).

As for the fictional war between Russia and Tatar tribes in Siberia it was probably brought about by the author's misgiving that the western reader would have no time for looking into the cobweb of Russian relationships with numerous Central Asian countries and nations whereas the word "Tatars" - the embodiment of the aggressive and perfidious East - was known to everybody in Europe as well as the word "Siberia" which a Parisian or any other European associated with the words "Russia", "Asia", "severe frost", etc.

In 1875, the novel *Michael Strogoff'* was first published piecemeal in a journal, and in 1876, it was published as a book. It had such a tremendous success that in 1880 it was staged under the same name in the Parisian theatre "Odeon" and was welcomed by the public. Then the novel was republished dozens of times in many countries including Russia (except for the Soviet period). But to tell the truth, Russian readers with their "view from within" were much less impressed by the novel: it was regarded as a primitivistic fairy-tale rather than a reflection of real Russian life (by the way, *Michael Strogoff* has never been screened either in the UUSR or in Russia). The Russian audience would always prefer other Jules Verne's novels narrating of Captain Nemo's adventures, or of a fantastic moonflight…

The first screen adaptations of *Michael Strogoff* appeared in the age of silent movies. They were short American films made in 1908, 1910 and 1914. At that time the American perception of Russia fully correlated with the French one (1874-1876) - the mass consciousness of Americans pictured it as gigantic empire with snow-covered Siberian spacious areas inhabited by wild bears where courageous Russian aristocrats fought with hostile Asians…

The events of the World War I, the Bolshevist military coup of 1917 and the subsequent civil war in Russia of 1918-1920 accompanied, as is known, by the military intervention of western countries, made *Michael Strogoff* less attractive for the media. But Russian emigrants Victor Tourjansky and Ivan Mozzhukhin who lived in Paris became authors of the most well-known screen version of *Michael Strogoff* in the epoch of silent movies. This French-German screen adaptation that stuck to the main plot of Jules Verne's novel was highly popular with the public. On the one hand, there were thousands of Russian emigrants among them who crowded European capitals in the 1920s and felt nostalgic about the epoch of the Imperial Russia. On the other hand, there were native citizens of Paris, Berlin, Vienna and London among them to whom the previous Russian epoch of the 19th century was much more appealing than the Communist "sovietdom" which ruined the centuries-old way of life. Frankly speaking, that was why none of the screen versions of *Michael Strogoff* was shown in the Soviet Union. In fact, it was impossible to see a film on the Soviet screen with the main character who served the condemned-by-all-school-textbooks "tsarist regime" with good faith and fidelity.

The following screen adaptations of *Michael Strogoff* were made in the epoch of sound movies - in France, Germany and the USA in 1936-1937. A famous actor Akim Tamiroff - expatriate Russian - starred in the American version. It is interesting, that Nazi authorities in 1936 did not object to the positive treatment of the Russian image in the plot of *Michael Strogoff*. Being in confrontation with the USSR, especially owing to the civil war in Spain, Germany managed to release a romantic adventure story about the czar's messenger, the more so because the fictional enemies of Russia in *Michael Strogoff* had nothing to do either with western Europe, nor with the German allies of that time - Turkey and Japan.

In whole, due to the establishment of the allied coalition of the USSR, USA and Great Britain during the World War II the Russian theme in the foreign cinematograph was increasingly full of sympathy. That explains the pathos of the Mexican screen version of *Michael Strogoff* (1944).

Interest in screen adaptations of Jules Verne's novel *Michael Strogoff* was revived in the era of the Cold War. Practically together with obviously anti-Soviet films *The Girl in the Kremlin, 'The Iron Petticoat, Jet Pilot and Beast of Budapest* a French colored screen version of *Michael Strogoff* (1956) was released on western screens with Kurt Jurgens starring in the film and famous USSR emigrant Valeriy Inkizhinov (*Chingis Khan's Offspring* directed by V. Pudovkin) acting as the Tatar sovereign

who contrives to conquer Siberia. And five years after there was a sort of sequel invented by Viktor Tourjansky, - *Michael Strogoff's Triumph* (1961), practically with the same cast of actors.

One should think that the events of the Soviet political "thaw" of the second half of the 1950s and the space progress of the USSR in the 1950s-1960s somehow affected the new interest in the plot of *Michael Strogoff* and actualized the Russian theme.

At the same time, the Cold War went on and, naturally, it was absolutely impossible to imagine a movie about good Russians of the Soviet period in the west. That was why the Russian theme in the positive meaning was present only in the historical subject area (we would remind you that exactly in this period Hollywood released two high budget movies with famous actors - *War and Peace* and *Anastasia*).

Still in the 1970s filmmakers of France, Italy and FRG twice screened this Jules Verne's novel, and in 1975 *Michael Strogoff* was already a television serial.

In spite of the sudden change of the political and sociocultural situation caused by the USSR downfall the western treatment of *Michael Strogoff* did not undergo any changes in the Italian-German serial of 1999 either. It was the same romantic adventure story about the Russians of the remote past…

The popularity of *Michael Strogoff* in the West was confirmed by all the three French animation versions (of 1997 and 2004) as well as by the Parisian musical (2011) based on the novel.

The structure and narrative techniques in the media text *(dominant concepts: media/media text categories, media technologies, media languages, media representations)*

In the course of the group discussion with students one can draw a conclusion that both the novel *Michael Strogoff* and its screen adaptations are based on simple dichotomies: the hostile and aggressive Asian world, on the one hand, and the Russian world, - exotic, but still resembling Europe, on the other hand (there is the railroad and the telegraph there, after all); 2) positive characters (officer Michael Strogoff, Emperor Alexander II and his brother, beautiful Russian girl Nadya, and many other Russians) and villains (Tatars and traitor Ivan Ogareff); 3) a desire to protect Russia from wanderers' raids (Michael Strogoff and other positive Russian characters) and aggressive schemes (Tatars, Ogareff); 4) plan and result.

Schematically, the structure, plot, representativeness, ethics, genre modification peculiarities, iconography, character sketches of the screen adaptations of *Michael Strogoff* can be represented in the following way:

Historical period, scene*:* the Russia of the 1870s.

Setting, household objects: luxurious chambers of St. Petersburg palaces and the khan's marquee, comfortable train compartments, modest lifestyle of Siberian victualing-houses and taverns, Russian spacious areas, forests and rivers. The household objects correspond to the social status of the characters.

Representation of reality: an emphasized positive representation of positive characters, especially of romantic czar's messenger Michael Strogoff; a subtle grotesque towards negative characters.

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: officer Michael Strogoff and his beloved - a Siberian professor's daughter, they have common patriotic values, though their relations are not without differences in the beginning. Dictatorial and cruel Tatar khan and more cruel and perfidious traitor Ivan Ogareff have a common desire to conquer Siberia. And who can imagine Russia without bears and gypsies! In one of screen adaptations *Michael Strogoff* beats a fierce Siberian bear in a hand-to-hand fight, in another screen version a gypsy instigates the Tatar executioner not to approach very close Strogoff's eyes with a red-hot sabre in order to save his eyesight… Michael Strogoff changes gowns depending on the situation. The czar's and khan's palaces are attired with the proper luxury; military men are dressed in smart outfit, and the gypsy wears exotic clothes. Western correspondents (a Frenchman and an Englishman) are dressed in field and convenient clothes of the European style. Male characters (regardless of their nationality) are robust. Female characters are shapely and graceful. The characters' speech is plain. Their facial expression and gestures are emotional. Naturally, the voices of the negative characters are far from being pleasant unlike the voices of the positive characters.

Significant change in the plot of the media text and the characters' life: the year of 187… Emperor of All Russia Alexander II charges valiant officer Michael Strogoff with an important mission - to pass to his brother - governor of Irkutsk - a package with an important message informing him of the sinister designs of Tatars and traitor Ivan Ogareff to conquer Siberia. Michael Strogoff goes on a long journey straight away (in one of the screen versions he travels from the very beginning with the Siberian professor's daughter named Nadya, in another screen adaptation he encounters her on his way).

Incipient problem: owing to Ogareff's crafty designs Michael Strogoff is taken prisoner by the Tatar khan and is condemned by him to blinding with a red-hot sword. The realisation of Emperor's task as well as Michael Strogoff's life are under threat…

Search for solutions to the problem: in Jules Verne's novel Michael Strogoff manages to avoid blinding thanks to… tears ("at the moment of the execution, Marfa Strogoff was present, stretching out her hands towards her son. Michael gazed at her as a son would gaze at his mother, when it is for the last time. The tears, which his pride in vain endeavored to subdue, welling up from his heart, gathered under his eyelids, and volatilizing on the cornea, had saved his sight. The vapor formed by his tears interposing between the glowing saber and his eyeballs, had been sufficient to annihilate the action of the heat" (Vern 2010). In the screen adaptations Michael Strogoff is rescued not due to the scientifically substantiated laws of moisture evaporation but owing to beautiful women (the khan's concubine and the gypsy) who instigate the Tatar executioner not to press the red-hot sabre very close to Michael Strogoff's eyes.

Problem solution: Michael Strogoff manages to escape, he hands the package over to the emperor's brother and kills betrayer Ogareff. The Russians defeat Tatars…

Thereby, as a result of the analysis students come to the conclusion that the screen adaptations of Jules Verne's novel "Michael Strogoff" create, though an oversimplified and adapted to western stereotypes of perception, but a positive image of Russia - as a stronghold of European values at the Asian frontiers, a country with a severe climate, boundless Siberian spacious areas, manly and patriotic warriors, a wise monarchy. At the same time, both Jules Verne's novel and its screen adaptations contain clear-cut western pragmatism - the confidence that if a man has a proper will he can rule his destiny. The conformists (Ogareff's gypsy mistress) remain prisoners of the Evil Spirit. The real heroes (Michael Strogoff) are able under seemingly desperate circumstances to change their fate (and the fate of their Motherland) for the better…

The discussion is summed up with a problem-solving question checking the audience's level of the acquired skills in the hermeneutic media text analysis: "What famous media texts can one compare this work with? Why? What do they have in common?"

Filmography

Michael Strogoff. **USA, 1908.**

Michael Strogoff. **USA, 1910.** Director: J. Searle Dawley. Screenwriter: J. Searle Dawley. Cast: Charles Ogle, Mary Fuller, Marc McDermott, Harold M. Shaw, et al.

Michael Strogoff. **USA, 1914.** Director: Lloyd B. Carleton. Screenwriter: Benjamin S. Kutler. Cast: Jacob P. Adler, Daniel Makarenko, Eleanor Barry, Betty Brice, et al.

Michel Strogoff. **France-Germany, 1926.** Director: Victor Tourjansky. Screenwriters: Boris de Fast, Victor Tourjansky, Ivan Mozzhukhin. Cast: Ivan Mozzhukhin, Nathalie Kovanko, Jeanne Brindeau, et al.

Michel Strogoff. Der Kurier des Zaren. **France-Germany, 1936.** Directors: Jacques de Baroncelli (French version), Richard Eichberg (German version). Screenwriters: Hans Kyser, Jean Bernard-Luc. Cast: Anton Walbrook, Colette Darfeuil, Armand Bernard, et al.

The Soldier and the Lady. **USA, 1937.** Director: George Nichols Jr. Screenwriters: Mortimer Offner, Anthony Veiller. Cast: Anton Walbrook, Elizabeth Allan, Akim Tamiroff, Margot Grahame, et al.

Miguel Strogoff. **Mexico, 1944.** Director: Miguel M. Delgado. Screenwriters: Joseph N. Ermolieff, Mauricio Magdaleno. Cast: Julien Soler, Lupita Tovar, Julio Villarreal, et al.

Miguel Strogof. **Brazil, 1955.** Director: Luiz Gallon. Screenwriter: J. Silvestre. Cast: Percy Aires, David Neto, Josy Parisi, Geny Prado, et al.

Michel Strogoff. **France-Italy, 1956.** Director: Carmine Gallone. Cast: Curd Jurgens, Genevieve Page, Jacques Dacqmine, Sylva Koscina, Valery Inkijinoff, Francoise Fabian, et al.

Le triomphe de Michel Strogoff. **France-Italy, 1961.** Director: Victor Tourjansky. Cast: Curd Jurgens, Valery Inkijinoff, et al.

Strogoff. **Italy - France - FRG - Bulgaria, 1970.** Director: Eriprando Visconti. Screenwriters: Giampiero Bona, Ladislas Fodor. Cast: John Phillip Law, Mimsy Farmer, Hiram Keller, et al.

Michel Strogoff. **France - Austria - Switzerland - Germany, 1975. TB.** Director: Jean-Pierre Decourt. Cast: Raimund Harmstorf, Lorenza Guerrieri, Pierre Vernier, Vernon Dobtcheff, et al.

Michel Strogoff. **France, 1997.** TV, animation. Director and Screenwriter: Bruno-Rene Huchez.

Michele Strogoff, il corriere dello zar. **Italy - Germany, 1999. TV.** Director: Fabrizio Costa. Screenwriters: Enrico Medioli, Patrizia Pistagnesi. Cast: Paolo Seganti, Lea Bosco, Hardy Kruger Jr., et al.

Michel Strogoff. **France, 2004.** TV, animation. Director: Alex de Rauz Chen.

Les aventures extraordinaires de Michel Strogoff. **France, 2004.** Directors: Alexandre Huchez, Bruno-Rene Huchez. Screenwriter: Bruno-Rene Huchez.

ANALYSIS OF ART HOUSE FILMS IN THE IN STUDENTS' AUDIENCE

Case study 1. Analysis of the art house media texts on media studies in the student audience (by the example of films by Alain Robbe-Grillet)

The study of media culture and virtual world requires knowledge and skills of the analysis of media texts of different levels of complexity. In this sense, the cinematic legacy of the great French writer, screenwriter and filmmaker Alain Robbe-Grillet (1922-2008) makes productive opportunities for the analysis of works of the elite media culture, and fits well with the main range of media education goals of higher education (especially in the training of future cultural scientists, art historians, sociologists, linguists, psychologists, teachers).

Even such a sophisticated connoisseur of the artistic world as Vladimir Nabokov (1899-1977) claimed that antinovel does not exist, however there is one great French writer, Robbe-Grillet (Nabokov 1997, 579), with his poetic and original creations, where shifts and interpenetration of successive impressions, etc. undoubtedly belong to the field of psychology – the psychology in the best sense of the word (Nabokov 1990, 80). Rene Predal, a famous French film expert, agrees with V. Nabokov's opinion. He points to the original cocktail of intelligence and humor combined with the elegance of the visuals in A. Robbe-Grillet's films (Predal 1988, 415).

The literary style of Robbe-Grillet isn't called "the school of sight" for no reason: he totally visualized the literary text, and that is why his coming to the cinematography was deeply motivated (Gapon 1997, 76).

For a long time it had been said in Russian cinema studies that the author of the famous film *Last Year at Marienbad* (1961) was Alain Resnais, while the script-writer Alain Robbe-Grillet was unjustly in the shade. However the further career of these two artists has shown that Robbe-Grillet played the "first violin" in this remarkable duet. That's why he introduced to Alain Resnais not a traditional screenplay "story", but the director's script, i.e. frame-accurate description of the film (Robbe-Grillet 2005, 439). In *Madienbad* there's no Time, usual for the realistic culture. No time at all. No its fluidity, its reversibility. No future, no past with their co-existence in the present (Demin 1966, 210). And we are unable to understand when this or that event happens and whether it happens at all, or if it's just the imagination of the characters. The audience gets drawn into the stream of consciousness, into the continuity, selectivity and variability of the virtual world with a particular mental space and time, with its eccentricities, obsessions, lacunae which is… the time of human life (Vinogradov 2010, 272).

In particular in all the film works by A. Robbe-Grillet instead of the traditional "reality" there is virtual dreaming unsteadiness of intertwined time and space, labyrinths of subconscious, ironical author's play with genre and narrative stereotypes, the conditional "characters"-phantoms, a centuries-old mythological arsenal that includes concepts like labyrinth, dance, double, water, door etc. (Rob-Grillet 2005, 109).

Following the theory of the famous American cyberneticist Norbert Winner (1894-1964), A. Robbe-Grillet justly assumed that the more information a message contains, the more data there is of which the recipient is unaware, the less obvious and unquestionable will the meaning seem to him, the less importance he will attach to it. His novels and films brought too much information to the critics from the academic world and their faithful followers, and that made them unintelligible, incomprehensible and inaccessible for them (Robbe-Grillet 2005, 221).

Of course in the process of media education of the students it is easier for the teacher to refer to media texts having resistant structural codes. In other words – to the works with clearly expressed fabulous, mythological foundation or basic framework of entertainment genres. Here we can efficiently use the works of V.V. Propp who clearly highlighted the main plot situations and typology of fairy-tale characters (Propp 1998, 60-61). Our previous publications contained the examples of the analysis of specific audiovisual media (Fedorov 2008, 60-80; Fedorov, 2009, 4-13) based on V.V. Propp's methodology. The analysis of media texts of other popular genres (such as detective and thriller) is based

on similar principle (Bykov 2010; Demin 1977, 238; Shklovsky 1929, 142; Eco 1960, 52; Todorov 1977, 49), and this type of analysis can also be successfully used in media education (Fedorov 2011, 88-99).

However this technology is not enough for the analysis of more complex and ambivalent media texts, moreover, the message turns out to be some empty form to which a variety of meanings can be attributed (Eco 1998, 73). This introduction of complete emptiness into the game be means of the very forms of the narration, often mislead the audience, first seducing then disappointing, because the author's task is to produce nothing: neither the objects of the world, nor feelings, but only to "work" in a transparent strangeness of a trap with numerous hooks, the trap for humanist reading, for Marxist or Freudian reading, etc., and finally the trap for the lovers of meaningless structures (Robbe-Grillet 2005, 24). In this regard Y.M. Lotman rightly emphasized that the text is shown not as a realization of a message in any given language, but as a complex device containing multiple codes that can transform the received messages and generate new ones like an information generator possessing the traits of an intellectual personality (Lotman 1992, 132).

For nearly a quarter of a century (1971-1995) A. Robbe-Grillet has been a media educator. He taught literature and film art at the universities of New York and St. Louis where he tried to strengthen the faith in culture, the joy of intellectual effort, the belief in the priority of the spiritual, and – why not? – the proud sense of belonging to the elite in the hearts of the students who need it (Robbe-Grillet 2005, 101). In this case the analysis of his own novels and films was often the subject of his media studies in the student audience (Robbe-Grillet, 2005, 131). Unfortunately the transcripts of these lectures and seminars have not been preserved. I am sure that they would have given a unique opportunity to dive into the atmosphere of the direct dialogue between the author and the audience.

To partially fill this gap by studying autobiographical and theoretical texts of the master himself (Rob-Grillet 2005), we shall follow the methodology developed by U. Eco (Eco 1998, 209), A. Silverblatt (Silverblatt 2001, 80-81), L. Masterman (Masterman 1985), C. Bazalgette (Bazalgette 1995). In the analysis of A. Robbe-Grillet's cinematic creations we shall rely on such media education keywords as "media agencies", 'media/media text categories", "media technologies", "media languages", "media representations" and "media audiences", because all these concepts are directly related to the value, ideological, market, structural, content, audiovisual, spatial and time aspects of the analysis of media works.

U. Eco's and A. Silverblatt's approaches are primarily focused on the analysis of individual media texts. However taking into consideration the consistent implementation of author's concept in all A. Robbe-Grillet's works we can experiment and try to analyze hermeneutically the entire set of his cinematic work.

Ideology, the author's moral attitudes in social and cultural context, market conditions that contributed to the media text's planning, creation and success *(dominant concepts: "media agencies", 'media/media text categories", "media technologies", "media languages", "media representations" and "media audiences").*

In his works A. Robbe-Grillet has always tried to keep separate from ideology and politics in their traditional significance. For example before filming the movie *Last Year at Marienbad* (1961) A. Resnais asked him if it was possible to make the fragmentary phrases from the dialogues heard in the hotel relevant to the situation in Algiers or be perceived as such, A. Robbe-Grillet answered that it was unacceptable from the point of view of morality and his author's concept in general (Robbe-Grillet 2005, 400). The emphasis on the moral aspect is not accidental here: the conventionality of moral status in society is always emphasized in A. Robbe-Grillet's works. This is especially evident in the film *A Man Who Lies* (1968), where the main character (hero? traitor? phantom?) brilliantly performed by Jean-Louis Trintignant remains a mystery for the lovers of "realistic morality".

Alain Robbe-Grillet wrote: I know better than most vicious people what bloodthirsty monsters dwell in me, and I feel neither guilt nor remorse on this occasion. On the contrary, I think it's just necessary that the secret was allowed to come to the surface, to the light, that things that are usually hidden in the

darkness of the night, that put on masks, withdraw into themselves, hiding behind the closed doors and disguise in another's clothes became evident (Robbe-Grillet 2005, 238).

However the absence of direct political references in A. Robbe-Grillet's cinematic work doesn't mean that he himself was out of politics. On the contrary he believed that liberal capitalism was proved to be quite a viable system. I shot two films in Czechoslovakia under communism. It was a tough and completely insane system isolated from the whole world which produced nothing but weapons. People were not paid, but they did nothing too. They liked it. It was a sort of virtual reality, science fiction. Capitalism has shown that it can adapt itself to many things and, in particular, it is able to correct some of its mistakes (Robbe-Grillet 2002).

On the one hand, A. Robbe-Grillet has never denied that he was influenced by such classical authors as G. Flaubert, F. Dostoevsky (Robbe-Grillet 2002). On the other hand, his creative work was originally aimed at the destruction of the foundation of the traditional realistic prose and fiction films, and here he was much closer to L. Carrol, F. Kafka and S. Freud, whose influence on his woks A. Robbe-Grillet also repeatedly emphasized. For example, in the film *It's Gradiva Who is Calling You* (2006) A. Robbe-Grillet used not only the images of mystical and erotic novel *Gradiva* (1903) by German writer Wilheim Jensen (1837-1911), the works of Austrian writer Leopold von Sacher-Masoch (1836-1895) and graphical sketches from Eugene Delacroix's Moroccan album (1798-1863), but also the concept of Sigmund Freud's essay (1856-1939) *Delusions and dreams in Jensen's "Gradiva* (Freud, 1907), which eventually allowed him to create some kind of investigation into the nature of creativity, mixed up on such favorite Freudian motifs as dream, the unconscious, sexuality, desire, victim and executioner complexes. However in my opinion Freudian and masochistic motifs (albeit in ironic and mocking interpretation) can easily be found in all Alain Robbe-Grillet's works, especially in his *Successive Slidings of Pleasure* (1974), *Playing with Fire* (1975) and *La Belle Captive* (1983).

Alain Robbe-Grillet (among other experimenters including M. Duras, Jean-Luc Godard and others) sought to create a new type of media text possessing the structural and semantic "openness", initially aimed at polysemanticity and polyphony of meanings, where the central role is given to the reader/viewer who must decode and construct the work, and the process of the audience's contact with media texts is equated to co-creation (Gapon 1998).

Naturally in the social and cultural context of the 1960-es, when literature and cinematography were largely focused on the traditional plot construction, such attitude often caused critical repulse (Barthes 1993, 1241). A. Robbe-Grillet's films were usually attacked for the lack of "naturalness" in the actors' performance; for the inability to distinguish "reality" from mental conceptions (memories or visions); and finally for the tendency of stressed and emotional elements of the film to turn into "postcards", pictures, paintings, etc. These three complaints essentially came to one: the structure of media texts prevented the huge part of the audience to trust the objective truth of things. The viewers, the fans of "realism", were confused by the fact that Robbe-Grillet didn't try to make them believe in what was happening. On the contrary, instead of pretending to be a piece of reality, the action in A. Robbe-Grillet's films was developing as a reflection on the reality of this reality" (or its *irreality* – whatever you like). It no longer seeks to hide its inevitable falsity presenting itself as somebody's "story" that he "lived through" (Robbe-Grillet 2005, 596).

However despite the initial skepticism from the critics and distributors, the avant-garde film by A. Robbe-Grillet and A. Resnais *Last Year at Marienbad* won the Golden Lion of St. Mark at the prestigious Venice Film Festival (1961), and later was widely demonstrated at European screens and even gained legitimacy at the faultfinding French Film Critics Association which declared it the best film of the year (1962). *Trans-Europ-Express* (1967) that destroyed all the "basic" ideas of the detective genre was also a significant box office success.

Of course the film market conditions of the 1960-es to some extent contributed to the planning, the process of creation and distribution of A. Robbe-Grillet's auteur cinema. To some extent the "firmness" of the traditional realism on the screen was shattered in the late 1950-es – early 1960-es by the French "New Wave" (especially J.-L. Godard's films), films by F. Fellini (*La Dolce Vita, 8 ½),* M. Antonioni

(*The Adventure*, *The Night*), L. Bunuel (*Viridiana*), I. Bergman (*Wild Strawberries).* That's why a part of the audience quite loyally perceived the radical experiments with the structure of media texts and its genres. Some producers and distributors who took the financial risks of production and distribution of Alain Robbe-Grillet's films felt such changes in social and cultural situation too.

Of course this did not concern the conservative and ideologically engaged Soviet box office where Alain Robbe-Grillet's films (as well as Jean-Luc Godard's) had never been shown at all. The films by A. Robbe-Grillet were available for the Soviet intellectual elite only at private demonstrations and foreign business trips. At the same time in European countries of the so-called "socialist camp" the attitude to his work was not homogeneous. For example, Czechoslovakian authorities allowed Alain Robbe-Grillet to shoot his avant-garde films not only in 1968 which was the loosest year for Czechoslovakia in political sense (*The Man Who Lies*), but also after the Soviet invasion of Prague and respectively after the change of management in the country (*Eden and After,* 1970).

Narrative structure of the media texts *dominant concepts: "media/media text categories", "media technologies", "media languages", "media representations").*

During the collective discussion with students we can conclude that A. Robbe-Grillet's cinematographic works are built contrary to the traditional structure of realistic media text: there is no classic plot with a clear division into the entanglement, the climax and the denouement, no psychological and social motivations, everything is deception, ambiguity, denial of dogmatic petrifaction and unambiguity. There is no story, perhaps, there is an event, of which the author himself is not sure, and there are different versions of the event in the minds of different people. All this is immersed in an undifferentiated stream where the Real and the Imaginary are reflected in each other, becoming basically indistinguishable. So… a situation where it is impossible to clearly distinguish reality from dreams, memories, fantasy is intentionally created. A man is in a sort of a labyrinth created from images which are equally real and fictitious (Vishnyakov 2011, 20; 333).

The development of action in A. Robbe-Grillet's media texts can be compared not only with a sophisticated computer game of search and investigation (web-quest), but also with a whirlpool: the closer you get to the solution, the more narrow the circles become, the faster the whirlpool draws in, and as a result you fall into the void. Associatively it is also a trap or a maze: the farther you go, the more difficult it becomes to get back (Akimova 2001, 7). And all this in the labyrinth of self identification of the ghostly "characters", their (un)dressing, (non) recognition, meeting/parting, death/resurrection, search/finding, pleasure/torture, capture/release…

Breaking the classic narrative structures, A. Robbe-Grillet often uses plot situations, stereotypical episodes and scenes familiar from mythology, fairy-tales or popular culture opuses. Describing them using "common" language the author mocks and distances from it (Gapon 1997, 75). At the same time the development of action in A. Robbe-Grillet's works has nothing to do with logical tale filled with psychological details about the characters' lives in any particular society. It is a synthesis of piled up fragments of crimes, mysteries, intrigues within the framework of several genres of mass culture and archaic mythology, constantly returning in this or that way to the theme of creative process itself, and the repetition of the phenomenon of text "reflectivity" and its hypertextual character becomes its main peculiarity (Savelyeva 2008, 7-8). This obtrusive repetition of the same actions, return to the same details may seem monotonous. However, with each new turn some new details appear, while others on the contrary disappear (Akimova 2001, 8).

According to A. Robbe-Grillet, integrity is nothing but a great phantasm of the last groundless dreamer dreaming of a harmonious system (Robbe-Grillet 2005, 397). This explains why the intrigue (which is always present in the master's works) does not hinder its cinematic message completely open for different interpretations which remains in the state of permanent transformation. At the same time the "poetics of the possible" dominates, when every variant of understanding enjoys full rights among others simply because it exists in the author's fantasy (or any person from his audience) (Gapon 1999). And time scattered by some secret inner catastrophe allows the fragments of the future to show through the present or to freely connect with the past. The time recalled and dreamt of, the time which as well as the

future could exist, is subjected to constant changes in the presence of radiant space, the place of pure visibility (Blanchot 1959, 198).

V.P. Demin precisely wrote about this type of media text structure: an episode of a work where the plot is not dominant affords itself a lot of liberties. It openly tends to become everyting, it claims to a special role. It doesn't want to be a link, a step in the general stairway of action. It doesn't mind to stop this action completely … the concept of the film "Last Year at Marienbad" is whimsical and capricious. Everything in this film is vague, subtle and indistinct. The viewer constantly has to guess what scenes unfold before him, what preceded them and what will happen in future and is shown now only as a distant association. These guesses sometimes look solid and are supported by further events, but mostly are called into question. It is a constant entanglement and perplexing of the viewer, liberation of the events unfolding before his eyes from temporal and any other conditionality. The main technique was the technique of "incomplete information", and without it the film could not have become what it is. We are being intrigued all the time: first by hiding the essential moments of what is happening, and then even by rethinking those grains of understanding that we managed to grasp somehow (Demin 1966, 69, 209, 211).

In my opinion V.P. Demin's thoughts are well correlated with the view of the writer and the director himself.

The film "*Last Year at Marienbad*" was immediately interpreted as another psychological variation on the topic of lost love, oblivion, memories because of its title and also under the influence of the previous works by Alain Resnais. Those who watched the film most willingly pondered over such questions as: did the man and the woman really meet and fall in love last year at Marienbad? Does the young woman recall the past events pretending she doesn't remember the handsome foreigner? Or has she really forgotten everything that had happened between them? etc. It must be said clearly: those questions are totally meaningless. The world in which the film takes place is characterized by the fact that it is the world of the constant present which makes it impossible to turn to memory. It is the world without the past, it is self-sufficient in every given moment and it gradually disappears. The man and the woman come into existence only from the moment they appear on the screen; before this they are nothing; and as soon as the film ends they turn into nothingness again. Their existence lasts for as long as the film lasts. There can be no reality beyond the image seen by the audience and beyond the words it hears (Robbe-Grillet 2005, 597).

Experimenting, Alain Robbe-Grillet replaces the usual plot scheme by the storyline where the idea is born, where it becomes clear and sharp, and then "gains flesh" right in front of the viewers. At first glance, the "plot" of "Trans-Europ-Express" is like this. But the classic pair "creator - creation" (author – character, intention – result, freedom - compulsion) is constantly exposed to destruction, turned inside out, it explodes in the course of a systematic confrontation within the narrative material itself (Robbe-Grillet, 2005, p.233).

All the other audiovisual texts by A. Robbe-Grillet where he intentionally retreats from his works to let them exist freely and independently in people's minds are also open for countless interpretations. Instead of the traditional narrative plot the illusion of these or those events is created, and the idea of their rationality and logic is destroyed at the slightest test for strength (Akimova 2001, 7):

- illusion of love drama in *L'Immortelle* (1963);
- ironical and illusory nature of the parody of detective stories and thrillers in *Trans-Europ-Express* (1967);
- ephemerality of "psychological" war drama in *The Man Who Lies* (1968);
- surrealistic fragility of criminally erotic detective drama spiced by a fair dose of parody, Freudianism and masochism in *Eden and After* (1970), *Successive Slidings of Pleasure* (1974), *Playing with Fire* (1975), *La Belle Captive* (1983) and *It's Gradiva Who is Calling You* (2006).

Schematically we can present the peculiarities of genre modifications, iconography, characters ethics, problems of A. Robbe-Grillet's cinematographic heritage as follows:

Historical period, scene of action. Although A. Robbe-Grillet's media texts contain some references to the historical period and scene of action, in general they are in no way tied directly to any political or social context. The films take place in Western or Eastern countries in XX or XXI century, and though the characters speak French it doesn't necessarily mean that they are French.

The setting, household goods. The best illustration of the role the setting and household goods play in A. Robbe-Grillet's media texts can be the quotes from his novels:

> "the wood around the window is coated with a brownish varnish in which thin lines of a lighter color, lines which are the imitation of imaginary veins running through another substance considered more decorative, constitute parallel networks or networks of only slightly divergent curves outlining darker knots, round or oval or even triangular, a group of changing signs in which I have discerned human figures for a long time … On the polished wood of the table, the dust has marked the places occupied for a while — for a few hours, several days, minutes, weeks — by small objects subsequently removed whose outlines are still distinct for some time, a circle, a square, a rectangle, other less simple shapes, some partly overlapping, already blurred or half obliterated as though by a rag. … At the very top of the stone stairway, the little door has opened, allowing a yellowish but sustained shaft of light to enter, against which stands out the dark silhouette of the man wrapped in his long cloak. He has but to climb a few more steps to reach the threshold. Afterward, the whole setting is empty, the enormous room with its purple shadows and its stone columns proliferating in all directions, the monumental staircase with no handrail that twists upward, growing narrower and vaguer as it rises into the darkness, toward the top of the vaults where it disappears. ... Outside it is snowing. The wind drives the fine dry crystals over the dark asphalt of the pavement and with each gust the crystals fall in white line, parallels, curves, spirals, no sooner disrupted than they are again taken up in whirls, chased round at ground level, now suddenly immobilized again, forming renewed spirals, scrolls, forked undulations, arabesques in motion, and then again disrupted" (Robbe-Grillet 1996, 28; 1999; 2001, 14).

So in A. Robbe-Grillet's audiovisual texts the setting and household goods are changeable, subject to continuous variative repetition. Again and again it all seems a product of author's fantasies woven from our fears and pleasures. The characters and the viewers are plunged in the world of labyrinths, night roads, mysterious houses, mirror reflections, falsification and parody.

For example, the action of *Last Year at Marienbad* (1961) takes place in the hotel,

> "sort of a huge international palazzo in baroque style, with pompous but cold decoration; in the world of marble, columns, stucco, gilded moldings, statues and stone-faced servants. Nameless, polite and of course idle clientele seriously but dispassionately observes strict rules of social games (cards, dominoes...), high society dances, empty talk and gun shooting. Within this secluded and suffocating world people and things in varying degrees seem victims of some witchcraft, like in those dreams where you feel led by some kind of fatality, and the attempts to change it somehow would be vain" (Robbe-Grillet 2005, 440).

The "décor" of the film *L'Immortelle* (1963) is mystical old Istanbul/Constantinople with its dilapidated palaces, dark rooms labyrinths (the central image of Baroque art) and the deserted sea shore. In *The Man Who Lies* (1968) the labyrinth of rooms appears again in a certain European town of war and post-war times. In *Eden and After* (1970) A. Robbe-Grillet builds a décor of a then trendy student café in glass and metal. In *Successive Slidings of Pleasure* (1974), *Playing with Fire* (1975), *La Belle Captive* (1983) and *Gradiva* (2006) there are mysterious villas, bedrooms with sadomasochistic accessories… And again all this is presented in theatrically illusory and unsteady key of surrealistic dreams ruled by

maze wanderings, repeated scenes (even the death scene which will never end), imperishable bodies, timelessness, multiple parallel spaces with sudden disruptions aside, and finally the theme of the "double" – "are these the characteristic features and natural laws of eternally enchanted places?" (Robbe-Grillet 2005, 14).

Here is the list of A. Robbe-Grillet's favorite items used in his audiovisual media texts: labyrinth, water, fire, mirror, crystal glass or other glass vessel (usually falling and breaking into thousand pieces), key, doorknob, rope (to bind women's hands), shoe, statue, photo/picture…

All these are a kind of signs without a signifier, related to the permanent process of destruction/reconstruction.

Audiovisual techniques, iconography. In my opinion R. Barthes noted aptly that in A. Robbe-Grillet's works, at least in the form of a tendency, there simultaneously exist: the rejection of history, plot, psychological motivations and meaning of the items. Hence optical descriptions take on special significance this writer's works (Barthes 1993, 1241). At the same time delicate and quaint visuals of A. Robbe-Grillet's films contrary to classical realism are always the product of the universe faced and simultaneously generated by our subconscious and unconscious (value shift and replacement, confusion of thoughts, turmoil and bewilderment, paradoxical images created by imagination, dreams, visionsm, sexual fantasies and phantasms, night fears and nightmares), not of the fake, artificial world of everyday life, the world of the so-called deliberate and conscious life which is just a tasteless, bland, colorless, vulgar, soothing result of all kinds of our censorship, i.e. different prohibitions: morality, reason, logic, respect for the established order of things (Robbe-Grillet 2005, 231-232).

One of the important manifestations of the game basis in A. Robbe-Grillet's novels is also the fact that the finished pieces of mass production, cliché images of mass culture are placed into the text (Savelieva 2008, 15). The master easily moves the film action onto a book cover or a billboard, and vice versa the characters depicted on a cover or a billboard become heroes of the narration. Robbe-Grillet seems to constantly provoke the desire to restore the normal flow of time, to find the source of the narration to make us fail and realize the futility of these attempts (Alchuk, 1997).

In particular, in *L'Immortelle* (1963) not episode but cinematic background was chosen as the sole means of narration. Various parameters of the setting (actors tallness and his position in the frame, his gestures, camera movement, passage of a supplementary or a car, lighting, etc.) gave birth to a chain of associations, allowed to draw some parallels, to make oppositions and resort to ingenious junctions which were almost independent from spatial and temporal continuity (Robbe-Grillet 2005, 225).

In *Trans-Europ-Express* (1967) the whole action with pursuits, endless traps and false paths, deceptions and dead ends the characters get into, is merrily, lightly and smartly developed accompanied by the dramatic and exquisite arias in Russian from *La Traviata*, skillfully cut and torn into parts by Michel Fano. There is no doubt that Jean-Louis Trintignant's intensified, unexpected, subtle and sophisticated acting contributed to the film's success with the audience too. However the impressive box-office was probably also achieved with the help of a cohort of pretty girls (more or less naked), chained and tied with ropes, and offered to the viewers as victims, in other words as an age-old myth about a female slave with whom a man can realize his worst and most sinful sexual fantasies, phantasms of violence (Robbe-Grillet 2005, 235).

The visual sequence of oriental motifs in A. Robbe-Grillet's works (*Eden and After, A Noise That Drives You Crazy, Gradiva)* is well illustrated in his statement:

> "Arab and Mongol palaces fill my ears with the echoes of moans an sighs. Symmetrical pattern on marble slabs of Byzantine churches is reflected in my eyes as women's hips wide spread, wide open. It is enough for me to see two iron rings in the wall of an ancient Roman dungeon to imagine a beautiful female slave chained and sentences to long and slow tortures of loneliness and emptiness" (Robbe-Grillet 1997, 6).

With all this, despite the irony and evident parody of many sadomasochistic motifs in A. Robbe-Grillet's works it is always emphasized that the outcome of the game in many respects depends on the victim. And then the version that the sadistic fantasies can be merely products of "victim's" or "executioner's" imagination is proposed to the audience.

Anyway, "leitmotiv" visual images appeared from the very beginning in A. Robbe-Grillet's cinematographic works: mysterious architecture (for example, facades of buildings with ruined interior), labyrinths, vague imprints, bifurcation/splitting, "eternal return", items-rhymes; photos/pictures, motionless figures making strict compositions; a woman – an object of desire; a woman – captive; threat of violence, poisoning, blood (or something similar to blood), image/illusion of an act of violence; car/motorcycle; night road accident; wound as initiation or trace; death, etc., served on the screen in a shift of reality and dream, creating a feeling of illusiveness of what is happening (Vinogradov 2010, 279, 281). There is no doubt that all this helps the play of audio and visual symbols and signs on which the montage structure of A. Robbe-Grillet's media texts is built.

Thus in *Eden and After* (1970) from the very beginning, in the credits, A. Robbe-Grillet introduces not the professional identity of those who participated in its creation but a kind of hey images/symbols of the media text: architecture, composition, makeup, sharp objects, games, adhesives, flowing blood, sexual violence, labyrinth, murder, card game, distance, theatricality, phantasm, etc. (Vinogradov 2010, 280-281).

Special role in A. Robbe-Grillet's media texts is given to visualization of female body which is constructed as an object even it is not clear of whose desire. It is in the magnetic field of desire (Ryklin 1996, 16), primarily of a man burdened with ironically served Freudian and sadomasochistic complexes. And all this in the atmosphere of painful charm of the deceptive space of a dream.

The images of the "characters"-phantoms are often given in deliberate static accompanied by off-screen sound or distanced, cold voice intonations. Here speech loses its semantic and emotional content, it is deprived of its communicative meaning (Gapon 1997, 75). Moreover, contrary to the tradition the actors in A. Robbe-Grillet's films often look at the camera. All these violations of the usual audiovisual conventions often cause rejection in the conservative part of the audience.

Characters, their values, ideas, clothes, physique, vocabulary, mimics, gestures.

Alain Robbe-Grillet has repeatedly admitted that most of his ephemeral "characters", "people from the world of shadows" are murderers, sorcerers and treacherous seducers who penetrated into my dreams so deeply that their intrusion entails new violation of laws, opens up new depths (Robbe-Grillet 2000). So there is no surprise that as a rule they have no nationality, no profession, no character, and no name (or this name is merely a convention, a symbol). In this sense this phrase of the character from *La Belle Captive* (1983) seems programmatic: "I have no name, I lost it. I have a phone but it's out of order. You can't get through".

A. Robbe-Grillet broke the traditional image of a character-personality, a product of education and environment. Instead in his works appeared "quasi-characters" – phantoms, "doubles", whose appearance and disappearance, deceptive unsteadiness is constantly emphasized (audio-visually too). Their behavior is devoid of psychological motivation and usual logic and depends solely on the author's will, play and imagination. They are blurred, vague, inauthentic/false, they are constantly rearranged during the narration to the point when they even exceed the limits of the originally planned outline. They fall to "a multitude of characters similar to each other but non-identical to themselves. The characters multiply, each of them "takes away" a part of a single image. They seem to complement each other, to represent different manifestations, features of a single character. But these individual components do not form an integral image, the character breaks, shatters into "splinters" (Savelyeva 2008, 9-10).

Besides in A. Robbe-Grillet's works there are essentially no such usual concepts as "positive" and "negative" characters. Also the author does not show his sympathy for any "figure on the landscape" which is traditional for classical art…

A. Robbe-Grillet's "characters" never talk about politics or social problems. Here are their typical phrases-allusions: "The past can be easily changed but facing future we're always powerless", "I'll find

you whenever I like. Tonight, or maybe never or yesterday… Time does not exist for me", "Any dream is erotic", "If I imagine a handsome blonde rushing on the highway on a big beautiful motorcycle, it will immediately become a reality".

The "characters" of A. Robbe-Grillet's media texts are usually approximately 16-40 years old. Male "characters" have proportional figures. The women are slender and delicate. Their clothes can be plain and functional as well as exotic and colorful. In A. Robbe-Grillet's later films female "characters" more often appear in "Eve's dress"…

The impression of the "characters'" shaky uncertainty is emphasized by unnatural acting style: theatrical poses, gestures, facial expressions (sometimes we can feel their arrogant contempt for the rest of the world), and often neutral speech tone, without intonation accentuation of words or syllables.

In general the analysis of A. Robbe-Grillet's audiovisual legacy leads to the conclusion that "the only meaningful "character" is the viewer, the whole story unfolds *in his head*, and he *imagines* it (Robbe-Grillet, 2005, p.598). This is fully consistent with the basic author's concept of the master: any media text does not reflect and cannot reflect external reality, it is its own kind of virtual reality.

Significant changes in the lives of the characters. For Alain Robbe-Grillet it is extremely important to show how the "characters" unaware of secret passions sleeping in them fall into "unusual, exceptional conditions, where there are no laws, prohibitions and rules of civilized society, no social barriers and guarantees (Robbe-Grillet 2005, 241). So they get into mysterious places-labyrinths, car accidents, they become prisoners, accused, witnesses of mysterious games and rituals, murders…

Originated problem. A. Robbe-Grillet's "characters" try to get out of the above mentioned extreme situations, they can investigate the course of events, try to explain something. Because their own life is often threatened… In other words "anxiety is uncertainty. Freedom creates anxiety. Despair is the lack of opportunities (Robbe-Grillet 2002).

Searches for the solution of the problem. However as a rule all these attempts draw the "characters" into a dream maze with the illusory opportunities to get out…

Solution of the problem. In Alain Robbe-Grillet's works there is no "classical" solution of the "problem". Audiovisual fabric of the master's media texts is non-linear, asynchronous, scattered in time and space, and it always cannot be unambiguously interpreted.

The studies on the analysis of art house media texts ends with problem and text questions determining how well the audience has mastered the received skills: "With what media texts known to you can you compare A. Robbe-Grillet's audiovisual texts? Why? What do they have in common?"

Filmography

Last Year at Marienbad / L'annee derniere `a Marienbad. **France-Italy, 1961.** Director: Alain Resnais. Screenwriter: Alain Robbe-Grillet. Cast: Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff and others.

Awards: Golden Lion of St. Mark (Venice Film Festival, 1961). Best Film of the Syndicat Français de la Critique de cinéma in France (1962).

L'immortelle. **France-Italy-Turkey, 1963.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Francoise Brion, Jacques Doniol-Valcroze, Guido Celano and others.

Awards: Prix Louis Delluc for best debut of the year (1963).

Trans-Europ-Express. **France-Belgium, 1967.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Marie-France Pisier, Nadine Verdier, Christian Barbier, Charles Millot, Daniel Emilfork, Alain Robbe-Grillet, Catherine Robbe-Grillet and others.

The Man Who Lies / L'homme qui ment. **France-Czechoslovakia, 1968.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Ivan Mistrak, Zuzana Kocurikova, Sylvie Breal, Catherine Robbe-Grillet and others.A

Awards: Silver Bear for Best Actor at Berlinale (1968).

The Erasers / Les gommes. **Belgium-France, 1969.** Directors and Screenwriters: Lucien Deroisy, Rene Micha. Novel by Alain Robbe-Grillet. Cast: Claude Titre, Francoise Brion, Georges Genicot and others.

Eden and After / L'Eden et apres. **France-Czechoslovakia, 1970.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Catherine Jourdan, Lorraine Rainer, Sylvain Corthay, Catherine Robbe-Grillet and others.

N. Took the Dice… / N. a pris les des... **France, 1971.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Catherine Jourdan, Sylvain Corthay and others.
Re-montage version of ***Eden and After*** **(*L'Eden et apres,* 1970).**

Jealousy / La Jalousie. **German Federal Republic, 1972.** Director: Klaus Kirschner. Screenwriter, author of the novel: Alain Robbe-Grillet. Cast: Ingrid Resch, Michael Degen, Vadim Glowna and others.

Successive Slidings of Pleasure / Glissements progressifs du plaisir. **France, 1974.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Anicee Alvina, Olga Georges-Picot, Michael Lonsdale, Jean-Louis Trintignant, Jean Martin, Isabelle Huppert, Alain Robbe-Grillet, Catherine Robbe-Grillet and others.

Playing with Fire / Le jeu avec le feu. **France-Italy, 1975.** Director and Screenwriter: Alain Robbe-Grillet. Cast: Jean-Louis Trintignant, Philippe Noiret, Anicee Alvina, Sylvia Kristel, Agostina Belli, Serge Marquand, Christine Boisson and others.

La belle captive. **France, 1983.** Director: Alain Robbe-Grillet. Screenwriters: Alain Robbe-Grillet, Frank Verpillat. Cast: Daniel Mesguich, Cyrielle Clair, Daniel Emilfork, Arielle Dombasle and others.

Taxandria. **Belgium-Germany-France, 1994.** Director: Raoul Servais. Screenwriters: Raoul Servais, Frank Daniel, Alain Robbe-Grillet. Cast: Armin Mueller-Stahl, Elliott Spiers, Katja Studt and others.

A Noise That Drives You Crazy / Un bruit qui rend fou / The Blue Villa. **France-Belgium-Switzerland, 1995.** Directors and Screenwriters: Dimitri de Clercq, Alain Robbe-Grillet. Cast: Fred Ward, Arielle Dombasle, Charles Tordjman and others.
Awards: San Diego Film Festival grand prix, USA (1995).

It's Gradiva Who's Calling You / Gradiva / C'est Gradiva qui vous appelle. **France-Belgium, 2006.** Director and Screenwriter: Alain Robbe-Grillet. Author of the novel: Wilhelm Jensen. Cast: James Wilby, Arielle Dombasle, Dany Verissimo and others.

Campana de la noche. **Canada-Argentina, 2010.** Director: Michael Mills. Author of the story: Alain Robbe-Grillet. Cast: Oscar Farfan, Rene Solas, Tatiana Solas and others.

Case study 2. "The Little School Orchestra": a Sample of the Hermeneutic Analysis of Media Texts in Student Audience

Umberto Eco reasonably asserts: Any research of a work structures becomes *ipso facto* a development of some historical and sociological hypotheses, – even if the researcher himself does not or would not realize it. If one is aware of these basic principles of the research method the description of the work structures turns out one of the most effective means for detecting the interrelations between a work of art and its social-historical context (Eco 2005, 208).

It needs to be reminded that the hermeneutic analysis of cultural context stands for study of the media text interpretation process, of cultural and historical factors that may have an impact both on the media texts authors/agencies and the audience's viewpoint. The hermeneutic analysis is connected with media text comprehension by matching with the cultural tradition and reality; penetration into the logic of a media text; media text analysis based on artistic images comparison in the historical and cultural contexts. The objective of the analysis is the media system and its functioning in the society, the interaction with the person, the media language and its use.

Let us take the film *The Little School Orchestra* (1968) directed by Alexander Muratov and Nikolay Rasheev as an example of the hermeneutic analysis of media texts in student audience. Following the methodology worked out by U. Eco, we highlight three "rows" or "systems" that are relevant to a media text: the author's ideology; market condition which affected the plot; narrative methods (Eco 2005, 209).

This approach, in our opinion, fully correlates with the technology of media text analysis (Bazalgette 1995; Fedorov 2010; Fedorov 2012) based on such key concepts of media education as *media agencies, media/media text categories, media technologies, media languages, media representations, media audiences*, since all of them are directly connected to ideological, market and structure-and-content aspects of media text analysis.

The authors' ideology in the sociocultural context *(dominant concepts: media agencies, media representations, media audiences).*

Under the authors we will mean its main creators – film makers, script writers, cameramen and composers. They conceived and created their film towards the end of the so-called "thaw" period when many people thought that the improved variant of "socialism with a human face" was still possible. However, unlike the majority of Russian films about schooling and youth of the 1960s *The Little School Orchestra* was highly improvised. There is no accentuated social aspect here, scrupulous description of living conditions, talks about politics or ideology and other attributes of Soviet "thaw" films…

The market conditions that contributed to the plot, creation of the media text *(dominant concepts: media agencies, media/media text categories, media technologies, media audiences).*

The Russian cinematograph of the 1960s was under the impact of the leading world filmmaking movements of those years – "cinema-variety", French and Czech "New Wave". At the same time, this influence (both stylistic, visual and plot, thematic) was adapted to the requirements of the Soviet censorship. In this aspect one should mention the film directed by G. Daneliya and G. Shpalikov *Walking the Streets of Moscow* (1965) where the so-called "current of life" devoid of any ideological pathos was created by the authors in the filigree manner at the joint of the drama and comedy genres…

The structure and narrative methods used in the media text *(dominant concepts: media/media text categories, media technologies, media languages, media representations).*

The structure, plot, representativeness, ethics, genre modification peculiarities, iconography, characters can be outlined in the following way:

Historical period, scene: Kiev of the late 1960s.

Setting: city streets, habitable rooms, a school gym used for arranging parties and orchestra rehearsals; a stadium. A room furnished in the fashion of that time, musical instruments.

Representation of reality: positive in relation to practically all the characters. Contrary to the established tradition of the Soviet cinematograph of the 1960s the protagonists (school leavers) are shown practically without any actuals of the "socialistic mode of life", and there are no teachers and parents among the characters. At the same time, there dominate image and music in the film but not words (the first word in the film is pronounced on the ninth minute of its action). A striking example is the scene where the major character of the film conducts an excursion in the cathedral: we do not here her words; we only see her inspired gestures and facial expression accompanied by music. As for the episode of the cycle race it was shot as a jazz improvisation – with freeze-frames, abstract lines of lights again accompanied by musical jazz melodies which sound in *The Little School Orchestra* nearly all the time…

Characters, their values, ideas, clothing, constitution, lexicon, mime, gestures: the characters are dressed in accordance with the "conservative" fashion of the late 1960s and are slim. Their mime and gestures are sometimes emotional and artistic. Their speech is plain. But they mainly communicate non-verbally – with jazz melodies.

Significant change in the characters' life**:** in June, 1968, the school leavers finish school and like many other young people they fall in love for the first time…

Incipient problem: choosing a future career, love peripetias.

Search for solution to the problem: an attempt to uphold one's own choice ("Why should I take up medicine?" – One of the characters exclaims. "I want to fly! Why not? This is an occupation for a man!")

Problem solution: the solution to the problem is given in the end only in an outline – in the form of collages: some characters are going somewhere; the others are seeing them off…

The famous researcher and media educator A. Silverblatt (Silverblatt 2001, 80-81) worked out a set of questions for the hermeneutic analysis of media texts in the historical, cultural and structural contexts.

We will try to apply them to the analysis of *The Little School Orchestra* according to the basic aspects of this system:

A. Historical context

1. What does a media text tell about the time of its creation?

a) When did the premier of this media text take place?

The premier of the film could have taken place on one of the central TV channels but the film was banned by " higher authorities". The main reason for the ban was the accusation of the authors for "excessive" liberty. The film was brought to Moscow in the autumn of 1968, but they said in Moscow: "Such musicians made the Prague Spring. Banned". The film had an extremely clear voice' (Margolit 2010). As a result, *The Little School Orchestra* lay on the shelf for record 42 years: it was due to persistent search of film expert E. Margolit who managed to find the banned film in television archives, that the film was shown to Russian viewers in 2010.

b) How did the events of that time affect the media text?

The film was shot on the decline of the political "thaw" in the USSR, however, the media text does not reflect any political events of that time. Apparently, the media text got under the influence of the stylistics of "cinema-variety", the French and Czech "New Wave" of the 1960s.

c) How does the media text comment on the events of the day?

The principal feature of the film (which immediately put the censors on their guard) was its detachment towards political (school-Komsomol) and national contexts. In fact, the characters do not live either in the USSR or Kiev (though some aspects of Kiev are reflected in the film). They live in some "average European" city where extravagant ladies walk their pedigree dogs along the park avenues while a school orchestra is playing jazz at the school leaving ball. And one of the major sixteen-year-old characters falls in love with a beautiful thirteen-year-old neighbor (she is a restorer and a guide in St. Sophia Cathedral)…

2. Does the knowledge of the historic events contribute to the media text understanding?

a) media texts created during a certain historic event.

In the 1960s, a number of avant-garde films in point of content and film language concerning youth came out. The most outstanding films of the Czech "New Wave" were the pictures *Competition* (1963), *Black Peter* (1964), and *Loves of a Blonde* (1965) created by M. Forman. As for the French "New Wave", one can mark out *The 400 Blows* (1959), *Love at Twenty* (1962) and *Stolen Kisses* (1968) directed by F. Truffaut. Speaking of the Polish cinematograph, the most prominent films were *Innocent Sorcerers* (1960) by A. Wajda, *Knife in the Water* (1961) by R. Polanski, *Rysopis* (1964) and *Walkover* (1965) by J. Skolimowski. However, it is plausible to assume that the crucial influence on the film *The Little School Orchestra* was produced by the famous film of Alain Robbe-Grillet and Alain Resnais *Last Year at Marienbad* (1961, rewarded the Golden Lion of St. Mark at the Venice Film Festival).

If one concentrates exclusively on Soviet films about youth of the 1960s it is worth mentioning the films: *I am Twenty* (1961-1965) by M. Khutsyev and G. Shpalikov, *Walking the Streets of Moscow* (1965) by G. Daneliya and G. Shpalikov, *The Private Life of Valentin Kuzyayev* (1967) by I. Averbach and I. Maslennikov, *Not a Very Lucky Day* (1967) by Y. Yegorov, *Let's Live Until Monday* (1968) by S. Rostotsky, *Manlike Talk* (1968) by I. Shatrov, *Three Days of Viktor Chernyshov* (1968) by M. Osipyan, etc. Many of these films were notable for social bitterness (*Three Days of Viktor Chernyshov*) which was not characteristic of those days but, nevertheless, they came out. But that's just the thing – the above-mentioned Soviet media texts (more or less) fitted into the sociocultural context of the "socialism with a human face", whereas *The Little School Orchestra* (1968) directed by A. Muratov and N. Rasheev breathed the air of freedom, improvised jazz lightness, the plot and image given in watercolours.

Vladimir Chinaev who played the role of the musician on drums in the film wrote forty odd years later: A mass of reminiscences, feelings. Now, curiously enough, this film-mood is better received that in the 1960s. It is to be regretted that now it is black-and-white; it was a color film in the original. I remember S. Paradzhanov liked this film (Chinaev 2010).

– What events occurred when the media text was created?

It was exactly in 1968 – the period when the film *The Little School Orchestra* was being made – when virtually at the same time in Prague and Paris there broke out militant actions of revolutionary-minded leftists.

The events which took place in the spring of 1968 in Paris are appropriately called an attempt of the "students' revolution". Having started with spontaneous student disturbances connected to the dissatisfaction of Paris cinema goers with Henri Langlois's dismissal from the post of the director (April, 1968), the events very soon - already in May of the same year – grew into a genuine social crisis – with large-scale demonstrations, mass riots and a general strike under political (Marxist, Trotskyist, Maoist and anarchist) slogans, with economic demands of a forty-hour workweek and increase in minimum wages. Eventually, it caused a change of government and a resignation of the most famous French president – Charles de Gaulle (he resigned on 28 April, 1969). That was also the reason for serious changes in the French and European society. So, the "revolutionary" closure of the Cannes Film Festival by leftists in May, 1968, turned out a local episode against such a large-scale background…

The reaction of the Soviet authorities (who were on good terms with France and Charles de Gaulle in the 1960s) to these events was mostly negative. At the same time, Soviet media especially underlined the negative aspects of the Maoist and anarchist disturbances of May, 1968…

The events in Czechoslovakia where the government began to actively follow the policy of the European integration since the mid-1960s were not less acute. On 5 January 1968 Alexander Dubček was elected the First Secretary of Communist Party of Czechoslovakia. Since his accession to power the state censorship (which was a most liberal one among the countries of the socialist camp before) noticeably slackened; the gateway for public debates was opened. It was even more often told about the usefulness of a multi-party system and private property, business activity; about the need for freedom of expression, meetings and movement, etc. (after twenty years it was voiced, almost word for word, already in the USSR during "Gorbachev's Perestroika"). Thus, 1968 was the culmination year of the endeavor to build "socialism with a human face" in a "separately taken state".

Naturally, unlike France, in the case of Czechoslovakia the Kremlin could afford much more than just criticism and denunciation of this or that event. At first the assault on "the Prague Spring" was led in a "peaceful way": in the spring of 1968 (on 23 March in Dresden and on 4 May in Moscow) the Soviet administration openly expressed their dissatisfaction with the democratic changes in Czechoslovakia. The political pressure on A. Dubček's team got intensified in July-August of 1968. Being convinced that the reforms concerning "socialism with a human face" are supported by broad masses (as well as in France – students and youth) in Czechoslovakia and it is impossible to "calm down" the rebellious with words, the Kremlin decided to apply to armed intervention – on the night of 20/21 August 1968, troops were brought into Czechoslovakia. Naturally, it led to mass protests (including armed) of Czechs and Slovaks against the occupation. But the forces were too unequal: in April, 1969, (almost simultaneously with Charles de Gaulle's resignation in France) A. Dubček was resigned from office and a long period of "crackdown" was launched in Czechoslovakia…

So, the angry and hard-line response of the cinematographic authorities to the free-flying improvisation of young characters of *The Little School Orchestra* in the humanistic spirit of "universal values" in the autumn of 1968 was quite predictable.

– How does the understanding of these events contribute to our understanding of the media text?

It stands to reason that the comprehension of the historical-political context enables one to better understand the audiovisual imagery of a film. It may be difficult for a person who is unaware of the historical-political context of the late 1960s to understand why "The Little School Orchestra" was banned in the USSR.

– What are real historical allusions?

The foreign historical-political background of the late 1960s has been stated above. As for the events that occurred in the USSR, the second half of the 1960s is known to be the end of the "thaw" when both timid attempts of economic reforms and anti-Stalinism rhetoric came to nothing but the censorial grip became more rigid (the most vivid examples are the prohibition of books written by A. Solzhenitsyn, A.

Tarkovsky's film *The Passions to Andrei* (1966), S. Paradzhanov's film *Kiev Frescos* (1966), A. Alov and V. Naumov's film *A Bad Joke* (1966), A. Askoldov's film *Comissar* (1967) and the film *Intervention* (1968) by G. Poloka).

– Are there any historical references in the media text?

Being absolutely politically indifferent *The Little School Orchestra* precisely mirrored the "musical trends" of the late 1960s: the film characters live by music, their life seems to be dissolved in jazz tunes and beats of the remarkable music of M. Tariverdiev.

The talks though somehow concerning the social context (the episode in the workshop) are minimized. The main thing in the film is music and love, improvisation and freedom.

B. Cultural Context

1. Media and popular culture: how does the media text reflect, strengthen, suggest or create cultural: a) relations, b) values, c) conduct, d) concern; e) myths.

Namely in the second half of the 1960s the era of "recorded" music began in the USSR when broad masses of population for the first time gained an opportunity to secretly record and listen to western rock and jazz music which was almost eliminated from the official Soviet media (the radio, television, gramophone recording). Under the influence of the extremely popular western bands *The Beatles*, *Rolling Stones*, etc. the so-called "playing and singing groups" (professional and amateur) sprang up all over the USSR; jazz groups were revived.

The Little School Orchestra reflects it all very precisely – the major characters – school graduates of the 10th grade – play jazz with enthusiasm that in many respects defines their attitudes, values and behaviour. Music can be both a declaration of love and a momentary experience and a symbol of freedom…

2. Outlook: what world is shown in the media text?

a) What is the culture of this world? People? Ideology?

Contrary to the standards of the "Soviet society" there dominate the motives of jazz improvisation, love, the atmosphere of free flying and admiration for cultural/religious heritage of the past in this world (the scene presenting an excursion to St. Sophia Cathedral conducted by one of the characters of the film). The main characters are young – they are from 16 to 30, they are beautiful, charming, musical, and intelligent. There is neither ideological jabber nor Komsomol meetings, nor edifying speeches of their teachers and parents (the latter are altogether taken beyond the story).

b) What do we know about the people who belong to this world?

– are the characters shown in a stereotyped manner?

The characters of "The Little School Orchestra" are represented in contravention of Soviet film stereotypes on the "school-youth" theme of the 1960s: they do not reflect on the topic of the revolutionary heritage (*I'm Twenty*); they are not absorbed in social problems (*Three Days of Viktor Chernyshov*) and/or family problems (*Manlike Talk*). Though the images of the characters are given in outline it does not prevent them from getting the viewer's sympathy.

– What does this representation tell us about the cultural stereotype of this group?

If the expression may be tolerated, the "cultural code" of the young characters of *The Little School Orchestra* is enthrallment with jazz music, love, inner freedom, detachment toward the "Soviet lifestyle".

c) What outlook does this world represent - optimistic or pessimistic?

– Are the characters of the media text happy?

– do the characters of the media text have a chance of being happy?

In spite of some minor notes connected to the characters' love peripetias the world of *The Little School Orchestra* is optimistic. And its characters hope to be happy (maybe in their illusions)…

d) Are the characters able to direct their own fates?

Yes, in a way, the collage epilogue of the media text testifies to that.

e) What is the hierarchy of values in this outlook?

– what values can be found in the media text?

– what values do the characters embody?

Music, improvisation, youth, friendship, love are the chief values of the film characters that are shared by the authors of the media text.

– what values prevail in the end?

– what does it mean to be a success in this world? How does a person succeed in this world? What behavior is rewarded in the world?

The world of *The Little School Orchestra* is not concerned about material values, the major characters are on the cusp of adulthood, success or failure. Actually, in the real Soviet world of the late 1960s one's success was associated not only with one's promotion up the Komsomol and the party ladder but also with one's progress in culture and sport, for example. So, the major characters' passion for music, perhaps, gave them a chance to advance…

It should be noted that A. Silverblatt's methodology corresponds to basic approaches of the hermeneutic analysis of audiovisual, space-and-time structure of media texts. There are some associative links between the screen and the viewer's experience (life and aesthetic); the emotional empathy with the characters and authors of the media text begins with intuitive, subconscious appreciation of the dynamics of the audiovisual, space-and-time artistic image of a scene. Then follows the process of its analysis and synthesis – ascertaining the meaning of frames, angles, shots, etc., their synthetics, combination, comprehension of ambiguity, expression of one's personal attitude…

For instance, it is possible to recall the space-and-time dynamics of the audiovisual image of one of the first scenes in *The Little School Orchestra* obviously shot in the style of a most famous masterpiece of the French "New Wave" – *Last Year at Marienbad* (1961) directed by A. Robbe-Grillet and A. Resnais. At first we see figures geometrically put and placed in the interior space, and then – a picturesque city alley shot from the top view: it is full of elegant ladies with dogs strolling towards each other, one of the dogs carrying the owner's umbrella. The geometry of the figures placed on the landscape is again scrupulously adjusted and thought-out. The people sitting on benches seem to have stooped dead in the freeze-frame. A jazz improvisation is being played… In this way the authors boldly introduce the audience into the image world of their media text…

This is a sample of how one can verbally analyze a media representation of the seen and heard flow of sound-and-visual images which can be given in a more detailed way, including the light-and-color solution, mise-en-scène, actors' plastique and mime, use of certain details. Thus, one should interpret not only the psychological and emotional but also the audiovisual, space-and-time contents of the artistic image in this episode, its culmination meaning… In other words, from a more or less linear interpretation of the narrative scheme we proceed to an associational, polyphonic one. The events, characters, the artistic and musical solution are perceived as a unity, holistically.

Filmography

The Little School Orchestra. **USSR (Ukrtelefilm), 1968.** Directed by Alexander Muratov and Nikolai Rasheev. Screenwriters: Vladimir Zuev, Alexander Muratov, Nikolai Rasheev. Cameraman: Oleg Martynov. Composer: Mikael Tariverdiev. Art director: Galina Shabanova. Cast: Galina Shabanova, Svetlana Smechnova, Sergei Vlasov, Victor Totski, Vladimir Khodzitski, Vladimir Chinaev and others.

APPENDIXES

APPENDIX A

Table 12. Comparative Plot Structure Analysis of the Basic Parts of the Film 'Planet of Storms' (1961) and Its American Screen Transformation

Basic parts of the plot	***Planet of Storms.* USSR, 1961**	***Voyage to the Prehistoric Planet.* USA, 1965**	***Voyage to the Planet of Prehistoric Women.* USA, 1968**
1	Prologue: the report of TASS on the Soviet spaceships flight to Venus. One of three Soviet spaceships on the way to Venus suffers a wreck catastrophe and is lost …	Prologue. The American space station. The spaceship is lost after its collision with an asteroid.	Prologue: the chronicle of outer-space flights accompanied by the speaker's text. The information about the failure of the maiden flight from the Earth to Venus in 1998: the spaceship was lost. Half a year later…
2	The crews of the remaining two vessels decide to land on the surface of Venus. Takeoff and landing on Venus of the first spaceship in a special capsule (two astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	The crew of the American spaceship and the administration of the space flight-control center consider a possibility of landing on Venus. Some members of the crew (two astronauts and a robot) land on the surface of Venus. The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.	The American space flight-control center 'Marcia'. Takeoff and landing on Venus of the first spaceship (two astronauts and a robot). The Venus landscape – a stony surface, igneous rocks, water, plants resembling cactuses.
3	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Masha.	The contact with the first crew is lost. The second spaceship with three astronauts decides to land on Venus. Only one astronaut remains on the Venus orbit – Marsha.	Following the first crew the second spaceship with three astronauts decides to land on Venus. All the members of the crews are men, there are no women aboard.
4	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.
5	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	Landing of the second crew of the astronauts on the surface. Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.	The second spaceship lands on the Venus surface. The astronauts hear odd howling sounds.
6	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	The crew of the first spaceship is attacked by dinosaurs of the human height. The astronauts defend themselves by shooting.	Landing of the second crew of the astronauts on the surface . Something like a huge carnivorous flower with tentacles tries to capture one of the astronauts. The rest of the astronauts manage to rescue him.
7	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way and take its blood sample.	The crew of the second spaceship starts out to search for the first crew on the air-cushion go-anywhere vehicle. They come across a gigantic dinosaur on their way, but they pass it by – they should not be sidetracked from the purpose….
8	The crew of the first spaceship falls	The crew of the first spaceship falls	The crew of the first spaceship

	ill with a fever because of the damaged costumes. It starts raining. The astronauts and the robot hide themselves in a cave.	ill with a fever because of the damaged costumes. It starts raining. astronauts and the robot hide themselves in a cave.	falls ill with a fever because of the damaged costumes. It starts raining. astronauts and the robot hide themselves in a cave.
9	The captain of the second spaceship radios form the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The captain of the second spaceship radios form the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.	The crew of the spaceship hears strange sounds…
10	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.	A flying reptile attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl.	Young half-naked blondes sleep on the Venus sea coast. Then they wake up… they communicate non -verbally – by telepathy.
11	Astronaut Masha who is on the Venus orbit reflects on how to act: whether to stay or to fly in search of her colleagues. From the Earth comes the command to stay on the orbit.	Astronaut Marsha who is on the Venus orbit tries to contact the a stronauts. Then she negotiates with the administration of the space station.	The crew of the go-anywhere vehicle discusses the possibility of life on other planets and the existence of extra-terrestrial civilizations.
12	The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	The go-anywhere vehicle sinks into the sea. The astronauts of the second spaceship discover an octopus, a sculpture of a dragon with a ruby eye, and a rock in a cave underwater.	The blonds sail on the sea waves, catch fish by hand, and eat them straight away… A flying reptile appears in the sky…
13	The astronauts of the first spaceship recovered. The robot switches on its radio – American jazz sounds.	The astronauts of the first spaceship recovered.	The captain of the second spaceship radios from the cabin of the go-anywhere vehicle the command to the robot: to give medicines to the astronauts. The robot executes the command.
14	The go-anywhere vehicle gets ashore. The astronauts light a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	The go-anywhere vehicle gets ashore. The astronauts light a campfire and discuss the possibility of life on other planets and the existence of extra-terrestrial civilizations.	A flying reptile appears in the sky… It attacks the go-anywhere vehicle. The astronauts shoot at the pterodactyl. The go-anywhere vehicle sinks into the sea.
15	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	The crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.	The blonds see the dead flying reptile ashore. It happens to be their Godhood. The blonds are deter mined to take revenge for their killed God.
16	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.	The astronauts of the second spaceship discover a sculpture of a dragon with a ruby eye and a rock in a cave underwater.
17	The astronauts have a short talk . One can hear a bravura Soviet song the planet of storms.	The astronauts have a short talk.	The blonds mourn over the pterodactyl in front of its stone sculpture.
18	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Masha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	The go-anywhere vehicle approaches the spaceship. The astronauts listen to Marsha's radiogram in the spaceship. They suspect that she violated the order and decided to land on Venus.	One of the astronauts sees an octopus underwater. Two blondes watch it all from their hiding place unobserved.

19	An earthquake and rain start. Masha radios that she is still on the o	An earthquake and rain start. Marsha radios that she is still on the c	The blonds bury the pterodactyl in the sea. They learn that some odd creatures in strange costumes and headpieces were noticed underwater.
20	One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).	One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).	The go-anywhere vehicle gets ashore. The astronauts light a campfire and talk about extra-terrestrial civilizations.
21	The space rocket with the astronauts away.	The space rocket with the astronauts away.	The blonds seeking revenge use their magic to cause a volcanic eruption.
22	The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds…	The camera shows the dull Venus surface. Unexpectedly a reflection of a young woman similar to the image in the stone bas-relief discovered by the astronauts appears in the water. Mysterious music sounds…	The recovered crew of the first spaceship fetches up at the flow of igneous volcanic longwall. The astronauts climb onto the robot for it to carry them to a safe place. The robot starts to overheat and tries to throw off its riders. They manage to switch it off.
23		Epilogue. The voice-over sounds.	The crew of the go-anywhere vehicle rescues the astronauts. The robot perishes in the burning longwall.
24			The astronauts have a short talk.
25			Again the blonds sleeping on the seashore. Having woken up they discover the remains of the robot.
26			The go-anywhere vehicle approaches the spaceship.
27			The blonds pray and sand rain on t he aliens to kill them.
28			One of the astronauts incidentally discovers a female bas-relief in the cracked rock (found by him earlier underwater).
29			The space rocket with the astronauts flies away. The blonds follow it with their eyes.
30			Having realized the uselessness of the former godhood that failed to kill the aliens with the longwall and rain the blonds destroy the sculpture of the dragon and replace it by the remains of the robot – their godhood.
31			Epilogue – an astronaut's monologue.

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Children and Media Violence

Violence is an increasing problem in modern society. For example, the increase of violence among Russian youngsters is extremely dangerous: about 32,000 of Russian teenagers commit a violent crime every year (Ovsyannikov, 2001). Most Western research concerning violence in the media suggests that there is a connection between presentation of violence in the media and violence in society (Federman, 1997; Cantor, 2000; Potter, 1999; 2003; Slaby, 2002 and others).

The report of the American "National Commission on the Causes and Prevention of Violence" noted the "weakness of the network codes, particularly the lack of effective sanctions and the absence of control over the number of violent programs. Legislative hearing in the Congress and Senate of the United States Government heard repeated demand for the reduction of televised violence" (Gerbner, 1988, p.9). American Psychological Association (APA) concluded: there is absolutely no doubt that those who are heavy viewers of this violence demonstrate increased acceptance of aggressive attitudes and increased aggressive behavior (Wilson, B.J. and others, 1998, p.16).

I agree with J.Goldstein's definition of media violence production: "We regard violent entertainment as descriptions or images of fighting, bloodshed, war, and gunplay produced for the purpose of entertainment, recreation, or leisure. Violent entertainment includes murder and horror stories; comic books, television programs, films, and cartoons depicting war or fighting; video games with martial-arts and military themes; toy weapons and military materiel; and aggressive spectator sports, like boxing and wrestling" (Goldstein, 1998, p.2).

It is clear that the problem "children and media violence" exists in all modern society as well. Today children may be regularly exposed to:

- violent TV programming (through broadcast, cable and satellite);
- violent films (throuth cinemas, videocassettes, DVD, Internet websites);
- violent audio texts (traditional radios, Walkman radios, CD players, mobile phones and Internet websites);
- violent interactive video games (through TV and PC monitors, portable devices, Internet web sites, mobile phones);
- violent toys, games, and other devices directly related to violent media programming (Slaby, 2002, p.311).

The American researcher J.Cantor wrote: "There certainly appear to be correlation between the rise of violence depicted in media and the rise of violent acts and crimes committed by juveniles in this country. The United States has the most violent adolescent population out of all 20 developed nations on Earth" (Cantor, 2000, p. 91). She uncovered a dramatic correlation between media violence and crime. When asked what their favorite movie was, the same fifty one percent (51%) of adolescents who committed violent crimes claimed that their favorite movie contained violence (Cantor, 2000, p. 91).

The other scientist concluded: " media violence can teach adolescents social scripts (approaches to solving social problems) about violence; it can create and maintain attitudes is society that condone violence; constant exposure to media violence can lead to emotional desensitization in regard to violence in real life; the social, political, and economic roots of violence are rarely explored, giving the impression that violence is mainly an interpersonal issue" (Slaby, 2002, p.310).

P.David (Secretary of the Committee on the Rights of the Child, Office of the UN High Commissioner for Human Rights) writes: The theme of the child and media is typically a challenging one as it closely combines three major aspects of children's rights: access to provision, protection and participation. This multidimensional nature of the right to information is generously recognized by the Convention on the Rights of the Child in its article 17, which explicitly refers to many other provisions recognized by this human rights treaty. Therefore, a decade after the adoption of the Convention by the UN General Assembly, the child's right to information remains one of the most complex provisions to be implemented by states (David, 1999, p. 31)

Article 17 of The United Nations Convention on the Rights of the Child aspires to encourage the mass media to disseminate information and material of social and cultural benefit to the child; encourage

the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being. The convention states the right of children ***for*** information, but also for protection ***from*** information that might threaten their well-being and personal development. In societies that heavily expose children to media, the healthy development of democratic institutions and civil society can be greatly influenced by the impact of media violence on children's behavior and perception of society. An emphasis on this particular aspect of societal regulation of children's media viewing is strongly recommended by UN and UNESCO.

Unfortunately, The United Nations Convention on the Rights of the Child has not succeeded in modern Russian society with regard to the media-screen (television, cinema, video, mobile phones, PC-games) because scenes of hard violence persist on all Russian cinema, television and Internet screens. The infringement of the Rights of the Child on the Russian screen is a very important problem and Russian pedagogues should not only attract societal and governmental attention to it, but should also provide training and education about children and violence on the screen.

Western scientists have researched the theme "Children and Violence on the Screen" but this theme is new and original to the modern Russian sociocultural situation. Consequently, Russian science currently conducts little research on this theme. For example, we do have sociological research results from Dr. K.Tarasov (Moscow) who tested Russian pupils on the subject of "Violence on the Screen". He writes that: "a questionnaire survey, conducted by the Research Institute of Cinema Art among 510 students from 9th to 11th grades (14-17 years old) of 30 Moscow schools (52 classes) in late 1995, showed that with respect to violent films the young viewers formed three groups. The first (55%) comprises "hyperactive" consumers of violent fare. Half or more of the films they had seen in theatres or on television and video during four weeks prior to the survey contained violence. The second group (11%) includes "active" adherents to aggressive films. Violence is included in one-third of their chosen film repertoire. The third group (24%) constitutes young people with "moderate" attachment to movie mayhem" (Tarasov, 2000, p.5).

The Russian situation is different from that of the West because throughout Russian media history scenes of violence on the screen have existed without strict censorship. My content analysis of all features films and serials produced in Russia during the 1990s-2000s (3687 films and serials) shows that 1123 (30,4%) contain violent scenes. Completed content analysis of violence on Russian television during one week indicates that serious and graphic violence in news and so-called reality-programs (about murder, crime, and accidents) is aired around the clock. The analysis also shows that fiction series and films with serious and graphic violence are most often broadcast after 10 p.m., but also relatively frequently during prime time when children are watching.

I created the test "Russian Children and Teenagers and Media Violence" and have surveyed 450 Russian children and teens (age from 7 to 17). The research was supported under a grant funded by the Program of Individual Research of The John and Catherine MacArthur Foundation (grant N 03-77894-000-GSS).

The information I obtained helped me:

- take into consideration the real preferences of children and teenagers;
- pay attention to concrete films, television programs, genres, and themes that are popular and thus have maximum moral and psychological influence;
- quantify the students who are attracted and repulsed by scenes of violence on the screen;
- reveal main factors attracting children and teenagers to scenes of violence on the screen (entertaining function, function of identification, compensatory function, function of recreation, professional directorship, outstanding acting, outstanding special effects, etc.). The results are necessary for comparison with written papers and discussions in order to state the self-evaluation of the audience's preferences and real motives as revealed in the course of the full research;
- reveal main reasons to dislike scenes of violence on the screen;

- learn about teenage enthusiasm for acting in a violent scene in the media. The results confirmed the children's answers concerning their positive or negative attitudes towards media violence; and
- determine the opinion of teenagers concerning reasons for violence and aggression in society, the influence of media violence upon the increase of crime, and the prohibition of violent media scenes (with reference to their future children).

To sum up the analysis of this test one may conclude that the influence of media violence on Russian children and teenagers is rather perceptible. About 17% of children and teenagers (age 7-17) are positive about its demonstration, and 35% of children and teenagers not having a clear opinion on the matter. They like films, television shows, and computer games containing scenes of violence, and they like violent characters (including "bad guys"). About 49% of Russian cheildern and teenagers claimed that they are not attracted by media violence. Only 26,7% of children and teenagers discuss and share their opinions with their parents. Teenagers practically never include teachers as interlocutors for their media preferences. Therefore the influence of Russian schools upon the relationship between teenagers and media violence is, unfortunately, zero.

This cannot help but evoke alarm, since violence on the screen penetrates into Russian society more and more since 1990. It can be safely said that in Russia the Convention of Child's Rights concerning mass media is not working. There is no effective system of age ratings for watching and selling cinema, video, or PC-game productions. In spite of the efforts of some teacher-enthusiasts, the media education at schools, colleges, and universities remains relatively poor. Russian children have developed very little understanding of the impact of violence upon themselves.

Of course, "there will still be violence in the media, as in life, because there is evil in the world and human nature has its shadow side" (Thoman, 1995, p.127). But I hope the dissemination of "children and media violence" researches' results to broad groups (state policymakers, TV/filmmakers, teachers, students and parents, press readers, members of associations for media education/literacy, etc.) will spark an interest in this topic and contribute new sources of information and fresh approaches.

I believe that the comparison of the Russian and American experience regarding media violence, standards for rating Russian media programs, and a course of study on media violence for students will have a significant impact upon Russian society, will raise Russian societal and governmental attention to the infringement of the Rights of the Child on the Russian screen, will help to mobilize Russian society against unnecessary violence in the media, will raise the level of responsibility expected of those who disseminate violence on the television, cinema, video, PC-games, etc., and will decrease the atmosphere of Russian social indifference to this problem.

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Russian Cinematography and the Theme of Violence

Russian society and state censorship has historically treated violence on the screen more tolerantly than erotic or pornographic scenes. Violence on the Russian screen first frequently appeared in detective, mystery, and criminal dramas and melodramas in the 1910s. Since the 1920s screen violence in Russia has been concentrated in war films and so-called "historical and revolutionary" drama and adventure films. Mystery and horror films were completely excluded from the Russian screen. This pattern continued until the middle of the 1980s.

Since the beginning of "perestroika", Russian censorship has gradually lost power. Russian filmmakers are beginning to address genres and themes that were previously forbidden. The number of films containing violent episodes is growing steadily, as is the degree of realism in its representation. From the beginning of the 1990s, in the epoch of "reforms", violence became a basic attraction in Russian thrillers, criminal dramas, and horror and detective films.

I conducted a content analysis of the Russian film repertoire of the 1990s-2000s. The purpose of the analysis was to measure the number of Russian films from the 1990s-2000s that included scenes of violence (fights, beatings, murders, executions, shots of dead people, accidents, etc.). The data from this content analysis is in the Chart 1.

My calculations show that as many films including the word "death" in their titles were produced from 1990 to 2010 as were produced from 1919 to 1989! Many aggressive words, such as "murder", "kill ", "war", "enemy", or "shoot" appear in the titles of Russian films of the 1990s-2000s. The amount of violence is impressive: on the average **30,4%** percent of Russian feature film/serials productions contain scenes of violence.

Of course, violence episodes do exist in such artistic films as *The Inner Circle* by A.Konchalovsky, *Krustalev, the Car!* by A.German, and others. If violence, alas, is an integral part of Russian life, then art has the indisputable right to reflect this on the screen. In fact, Russian "art house" not only represents but also condemns violence. However, my content analysis of the Russian film repertoire of the 1990s and begin of XXI century shows that the bulk of "film violence" has a low artistic level (and low commercial potential): *The Wolves in the Zone*, *Hunting the Souteneur*, *Charged by Death*, etc.

Chart 1. Violence in the Russian Feature Films in the 1990s-2000s

Year:	**Number of Russian feature films and serials:**	**Number of Russian films/serials with scenes of violence:**	**Russian films/serials with scenes of violence (%):**
1990	300	88	29,3%
1991	213	102	47,9%
1992	189 (166 + 23)	79	41,8%
1993	161 (146 + 15)	65	40,4%
1994	97 (83 + 14)	28	28,9%
1995	67 (58 + 9)	29	43,3%
1996	54 (42 + 12)	12	22,2%
1997	64 (43 + 21)	17	26,6%
1998	79 (58 + 21)	18	22,8%
1999	74 (43 + 32)	22	29,7%
2000	88 (46 + 42)	22	25,0%
2001	155 (59 + 96)	36	23,2%
2002	156 (61 + 95)	21	13,5%

2003	147 (75 + 72)	38	25,8%
2004	197 (83 + 114)	57	28,9%
2005	223 (82 + 141)	65	29,1%
2006	258 (106 + 152)	56	21,7%
2007	288 (146 + 142)	99	34,4%
2008	290 (162 + 128)	79	27,2%
2009	298 (194 + 104)	96	32,2%
2010	289 (160 + 129)	94	32,5%
Total:	**3687**	**1123**	**30,4%**

* from the 1992 year the lists also include full-length fiction video / TV movies and serials.

The majority of the hundreds of Russian films of the 1990s-2000s did not reached the "big screen", but nearly all were broadcast on television and many were shown in prime time (8 to 10 p.m.). Prime time is the most accessible viewing period for children. So while erotic *9 1/2 Weeks* was shown at midnight in Russia, many channels still played violent films in both the morning and evening.

For example, the very popular Russian television series *Cops (Menty: The Street of the Broken Lanterns*) contains some very real murders, fights, and close-ups of dead bodies. This serial is broadcast during prime time. Of course, this is an accessible time for Russian children.

The genre spectrum of the Russian films containing episodes of violence was rather wide in the 1990s and begin of XXI century: dramas, detective films, thrillers, horrors, melodramas, parables, parodies and even comedies. Content analysis has shown that the basic plots of violent Russian films are the following:

1. Terror in the army and prisons. A common man enlists in the army (variant: is thrown in a prison, an asylum, etc.), where he sees severe violence (*Cane Paradise*, *Ivin A*, *Do - One!*, *100 Days till the Demobilization, etc.*). The action of these films, as a rule, takes place in unattractive interiors, such as dirty cells, half-destroyed buildings, and flooded cellars. The Russian army is shown as a typical model of the state, where violence is the main instrument of power. This is very good material not only for realistic dramas, but also for gloomy parables, pathological visions, and shock visual images.

2. War terror. People at war in a "trouble spot", where violence becomes their livelihood (*Caravan of Death*, *Afghani Break*, *To Survive*, *The War*, etc.).

3. Criminal terror & the revenge of good guys. A man with big muscles returning home from the army (Afghanistan, Chechnya, etc.). He discovers that gangsters/mafia run the whole city/village. These "bad guys" kill/rape his friend/sister/girlfriend/relative. The brave "good guy" fights the bad guys. Violence (murders, explosions, etc.) ensues. Variant: Gangsters, maniacs or terrorists hijacking a ship (bus, plane, train, circus), terrorizing the passengers and the crew (*A Mad Bus*, *Gangsters at the Ocean, Countdown,* etc.). But the hero takes his revenge on the serial maniacs, gangsters, killers, aggressive drug addicts, and other "bad guys".

4. Criminal terror and bad/good cops. A dangerous gang or murderer devastating a city in which the police are powerless (*Satan*, *Snake Spring*, *The Contract with Death, Brigade,* etc.). Alternatively, rather than an "independent" murderer, the killer may be a hired hitman (*Dead Line*, *Brother,* etc.). Occasionally we encounter a revival of the traditional detective plot: a criminal vs. an honest policeman (*Kamenskaya*).

5. Holocost terror (*From a Hell to a Hell*, etc.)

6. Sexual violence as a part of Russian life. In these films, the protagonist's sexual relationships of are on the verge of sexual violence. Some very talented people have produced Russian movies of this sort, including N.Hubov's *The Body*. He reproduces an atmosphere of provincial Russia with great accuracy. He describes a poor and hopeless life: A "normal" love between a young girl and her boyfriend transforms

into crime. The boy rapes his girlfriend together with his friend, and the girl subsequently takes her revenge.

7. Mystical terror. Vampires attacking defenseless people (*Drinking Blood*, *Family of Vampires*, *Witch*, etc.).

8. Violence as humor (such as exists in Quentin Tarantino's films). The problems of morals are rejected as ridiculous and old-fashioned (*The Sky in Diamonds*, *The Body will be in the Ground...*, *Mom, don't cry!*, *Hitler Kaput!,* etc.).

9. Communist terror. The heroes of the film endure executions and violence in concentration camps and prisons. The styles of communist terror films are rather diverse: traditional realistic, grotesque, ironic, etc. Some of these films produce a very shocking impression upon the audience (*Khrustalev, the Car!).*

The prevailing models of the contents are:

- Mass terror during war, such as communist terror: the communist regime deforms and transforms people into hangmen and victims. This is especially evident in pictures about mass terror of Caucasians in the 1940s (*Cold*, *The Road on the Edge of Life, etc.*);
- A common man trying to avoid politics and to stay impartial becomes a victim of terror, only then the "enemies of the Soviet state" and realize that everything they believed in was nothing but a understanding the anti-human essence of the communist authority; (variant: people, sincerely believing in communist ideas and Stalin, experience the horrors of being lie (*The Inner Circle*, *Burnt by the Sun, Khrustalev, the Car!, Children of Arbat, Facination of Evil*);
- "Revolutionary terror". The "ideological terror" attracts people with aggressive thirsts for power and people with mental diseases who desire to leave a bloody trace through history (*The Killer of the Emperor*, *Trotsky, Romanov: The Tsar's Family, The Rider Named Death).*

10. Violence in relation to children. Having received freedom, the Russian cinema has produced many hard and violent films about children. The action in these films often takes place at school or in prison. Such films are filled with scenes of dark restrooms, violence, drug addiction, and cruelty. In one of these films a tutor in an orphanage, aware of the unofficial laws, chooses not to notice fresh blood on a mirror in a children's bedroom. In another a strong bully terrorizes a weak child. Twenty years ago, Russian movie-goers enjoyed sentimental stories about thoughtful and tender tutors. But nearly every other film about children and youth made in the 1990s-2000s was an indictment. On the Russian screen there are terrible images of hostile state houses, where the teachers are only additional tools for the violence.

Of course, other genre of films may contain violence. But these pictures are not intended for preschoolers and children under 10 years of age with sensitive psyches. Therefore it would be better to show these films on television after 10 p.m.

Russia's Violent Television Programs

Just how frequently is violence shown on Russian television? At what time is it shown? Is screen violence accessible to the child audience? I have tried to answer these questions through an analysis of the repertoire of a week's television programming. Except for STS, many Russian television channels include television news programs (3-8 times per day) containing scenes of violence (murder victims, accidents, military actions, terrorism, etc.). There are also special programs specializing in criminal topics: violence and victims of violence, bloody details of accidents etc. Some night programs are replayed in the morning. These include *The Police Station*, *Crime*, *Crime: Frank Confession*, *Road Patrol*, *Petrovka, 38, and others.*

Programs average 15-20 minutes in length, but in total approximately six hours are dedicated to special "criminal programs" on Russian television channels! These are some examples of "criminal programs" that Russian children watch in the morning and daytime. Monday: Close-ups of children's corpses. Tuesday: Again, strangled and murdered corpses are shown on the screen. This time four dead bodies are shown, including a close-up of a murdered gangster. Wednesday, Thursday, Friday, Saturday ... more dead people.

I monitored special Russian television programs dedicated to criminal themes over seven days (from Monday, January 10th , 2000 to Sunday, January 16th , 2000 and from Monday, September 29th , 2003 to Sunday, October, 5th , 2003). My recorded data are presented in the tables below.

Chart 2. Perediocity of Violent Special Television Programs in Russia (2000)

Violent TV-program:	**TV-Chennel**	**Day of Week**	**Time of Violence Programs**			
			6am – 12pm	**12pm – 6pm**	**6pm – 11pm**	**after 11pm**
The Police Station	RTR (Russia)	Mon-Sun	Yes	No	No	Yes
Crime	NTV	Mon-Sat	Yes	Yes	Yes	No
Road Patrol	TV-6	Mon-Sun	Yes	No	Yes	Yes
Petrovka, 38	TVC	Mon-Fri	Yes	No	Yes	No

Chart 3. Perediocity of Violent Special Television Programs in Russia (2003)

Violent TV-program:	**TV-Chennel**	**Day of Week**	**Time of Violence Programs**			
			6am – 12pm	**12pm – 6pm**	**6pm – 11pm**	**after 11pm**
The Police Station	Russia	Mon-Fri	Yes	Yes	No	Yes
Road Patrol	Russia	Mon-Fri	No	No	No	Yes
Petrovka, 38	TVC	Mon-Fri	No	Yes	No	No
Criminal Russia	First Channal	Mon	No	No	No	Yes
Man and Law	First Channal	Mon, Thu	Yes	No	Yes	No

As one can see from Chart 2 and Chart 3, different Russian channels broadcast special criminal programs - including documentary films of victims of violence and accidents - practically all week long. They do this not only in the evening, but also in the morning and afternoon. These programming periods are quite open to the junior audience.

Chart 4. Violent Images and Victims of Violence on the Russian Screen in Special "Criminal TV-Programs" (2000)

Телепередачи и каналы:	Realistic images of violence and victims of violence (corpses, wounds, including close ups of the victims of crimes, human blood, etc.)						
	Mon	**Thu**	**Wed**	**Thurs**	**Fri**	**Sat**	**Sun**
The Police Station	No	No	No	Yes	Yes	No	No
Crime	Yes	Yes	No	Yes	Yes	No	No
Road Patrol	Yes	Yes	Yes	Yes	Yes	Yes	No
Petrovka, 38	Yes	Yes	Yes	No	No	No	No

Chart 5. Violent Images and Victims of Violence on the Russian Screen in Special "Criminal TV-Programs" (2003)

Телепередачи и каналы:	Realistic images of violence and victims of violence (corpses, wounds, including close ups of the victims of crimes, human blood, etc.)						
	Mon	**Thu**	**Wed**	**Thurs**	**Fri**	**Sat**	**Sun**
The Police Station	Yes	Yes	No	Yes	No	No	No
Man and Law	No	No	No	No	No	No	No
Petrovka, 38	No	No	No	No	No	No	No

The analysis of Charts 4 and 5 shows that almost every day a special "criminal" television program broadcasts shots of real corpses, victims of accidents, and murdered people. For example, in *Crime* (NTV) on January 10th and 13th, 2000, close-ups of bloody corpses were shown. Two dead bodies in pools of blood were shown in *The Police Station* in the program January 13th, 2000, as well as close-ups of more corpses in a program from January 14th, 2000. Similar documentary shots were shown on *Road Patrol* (TV-6) on January 1st, 10th, 11th, and 13th, 2000.

I emphasize that it would be perfectly acceptable if criminal television programs were shown to adults and after 10 p.m. or 11 p.m. Adults should have independent choice. But I have already argued, they are accessible to young children in the morning and afternoon as well.

Certainly, some scenes of violence are shown in usual television news in Russia. But these are not so frequently or aggressively shown as in special "crime-programs".

Television, Film Repertoire, and the Problem of Media Violence

The third part of my research is dedicated to monitoring violence in Russian television's film repertoire. There are dozens of films and serials each week (mainly from the US, France, and Latin America) containing all kinds of violence. "Violence dominates U.S. exports. We compared 250 U.S. programs exported to ten countries with 111 programs shown in the U.S. during the same year. Violence was the main theme of 40% of home-shown and 49% of exported programs. Crime/action series comprised 17% of home-shown and 46% of exported programs" (Gerbner, 2001, p.135).

The majority of films containing realistic images of violence are shown after 10 p.m., thus avoiding the child audience. However, similar productions often occur during "children's time". The following is the television film repertoire between January 10th and 16th, 2000 between the hours of 6 a.m. and 11 p.m.

Monday: On the whole the repertoire of leading Russian television companies did not contain serials and films with excessive violence. If violence occurred in the course of a plot, it was represented in an unrealistic manner (for example, in the serial *Murder, She Wrote*). The famous hit *Highlander* (ORT, 7 – 11 p.m.) is almost completely composed of violence. Certainly, violence in *Highlander* lacks horrifying realism - it is violence from fairy tales and legends. Also, the protagonist personifying Good wins the battle over Evil. Nevertheless, in the US this film was rated "R" (Restricted). Similarly, the "fantasy" serial *The Legend of William Tell* was shown from Monday till Friday on TV-6 during "children's time" (5 till 5:40 p.m.). In this serial there was a great deal of violence (battles, duels, fights, murders), but it lacked realistic detail.

Tuesday: At 9:45 p.m., RTR (Russia) showed a Hong Kong martial arts film. There were many fights and much violence, but without realistic detail.

Wednesday: RTR broadcast another Hong Kong martial arts film from 9:45 p.m. till 11:45 p.m. This film contained scenes of violence, but without much realism.

Thursday: From 8:45 p.m. till 10:00 p.m., NTV showed a thriller of Richard Donner's *Assassins* (1995) with Sylvester Stallone. This film presented many murders, but also portrayed a killer as the "good guy". Many Stallone action films are "R" rated, but the Russian NTV presented them openly to small children.

Friday: Each Friday at 9:45 p.m., ORT ran the American detective story serial *Colombo*. The serial contained scenes of violence.

Saturday: At 7:50 p.m., NTV showed the first part of "Bondiana": *Dr. No*. In America, Bond films are generally rated "PG" (Parental Guidance).

Sunday: From 12:05 till 2 p.m., ORT ran a Russian film about the Civil War: *Winner* (1976). This is a traditionally Soviet picture, and its violence against "public enemies" is portrayed as a "dictatorship of the proletariat". From 7 till 9 p.m. ORT played author Luc Besson's cut of *The Professional*, a thriller with great violence. This film ran with age restrictions in America and Europe, but ORT broadcast the picture in "children's time". It should be also noted that the leading female character is a young girl. In the morning (8:15 – 9 a.m.), NTV replayed the previous night's presentation of the Canadian television serial *Nikita*. The same channel from 8:50 to 9:50 p.m. ran the Russian criminal serial *Cops-2*. A close-up of a dead woman and man is included in the opening credits of each part of this popular television serial.

Certainly, relative to the violence in crime documentaries, the violence in feature films does not seem as horrifying or shocking. That is, we can always say to a child: "Don't be afraid, it's not real - it's cinema! He's not a gangster, and he's not a policeman - he's an actor".

However, the negative influence on the psychology and mentality of minors is significant. Recent Russian research has shown that:

"The video and the television menus of school age children are rather monotonous: every third film is an action or a thriller, and every fifth is erotic. (...) The characters' purposes and motives are rather different from that of the "home and family". These purposes and motives include satisfaction of the libido (41%), murder (17%), and self-defense (17%) (...) Such values as friendship, law, and honor are represented by

only 3%. (...) The abundance of violence suggests that violence is the only way to solve conflicts. The authors observed the reaction of children during a showing of the violent film "Art of Death". This film contains various sorts of murders. (...) Younger children watching experienced shock. I think it is clear that scenes of violence have a harmful influence on children. One feature of a child's mentality is that information received from the screen is perceived as a real. Both in games and in reality, children frequently imitate what they have seen, including violence "acquired" with help from the media screen. As a result they may perceive violence as an acceptable social model of behavior and as a means to solve problems. One may or may not agree with these conclusions, but one cannot deny the horrifying statistics of child and teenage cruelty and criminality, nor the fact that an overwhelming majority of criminal minors cited "screen examples or analogies" among the motives for their crimes. (...) In Germany, Sweden and other countries of Europe, special laws protecting children from violence on the screen have appeared. In Russia there are still no protective measures of this kind" (Abramenkova, 1999, p.7).

My content analysis of one week's television programming is quite representative of the present situation. Many Russian sociologists, film historians, and journalists share my point of view.

A. Vartanov writes:

"Realistic details not only have a depressing impact on millions of viewers - they quite often provoke a thirst for revenge. (...) In one release of ***Today*** (a news program on the Russian private television channel NTV – A.F.*), journalist V. Grunsky emotionlessly describes the terrible scenes from Chechnya. In one shot, a Chechen soldier shoots the hand of a hostage. In the next shot the man pleads for help. In the third, the Chechen terrorist chops off the man's head. I must confess, it is terrifying for me even to retell it - not to mention to watch it. Yet still a civilized and diligent television company such as NTV shows this hard violence"* (Vartanov, 1999, p.12).

I. Naidenov writes:

"The corpse of a Chechen soldier - a close-up on his body - crushed under a concrete wall. A victim of an explosion in Moscow... Programs such as "Road Patrol", "Accidents of The Week", "Criminal Russia" and others fill domestic television channels and enjoy high ratings. They speculate on a phenomenon of human sub-consciousness - attracting the viewer to the violent plots. The interactive interrogations show that the viewer would prefer to watch a collision of trains in India to an artist's exhibition (...). Television programs like Road Patrol show details of murders, transport accidents and so on, such as you cannot see on a European channel" (Naidenov, 1999, p.1).

E. Ivanova writes, "*Our television channels, mildly speaking, at any time demonstrate programs, commercials, feature films that distort or hurt the gentle mentality of a child and create a cold, aggressive man*" (Ivanova, 1997, p.28).

K. Tarasov writes:

"As a biological creature, man is extremely sensitive to real violence. Therefore many viewers are excited by episodes of violence, and in them an almost instinctual fascination arises (Tarasov, 1997, p.77). *Teenage crime in Russia is becoming a national crisis and many lawyers label low-standard action films as the catalyst* (Tarasov, 1997, p.78). *Young viewers can be conventionally divided into three typological groups. "Highly-active" consumers of media violence constitute the first group, which accounts for 55% of Russian youth. Of the films this group watched during four weeks, half or even a majority contained scenes of violence. The second group is characterized by an "aggressive film-diet" and is made up by 11% of young viewers. In the third group, young men and women who watch a "moderate" proportion of screen violence constitute 24% of the whole. (...) The percentage of "highly active" consumers of screen violence is 62 among boys and 50 among girls"* (Tarasov, 1997, p.78-79).

Should we react by banning television programs and films with criminal themes, and at the same time proscribe the sale of video-CD, DVD, and CD-ROM disks with games based on violence? Certainly not. An adult audience has a right to know what the state of crime is in Russia and abroad. But violence on the screen should be not open to children under 10-12 year ages with gentle and sensitive mentalities. Hence, films and television programs that include violence, accidents, and wars should be shown at

nighttime and should not be replayed in the morning and daytime.

Russia today experiences many problems, but it is necessary to spare more effort in order to protect childhood's peaceful illusions and to not destroy its fragile well-being. Thankfully, our children under ten are usually indifferent to our political and economic crises. They deserve to watch animated cartoons and cheerful comedies in "children's time" - not of criminal horrors.

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Russian Children and Media Violence

Description of the Test

This is one of the first studies of media violence in modern Russia. A public debate about Youth and Media Violence exists because Russian television channels frequently show violent films and television programs. I compiled survey data from 450 (7-17 year old) Russian students of Taganrog's high schools and Taganrog State Pedagogical Institute:

- 7-8 age: 150 students were questioned, 82 boys and 68 girls;
- 12-13 age: 150 students were questioned, 71 boys and 79 girls;
- 16-17 age: 150 students were questioned, 80 boys and 70 girls;

I used a multiple choice ("closed") form of survey because most teens, as a rule, are not able to state their points of view concerning media preferences precisely or quickly. Also, a "closed" form test is easier and takes less time to complete. The test was conditionally divided into 3 parts (*Appendices: Results of the Text "Russian Children, Teenages and Media Violence"*):

1. Media Violence: Students Orientations and Preferences;
2. Children and Teenagers' Attitude Toward Media Violence: Reasons and Results; and
3. Children and Teenagers and Media Violence: Situational Tests.

Part 1. Media Violence: Students' Orientations and Preferences

Children and Teenagers were given a list of forty Russian and foreign films, about half of them popular comedies and melodramas containing no violence. In the other half (thrillers, horror films, criminal and war epics), violence often played a major role. Since these films are often shown on television and are available on video, we can suggest that teenagers who are attracted to violence will prefer this latter, more violent half;

By analogy to this, I compiled a list of popular computer games among youth. I assumed that a teenager who favored games filled with fights and shooting (*Doom*) would not mind seeing violence on the screen;

After an indirect clarification of children and teenage attitude towards violence on the screen, I proceeded to the direct questions. Through these questions it was possible to learn which films, television shows, and video/computer games of which countries, genres, and themes contained the most violence. From a sample of forty countries, many African, Asian, and South American countries were absent because their film or television industries did not reach the Russian market.

Having learned the audience's knowledge of which genre-theme components most often accompany scenes of violence, I continued with questions concerning the most popular movie characters among children and teenagers. For that purpose, the film list was solely violent productions. Were a chils or teenager to prefer American thrillers and horror films, then among his favorite characters would be such heroes as the Terminator or Rambo;

By knowing a teenager's favorite characters, I supposed that among the most likable character traits were power. A number of students who made such a choice would like to resemble their hero in behavior and world outlook.

Part 2. Children and Teenagers' Attitude Toward Media Violence: Reasons and Results

1. Through direct questioning we quantified the students who were attracted and not attracted to scenes of media violence. If in the first part of the test teenagers preferred violent films, violent computer/video games, and violent protagonists (such as the Terminator or Rambo), then the test-taker's answer to this question would be positive.

2.With reference to the preceding query's answer, children and teenagers chose factors that attracted or repelled them to the scenes of violence. One may presume that the entertainment value of a show or recreation would attract, and that fear of blood, violence, and crime would repel.

3. Proceeding from numerous observations in cinema theaters, we assumed that children and

teenagers attracted to media violence would frequent cinemas together with friends (three or more).

4. We then asked questions concerning motives for watching violence on the screen and concerning the psychological state afterwards. Given the psychology of children and teenagers (aspiration to self-affirmation, appearing mature, etc.) one could not expect a majority of the children and teenage audience to confess that they become sad or bitter upon witnessing media violence. More often, children and teenagers emphasized that it does not influence them.

5. It is natural that children and teenagers (29%) claim to not remember scenes of violence nor to discuss them, but if they do discuss them they prefer to do so among friends. You know, the psychology of a teenager does not allow him to consider his parents as interlocutors.

Part 3. Children and Teenagers and Media Violence: Situational Tests.

1. In this part of the test, children and teenagers faced hypothetical game situations. Some of the questions may seem trivial - for instance, a question about naming pets. Yet these were purposefully included so as to relax the children and teenagers between more serious questions.

2. On of the questions asked which videotape or DVD a teenager would take with him to a desert island. This question to some extent duplicated the questions in Part 1. A child or teenager who has, even only in his imagination, just one film at his disposal for a long period of time may may somehow change his preferences. That is, a person who prefers watching violent films would not necessarily choose to keep *Rambo* on a desert island.

3. Another question directly asked children and teenagers' reactions to scenes of violence on the screen. This question intentionally repeated a question in Part 2 because it was presumed that children and teenagers who liked scenes of violence on the screen would not switch off the television when violence was shown.

4. Such is the case with the question, in which a child or teenager was asked about his interest in acting in scenes of violence on the screen. It was presumed that a child or teenager who disapproved of violence on the screen would not act in a violent film production.

5. The next question generated a discussion of reasons for and influence of aggression and violence in society, as well as and the prohibition of violence on the screen. This question was also aimed to affirm the answers to previous parts of the test: a person who enjoyed watching scenes of violence on the screen, probably would not point at such violence as the reason for increasing crime in real-life, nor would be pay attention to its influence nor wouldn't demand censorship.

6. The last question asked the age at which children should be allowed to watch scenes of media violence. Children and Teenagers who enjoy violence on the screen chose the lowest age possible or were against any prohibitions whatever.

The Main Aims of the Test

1. To determine the degree of popularity of violent media productions (films, television shows, and computer games). The obtained information helped me to take into consideration the real preferences of childrens and teenagers and to pay attention to the films, genres, and themes that are popular and thus have a maximum moral and psychological influence.

2. To determine to what extent children and teenagers associate productions of different genres, countries, and themes with media violence. The results I obtained explained the teenage approach to mass media culture and the ability to distinguish between different genres and themes.

3. To reveal the primary traits of popular movie characters - including those whom they would like to resemble. I was careful to take into consideration new fashions and trends and to pay attention to popular films and heroes.

4. To quantify the students who are attracted to scenes of media violence. This number should coincide with the number of students who prefer heroes of bloody thrillers and horror films.

5. To reveal the main factors attracting childrens and teenagers to scenes of media violence, such as entertaining function, function of identification, compensatory function, function of recreation, professional directorship, outstanding acting, and outstanding special effects. The results are necessary to

compare with written papers and discussions in order to know the audience's self-evaluation of its preferences and real motives.

6. To establish the motives for disliking of scenes of violence on the screen. (This is also important for the special "Media Violence" course.)

7. To find out with whom childrens and teenagers prefer to watch scenes of media violence, and to ascertain the communicative results and consequences of such shows. This is important for a comparison of the audience's self-evaluation with the results of the test on the whole.

8. To find out to how stable students' current media preferences regarding violence are.

9. To find out the type of child and teenage reaction to scenes of violence on the screen. The results confirmed students' answers to the main question of Part 2 of the test concerning their attitudes towards on-screen violence.

10. To learn about the imaginary readiness of childrens and teenagers to act in a violent scene in a film. The results confirmed students' answers concerning their attitudes towards on-screen violence.

11. To determine children and teenagers' opinion of the reasons for violence and aggression in society, of the influence of media violence upon the increase of crimes, and of prohibition of scenes of violence on the screen (including with regard to their future children). The analysis of the results will also confirmed tendencies revealed in the first two parts of the test.

Results of the Test

450 students were questioned, aged 7-17 years, 233 boys and 217 girls from Taganrog Schools N 12, 27, 36, 37, 38, Taganrog, Russia and first course students from Taganrog State Pedagogical Institute. The author wants to acknowledge Irina Chelysheva, Ph.D., member of the Russian Association for Film and Media Education for her help in the organization of the process of questioning the teachers.

Of course, media violence is not so popular (for children and teenagers) as screen comedies. But this is the list of films with scenes of violence, the main characters are like the students (in total): *Nikita* (14,89%), *Rambo* (12,44%), *Terminator* (10,67%).

The same situation took place concerning teenage attitude toward violent computer games. *Tetris* took first place (26.67% picked it) and didn't contain any violent scenes. *Doom*, on the other hand, was based on violence and enjoyed 7,75%. (I must point out that in Russia not every family has a computer, so chils and teenage access to computer games is still rather limited.)

An analysis suggested that children and teenagers know which countries produce the most violent screen productions. The United State was the primary production centers. Childrens and Teenagers pointed out that violence on the screen in the 1990's-2000s also became common in Russian media. It is notable that no European country was identified by children and teenagers as a leader in on-screen violence. This may be explained not only by the "peaceful" character of European screen production, but also by the practically absence of regional Russian contact with productions from European countries (except Italy and France).

Russian children and teenagers distinguish well the genres and themes of screen violence: action, horror, criminal, war, science-fiction, etc. An analysis produces even more interesting results: some of Russian children and teenagers liked "good" characters in such films as *Rambo* and *Terminator*, as well as "evil" characters of films containing violent scenes – *Pulp Fiction*, *Natural Born Killers, etc.* Among the character traits teenagers admired were "power", and "kindness". "The mind" gathered (in total) only 5.11% of children and teenagers' votes.

A comparative analysis showed that there was some difference between teenagers' favorite films and their protagonists.

Children and teenagers (in total) would like to emulate the movie characters mentioned above in behavior (18.22%), profession (15.11%), and in the manner of dreee (15,11%).

The data show that about 51% of the children and teenagers were attracted or passive to media violence, about 49% had a negative attitude toward the violence. A comparative analysis proves that the

self-evaluation of teenagers corresponds to their real screen preferences. None of the violent films or computer games couldn't overcomes the limit of 40% popularity…

The test I made revealed factors that influence teenage perception and estimation of on-screen violence. Among the factors that attracted teenagers were: entertaining function, acting, direction, recreation, special effects, and action dynamics. But a high rating of the actor's skill does not demonstrate that all children teenagers who made such a choice are good judges of a film's artistic value. Quite often a teenager who were entertained by a film also claimed that the performance and directors' work was good.

My research also shows that some of those children teenagers who were "not attracted" by media violence, actually make quite another choice. There are the reasons for disliking media violence: first among the most common reasons was the "disgust towards seeing blood and crippled people", "hatred toward violence of any kind" and influence on the increase of crimes.

My research confirm a known truth: children and teenagers prefer to watch television and discuss together with their friends. According to the research result – about 45% the audience discuss it regularly. Such is the case with on-screen violence. Parents acted as interlocutors in both cases with 26% of children and teenagers. Among the reasons for watching on-screen violence teenagers rated "nothing else to do" as an "ok", "good" and "bad" mood.

The main types of psychological states in which teenagers find themselves after they watched on-screen violence: 10% of them claimed that their psychological states did not change, but many students confessed that they became in disorder or in depression.

The majority of the audience while assuring that their psychological states remained the same, were not inclined to remember the on-screen violence. But in total 54% of children and teenagers pointed out that media violence stayed in their memories for a long time.

My reserach suggests that despite liking or passive to media violence, not all of the 49% children and teenagers would to go to a desert island with only a videotape of *Rambo* or *Termitator.* The first place in screen preferences was taken by the American fantastic comedy *Back to the Future*.

As for the violent films, the highest number of total votes was received by *Nikita* (9.55%). The number of children and teenagers who continue to watch a film despite on-screen violence should correspond to the number of students who answered "yes" to the question of attraction to violence. Likewise, the number of teenagers who avoid on-screen violence should correspond to the number of teenagers who answered "no" about media violence. This is precisely what occurred.

The research shows the data reflecting child and teenage attitude toward acting in on-screen violence. The data shows that only 15.55% of the students remained negative about on-screen violence and absolutely would not act in violent scenes. It is my opinion that to a large degree the economic situation in Russia explains these results.

As for the reasons behind violence and aggression in society, teenagers claimed that violence is in the nature of all humans and also mentioned psychological diseases. The research data confirm this orientation of the audience: 22.22% believed that only psychologically sick people can possibly be influenced by on-screen violence. 5.33% considered this influence unimportant, and 38.39% of children and teenagers think that showing on-screen violence leads to an increase in real-life violence. Such a scattered spectrum of view points can be explained perhaps by the fact that the attitude of children and teenagers toward media violence is not yet final, and that this is why some of them sometimes answer differently to similar questions.

Children and teenagers who were attracted to on-screen violence no doubt wanted zero restrictions concerning on-screen violence. 24.00% of children and teenagers wanted violence to be proscribed from the screen and 32.44% thought that only the most cruel films and television shows should be banned. According to the data 56% of children and teenagers wanted some kind of restriction for media violence. There was a great disparity of opinion concerning age restrictions for watching on-screen violence generally and age restrictions for future children.

Assuming the role of a censor, children and teenagers considered it possible to ban on-screen violence for all children (12.67%), to not let children under 10 watch it (33.78%), and to not let children under 15 watch on-screen violence (33.33%).

33.78% did not want their children to watch violence until they were 10, and 33.33% did not want their children to watch violence until they were 15. And only 10.22% of children and teenagers were ready to let their children watch on-screen violence at any age.

From an analysis of the test one may conclude that the influence of media violence upon Russian children and teenagers is rather significant. About half the teenagers were positive or passive about its demonstration: they enjoyed films, television shows, and computer games containing media violence and they admired the characters - including "bad guys".

Some childrena and teenagers were not sure about their opinion of on-screen violence, although they claimed to not be attracted by it. The influence of Russian schools upon the child and teenage relationship with media violence is minimal. All this can't but evoke alarm, because since the 1980s-1990s media violence has begun to penetrate into Russian society more and more. It can be safely said that in Russia the *Convention of Child's Rights* concerning mass media is not working. There is no effective system of ratings for watching TV, films and selling DVDs, videos or PC-games. In spite of the efforts of some teacher-enthusiasts, the media education at schools, colleges and universities remains relatively poor.

*Russian Teachers' Attitude towards the Problem of Media Violence**

* *The author wants to acknowledge Irina Chelysheva, Ph.D., member of the Russian Association for Film and Media Education for her help in the organization of the process of questioning the teachers.*

The problem of the media violence has been gaining more and more importance during the recent years. While many of my researches and articles were dedicated to how the violence scenes on the screen are perceived by the young audiences, This time I was interested to learn the teachers' attitude to this problem. 57 secondary school teachers from Taganrog City (Russia) took part in the study. The gender and age differentiation is shown in Chart 6.

Chart 6. The number of the teachers questioned, their age and gender

Teachers' Ages	Number of teachers	Number of teachers (%)	Number of women teache	Number of men teachers:
21-30	10	17,54	7	3
31-40	12	21,05	8	4
41-50	11	19,30	7	4
51-60	12	21,05	7	5
61-70	12	21,05	10	2
Total:	**57**	**100,00**	**39**	**18**

Chart 7 gives us a general idea of the teachers' attitude towards violence in media.

If we take a look at the generic numbers, according to them, the number of teachers who get attracted by the scenes of violence on the screen, is slightly over 10 per cent, while the number of those who are opposed the screen violence is 7 times more - 74%.

However, the analysis of the age groups of the teachers reveals that there are twice as many teachers who accept violence on the screen in the age group of 31-40 (25%), and accordingly, less people who are against it (58%). In the age group of 21-30 the voices are divided evenly- 50% to 50%.

Chart 7. The teachers' attitude toward media violence

Teachers' Age/Gender	Number of Teachers (in %) who are attracted by the scenes of violence on the screen	Number of Teachers (in %) who are not attracted by the scenes of violence	Number of Teachers (in %) whose opinion is not definite
21-30 /total	**10,00**	**50,00**	**40,00**
21-30 /male	0,00	33,33	66,67
21-30 /female	14,28	57,14	28,57
31-40/total	**25,00**	**58,33**	**16,67**
21-30/male	25,00	50,00	25,00
21-30/female	25,00	62,50	12,50
41-50/total	**0,00**	**81,82**	**18,18**
41-50/male	0,00	75,00	25,00
41-50/female	0,00	85,71	14,28
51-60/total	**8,33**	**75,00**	**16,67**
51-60/male	20,00	60,00	20,00
51-60/female	0,00	85,71	14,28

61-70/total	**8,33**	**83,33**	**8,33**
61-70/male	0,00	100,00	0,00
61-70/female	10,00	80,00	10,00
All age groups /Total	**10,17**	**70,17**	**19,30**
All age roups/male	11,11	61,11	27,78
All age groups/female	10,26	74,36	15,38

The gender analysis of the Chart 7 data shows that on the whole, women teachers are less inclined to watching violence scenes, although in some age groups (e.g. from 21 to 30 years old) the number goes up to 14%. So, the "pros" of the screen violence are more often to be found under the age of 40, and their number is slightly more among men (although to my mind, the difference in 1% cannot be considered as a significant).

According to the similar study among the children and teenagers, there were 17% of the violent programs fans. Thus, although the teachers in general turned out to be more "peaceful" compared to their pupils, the gap between their preferences is not that big, as it seems to some teachers. It is in fact just 7% (17% for students and 10% for teachers).

Chart 8. Factors Attracting Teachers to the Media Violence

Teachers' Age/ Gender	Factors Attracting Teachers to Media Violence:								
	Entertaining	Identificatio	Information	Compensa-tory Factor	Recreation Factor	Dynamics/ speed of action	Professional	Outstanding acting	Outstanding Effects
	Число учителей (в процентах), указавших данные факторы:								
21-30 /total	**30,00**	**60,00**	**20,00**	**0,00**	**20,00**	**20,00**	**20,00**	**0,00**	**0,00**
21-30/male	0,00	66,67	0,00	0,00	0,00	33,33	33,33	0,00	0,00
21-30/female	42,86	57,14	28,57	0,00	28,57	14,28	14,28	0,00	0,00
31-40/total	**41,67**	**16,67**	**16,67**	**33,33**	**25,00**	**33,33**	**25,00**	**25,00**	**25,00**
21-30/male	75,00	25,00	25,00	25,00	25,00	50,00	25,00	25,00	25,00
21-30/female	25,00	12,50	12,50	37,50	25,00	25,00	25,00	25,00	25,00
41-50/total	**63,64**	**36,36**	**27,27**	**27,27**	**27,27**	**54,55**	**27,27**	**27,27**	**9,10**
41-50/male	50,00	25,00	25,00	25,00	50,00	75,00	25,00	25,00	0,00
41-50/female	71,43	42,86	28,57	28,57	14,28	42,86	28,57	28,57	14,28
51-60/total	**33,33**	**25,00**	**25,00**	**16,67**	**25,00**	**33,33**	**41,67**	**41,67**	**16,67**
51-60/male	20,00	20,00	40,00	20,00	20,00	60,00	40,00	40,00	20,00
51-60/female	42,86	28,57	14,28	14,28	28,57	14,28	42,86	42,86	14,28
61-70/total	**33,33**	**33,33**	**41,67**	**16,67**	**8,33**	**25,00**	**33,33**	**25,00**	**25,00**
61-70/male	0,00	50,00	50,00	0,00	0,00	50,00	50,00	50,00	50,00
61-70/female	40,00	30,00	40,00	20,00	10,00	20,00	30,00	20,00	20,00
All age groups Total	**40,35**	**33,33**	**26,31**	**19,30**	**21,05**	**33,33**	**29,82**	**22,81**	**15,79**
All age groups male	33,33	33,33	27,78	16,67	22,22	55,55	33,33	27,78	16,67
All age groups female	45,59	33,33	25,64	20,51	20,51	23,08	28,20	23,08	15,38

These data show that the main factor that contributes to attracting the teachers to screen violence scenes is the entertainment (40%). Other factors (Identification Factor; Information Factor; Recreation Factor; Dynamics of Action; Professional Directing; Outstanding Acting; Special Effects) got the ratings from 20% to 33%. Gender differences on this level of general results are not significant, the main one

being the bigger percentage of men teachers (55%) compared to women teachers (28%) who liked dynamics of action. There are some differentiations of opinions inside the age groups, however the small number of teachers within one age group (10-12 people) does not allow us draw any major conclusions.

Entertainment was the leading factor in the student's reasons for watching violence, too. Moreover, in contradistinction to teachers, pupils did not attribute much importance to the skills of a director, informational factor of media texts.

Anyway, both teachers and students agree on the main point - entertainment - is still the leading factor drawing people to media violence.

Chart 9. Reasons for Resentment against the Media Violence

Teachers' Age/G	Motivations for not liking media violence:				
	Hatred toward violence of any kind	Disgust towards seeing blood and crippled people	Not wanting to experience negative emotions	Belief that violence on the screen increases violence in real life	Fear of violence of any kind
	Number of Teachers in % who gave this reason:				
21-30 /total	**20,00**	**50,00**	**30,00**	**70,00**	**10,00**
21-30/male	0,00	0,00	0,00	100,00	0,00
21-30/female	28,57	71,43	42,86	57,14	14,28
31-40/total	**33,33**	**58,33**	**58,33**	**83,33**	**16,67**
21-30/male	25,00	50,00	75,00	100,00	0,00
21-30/female	37,50	62,50	50,00	75,00	25,00
41-50/total	**54,55**	**36,36**	**45,45**	**81,82**	**27,27**
41-50/male	25,00	50,00	25,00	100,00	0,00
41-50/female	71,43	42,86	57,14	71,43	42,86
51-60/total	**25,00**	**58,33**	**66,67**	**83,33**	**16,67**
51-60/male	20,00	60,00	60,00	100,00	0,00
51-60/female	28,57	47,14	71,43	100,00	28,57
61-70/total	**41,67**	**58,33**	**66,67**	**100,00**	**25,00**
61-70/male	50,00	50,00	0,00	100,00	50,00
61-70/female	40,00	60,00	70,00	100,00	20,00
All age groups Total	**35,09**	**54,38**	**56,14**	**80,70**	**19,30**
All age groups male	22,22	44,44	50,00	88,89	5,55
All age groups female	41,02	58,97	58,97	82,05	25,64

The analysis of the Chart 9 gives a rather clear vision of what is the most repulsive about scenes of violence for the teachers. First of all, it's their belief that the screen violence does effect the growth of crimes in society (80%). After that there are such factors as the disgust at the sight of blood, gore, graphic images of violence; unwillingness to experience disturbing emotions; fear of any kind of violence.

Maximum gender differences emerge in the question of fear of violence (25% of women and 5% of men), and resentment of any kind of violence (41% of women and 22% of men), which corresponds to the "braver" men's status in any group of the people participating in the study.

Teachers from 41 to 70 are the most strongly resentful towards media violence. The same age group is the most convinced that the screen violence has an impact on the growth of violence in real life.

The comparison of the teachers' and students' opinions shows that the last are more tolerable towards screen violence. Only 21% of students (compared to 80% of teachers) think that it affects the

violence in society. The gore disgusts 25% of the students (54% of teachers). Experiencing the unpleasant emotions is a reason of not-watching the violent episodes for 18% of the students (56 % teachers).

The data of Table 10 tells us that generally teachers watch programs/movies with violent content in the company of their partners/spouses (65-70%). Further on follow: watching alone (35%), with children/grandchildren (30%), with students (21%), with parents (10%) and with strangers (3%). Noticeably, men tend to watch violent programs by themselves twice more as women. Not a singe woman teacher marked strangers (e.g. in a movie theatre) as companions to watch movies with violent content.

Younger teachers in the age range of 21 to 30 do not watch scenes of violence with their children (logically considering their age) or students (0%). Elder teachers (61-70), on the contrary, are more oriented on watching them together with their children (the latter being adults of 30-40 years old).

I'd like to remind that the similar study was made for the students of various age. Comparing their answers with the teachers' answers, we can notice the common grounds among these two groups: the most desirable company for watching violent programs are friends, both for the students and for the teachers.

Chart 10. Whom do the Teachers Usually Watch Violent Content Programs with

Teachers' Age/ Gender	**The type of company with whom teachers prefer to watch on-screen violence:**						
	Alone	**Friends**	**Girlfriend/ Boyfriend/ Spouse**	**Parents**	**Students**	**Children/ Grandchildren**	**Strangers**
	Number of Teachers in % who gave this type of company:						
21-30 /total	**40,00**	**60,00**	**50,00**	**10,00**	**0,00**	**0,00**	**0,00**
21-30/male	66,67	66,67	33,33	0,00	0,00	0,00	0,00
21-30/female	28,57	57,14	57,14	14,28	0,00	0,00	0,00
31-40/total	**25,00**	**75,00**	**66,67**	**25,00**	**25,00**	**16,67**	**0,00**
21-30/male	50,00	100,00	50,00	25,00	50,00	25,00	0,00
21-30/female	12,50	62,50	75,00	25,00	12,50	12,50	0,00
41-50/total	**36,36**	**72,73**	**45,45**	**18,18**	**36,36**	**36,36**	**18,18**
41-50/male	50,00	50,00	50,00	25,00	25,00	50,00	50,00
41-50/female	28,57	85,71	42,86	14,28	42,86	28,57	0,00
51-60/total	**41,67**	**58,33**	**75,00**	**0,00**	**16,67**	**33,33**	**16,67**
51-60/male	60,00	80,00	100,00	0,00	20,00	40,00	0,00
51-60/female	28,57	42,86	47,14	0,00	28,57	42,86	0,00
61-70/total	**33,33**	**83,33**	**83,33**	**0,00**	**16,67**	**50,00**	**0,00**
61-70/male	50,00	100,00	100,00	0,00	0,00	50,00	0,00
61-70/female	30,00	80,00	80,00	0,00	20,00	50,00	0,00
All age groups / Total	**35,09**	**70,17**	**64,91**	**10,53**	**21,05**	**29,82**	**3,51**
All age groups/ male	55,55	77,78	66,67	11,11	22,22	33,33	11,11
All age groups/ female	25,64	66,67	64,10	10,26	20,51	28,20	0,00

Further answer differ a lot. In contradistinction to teachers, students do not like to watch media production containing violence being alone (4,9% of students vs. 35% of teachers, 7 times less). But the most significant point is that only 4% of the students (compared to 21% of teachers) are ready to watch it together with their teachers. Even in the age group of 7-8 year-olds, only 12% are eager to share this experience with their teacher.

Chart 11. Psychological Reasons for Watching Scenes of Violence on the Screen

Teachers' Age/Ger	Teachers' motivations for watching on screen violence:				
	Good Mood	Low Spirits	To Irritate the Others	Normal Mood	Other Reasons
	Number of Teachers in % who gave this reason:				
21-30 /total	**0,00**	**10,00**	**0,00**	**50,00**	**10,00**
21-30/male	0,00	0,00	0,00	66,67	33,33
21-30/female	0,00	14,28	0,00	57,14	0,00
31-40/total	**8,33**	**25,00**	**0,00**	**66,67**	**0,00**
21-30/male	25,00	25,00	0,00	50,00	0,00
21-30/female	0,00	25,00	0,00	75,00	00,00
41-50/total	**18,18**	**45,45**	**0,00**	**36,36**	**0,00**
41-50/male	25,00	25,00	0,00	50,00	0,00
41-50/female	14,28	57,14	0,00	28,57	0,00
51-60/total	**8,33**	**50,00**	**0,00**	**41,67**	**0,00**
51-60/male	20,00	40,00	0,00	40,00	0,00
51-60/female	0,00	47,14	0,00	42,86	0,00
61-70/total	**8,33**	**41,67**	**0,00**	**50,00**	**0,00**
61-70/male	0,00	0,00	0,00	100,00	0,00
61-70/female	10,00	30,00	0,00	60,00	0,00
All age groups / Total	**8,77**	**31,58**	**0,00**	**54,38**	**1,75**
All age groups /male	16,67	22,22	0,00	55,55	5,55
All age groups/ female	5,13	35,90	0,00	53,85	0,00

The analysis of data of Chart 11 shows that teachers usually watch scenes of violence in a normal psychological state (54%). Low spirit follows with 31%, and good mood with 9%. It is worth mentioning that the gender difference is first of all revealed in the fact that men teachers more often watch media violence being in the good mood, while women teachers - in the bad mood.

The same tendency is seen in the students' answers: normal mood (50%), low spirit (27%). However, there are three times as many pupils (compared to teachers) who prefer to watch violent scenes in a good mood (20%), that probably is not surprisingly for young people to be in a good mood overall more frequently than for adults.

Violence on the screen does not evoke joyful feelings in a single teacher (4% of students). Most frequent answers were "isolation" (19% of teachers and 9% of students), Then follow "depression" (17% 0f teachers and 13% of pupils), "excitement" (15% of teachers and 13% of students), aggression (3% of teachers and 8% of students), desensitization (about 2% of teachers and 8% of students). 19% of teachers said: «My psychological state doesn't change"…

Chart 12. Types of Psychological States That Occur After Watching the Violent Scenes

Teachers' Age/ Gender	Psychological states in which teachers find themselves after watching on-screen violence:									
	Aggress	Joy	Isolation	Depression	Excitement	Disorder	Agitation	Indifference	Desensitizatio	Psychological s doesn't change
	Number of Teachers in % who gave this type of their psychological state:									
21-30 /total	**10,0**	**0,0**	**10,0**	**10,0**	**10,0**	**20,0**	**10,0**	**20,0**	**0,0**	**20,0**
21-30/male	0,00	0,0	33,3	0,0	0,0	0,0	33,3	33,3	0,0	33,3
21-30/female	14,3	0,0	0,0	14,3	14,3	28,6	0,0	14,3	0,0	14,3
31-40/total	**8,3**	**0,0**	**8,3**	**25,0**	**8,3**	**25,0**	**0,0**	**0,0**	**8,3**	**25,0**
21-30/male	0,0	0,0	25,0	25,0	0,0	0,0	0,0	0,0	0,0	50,0
21-30/female	0,0	0,0	12,5	25,0	12,5	25,0	0,0	0,0	12,5	12,5
41-50/total	**0,0**	**0,0**	**18,2**	**18,2**	**18,2**	**18,2**	**0,0**	**0,0**	**0,0**	**27,8**
41-50/male	0,0	0,0	25,0	25,0	25,0	25,0	0,0	0,0	0,0	0,0
41-50/female	0,0	0,0	14,3	14,3	14,3	14,3	0,0	0,0	0,0	42,9
51-60/total	**8,3**	**0,0**	**33,3**	**25,0**	**25,0**	**8,3**	**0,0**	**0,0**	**0,0**	**0,0**
51-60/male	20,0	0,0	40,0	20,0	20,0	0,0	0,0	0,0	0,0	0,0
51-60/female	0,0	0,0	28,6	28,6	28,6	14,3	0,0	0,0	0,0	0,0
61-70/total	**0,0**	**0,0**	**16,7**	**8,3**	**16,7**	**33,3**	**0,0**	**0,0**	**0,0**	**25,0**
61-70/male	0,0	0,0	0,0	0,0	0,0	50,0	0,0	0,0	0,0	50,0
61-70/female	0,0	0,0	20,0	10,0	20,0	30,0	0,0	0,0	0,0	20,0
All age groups / Total	**3,5**	**0,0**	**19,3**	**17,5**	**15,8**	**19,3**	**1,7**	**3,5**	**1,7**	**19,3**
All age groups/ male	5,5	0,0	27,8	16,7	11,1	11,1	5,5	5,5	0,0	22,2
All age groups/ female	2,6	0,0	15,4	17,9	17,9	23,1	0,0	2,6	2,6	17,9

In other words, almost 3 times more of the questioned students that the teachers confessed the rise of aggressiveness, and 4 times more - the desensitization reaction. Although the reaction of isolation and unaffected psychological state is twice less frequent among the students. Thus, the students are more apt to changes in emotional state in response to screen violence.

It is worth noticing that men teachers reported their likeliness to feel an aggressive mood or indifference more often that women, while women teachers were most inclined to feel sad or agitated.

Chart 13. The Teachers' Reflection on the Scenes of Media Violence

Teachers' Age/ Gender	On-screen violence are forgotten immediately	On-screen violence are remembered for a short time only	On-screen violence are remembered for a long time
	Number of Teachers in % who gave this variant:		
21-30 /total	**20,00**	**40,00**	**40,00**
21-30/male	33,33	66,67	0,00
21-30/female	14,28	28,57	57,14
31-40/total	**16,67**	**41,67**	**41,67**
21-30/male	25,00	50,00	25,00
21-30/female	12,50	37,50	50,00
41-50/total	**27,27**	**36,36**	**36,36**

41-50/male	25,00	25,00	50,00
41-50/female	28,57	42,86	28,57
51-60/total	**8,33**	**33,33**	**58,33**
51-60/male	20,00	40,00	40,00
51-60/female	0,00	28,57	71,43
61-70/total	**8,33**	**41,67**	**50,00**
61-70/male	0,00	50,00	50,00
61-70/female	10,00	40,00	50,00
All age groups / Total	**15,79**	**38,60**	**45,61**
All age groups/ male	22,22	44,44	33,33
All age groups/ female	12,82	35,90	51,28

As we can see from the Chart 13, almost half of the teachers remember the violent scenes for a long time, and only 16% (men twice as many as women) forget them right after the program's over.

There is a striking similarity in the answers of teachers and students here. 54% of students remember screen violence for a long term period, and only 16% are able to forget them soon. The difference between boys/girls and men/women answers are similar, too.

Chart 14. The Attitude of Teachers Towards Talking about Scenes of Violence on the Screen

Teachers' Age/ Gender	**On-screen violence is never discussed**	**On-screen violence is discussed sometimes**	**On-screen violence is discussed regularly**
	Number of Teachers in % who gave this variant:		
21-30 /total	**20,00**	**80,00**	**0,00**
21-30/male	0,00	100,00	0,00
21-30/female	28,57	71,43	0,00
31-40/total	**8,33**	**50,00**	**41,67**
21-30/male	0,00	50,00	50,00
21-30/female	12,50	50,00	37,50
41-50/total	**27,27**	**54,54**	**18,18**
41-50/male	25,00	50,00	25,00
41-50/female	28,57	57,14	14,28
51-60/total	**0,00**	**58,33**	**41,67**
51-60/male	0,00	80,00	20,00
51-60/female	0,00	42,86	57,14
61-70/total	**16,67**	**66,67**	**16,67**
61-70/male	0,00	100,00	0,00
61-70/female	20,00	60,00	20,00
All age groups / Total	**14,03**	**61,40**	**24,56**
All age groups/ male	5,55	72,22	22,22
All age groups/ female	17,95	56,41	25,64

These results led us to the following conclusion: 1) the time duration of the violent images lingering in one's mind is determined by gender, not by the age; 2) almost half of the surveyed teachers and students remember the scenes of violence they've seen on the screen for a long time and only 16% of both of the groups do not remember them afterwards.

Only 14% of the teachers never talk about the violent scenes they have seen (women outnumber men by 3 times here). And the quarter of the surveyed teachers discuss these episodes regularly. The age range of teachers who are most likely to discuss the screen violence (42%) are 31-40 and 51-60. Less likely - 21-30 years old.

Thus in general teachers talk about the screen violence much less frequently than their students (25% of teachers vs. 46% of students). Moreover, in comparison with the students, the number of teachers who totally ignore the issue is twice more.

Chart 15. Most Frequent Interlocutors of the Teachers when Discussing the Media Violence

Teachers' Age/ Gender	**The type of company with whom teachers prefer to discuss media violence:**				
	Friends/ Spouses	**Parents**	**Students**	**Children/ Grandchildren**	**Strangers**
	Number of Teachers in % who gave this type of company:				
21-30 /total	**70,00**	**20,00**	**20,00**	**0,00**	**0,00**
21-30/male	100,00	0,00	0,00	0,00	0,00
21-30/female	57,14	28,57	28,57	0,00	0,00
31-40/total	**91,67**	**33,33**	**50,00**	**33,33**	**8,33**
21-30/male	100,00	25,00	50,00	25,00	0,00
21-30/female	87,50	37,50	50,00	37,50	12,50
41-50/total	**72,73**	**27,27**	**54,54**	**45,45**	**27,27**
41-50/male	75,00	50,00	50,00	50,00	25,00
41-50/female	71,43	14,28	57,14	42,86	28,57
51-60/total	**41,67**	**0,00**	**25,00**	**66,67**	**16,67**
51-60/male	60,00	0,00	40,00	80,00	40,00
51-60/female	28,57	0,00	14,28	57,14	0,00
61-70/total	**58,33**	**0,00**	**33,33**	**66,67**	**16,67**
61-70/male	100,00	0,00	50,00	100,00	0,00
61-70/female	50,00	0,00	30,00	60,00	20,00
All age groups / Total	**66,67**	**15,79**	**36,84**	**43,86**	**14,03**
All age groups/ male	83,33	16,67	38,89	50,00	16,67
All age groups/ female	58,97	15,38	35,90	41,02	12,82

Comparative analysis state that on the whole teachers prefer to watch and discuss scenes of violence in the company of their spouses or friends (65 to 70%). In descending order follow the children/grandchildren as the possible interlocutors (30% - to watch together, and 44% to talk about it afterwards), students (21% for watching, 37 % for discussion), parents (10% for watching and 16 for discussion) and strangers (3% for watching and 14 for discussion).

There are 30% more men than women who are eager to discuss the screen violence with their spouses or friends.

Teachers between the age of 31 and 50 are more likely to discuss this issue with their students, and those between the age of 51 and 70 - with their children/grandchildren.

Comparing the answers of the pupils and the teachers, we can note the evident similarity in the leading type of the company for the discussion of scenes of violence on the screen – friends (57% of pupils). While only 12% of the pupils are eager to discuss them with their teachers…

In the teachers' opinion, main reasons for the aggression and violence in society are the psychopathologies (35% - 27% of women and 38% of men) and "screen violence" (35%). 23% (men outnumber women by 7% here) prone to think that the main reason is the material inequality of people. And only 12% (3 times more men than women) say that violence is in human nature.

I would like to point out that according to the students' survey, psychopathologies are the main reason for violence, too (37%). There were 28% (less than the teachers by 8%) of those who blamed violence in media. However students who thought that it's in human nature outnumber the teachers by 7%.

Agreeing on the main reason for violence in society being the psychopathologies (which is to my mind rather exaggerated), teachers and pupils disagree on the other issues. Teachers pay more attention to the material factor. Their concern about the spread of violence on the screen is also greater.

70% of the teachers that took part in the survey believe that violence on the screen does lead to the increase of crimes in society. Only 10% (men teachers under 40 mostly) think that media violence influences the crime rate to a small degree, and 16% (more women than men, and more teachers under 30) think that it impacts just the increase of crimes by mentally sick people. 3% deny any affect of screen violence (twice as much men as women). Not a single teacher said that violence on the screen makes audience be disgusted at violence.

Chart 16. Teachers' Opinions about the Reasons of Violence and Aggression in Society

Teachers' Age/ Gender	**Teachers' opinions about the reasons for violence and aggressions in society:**				
	Psychological dev	**Media violence**	**Inherent to the human nature**	**Material inequality**	**Other reason**
	Number of Teachers in % who gave this reason:				
21-30 /total	**70,00**	**20,00**	**10,00**	**0,00**	**0,00**
21-30/male	66,67	0,00	33,33	0,00	0,00
21-30/female	71,43	28,57	0,00	0,00	0,00
31-40/total	**41,67**	**33,33**	**25,00**	**16,67**	**00,00**
21-30/male	25,00	25,00	25,00	25,00	0,00
21-30/female	50,00	37,50	25,00	12,50	0,00
41-50/total	**27,27**	**36,36**	**18,18**	**18,18**	**0,00**
41-50/male	25,00	50,00	25,00	0,00	0,00
41-50/female	28,57	28,57	14,28	28,57	0,00
51-60/total	**25,00**	**41,67**	**8,33**	**41,67**	**0,00**
51-60/male	20,00	40,00	20,00	60,00	0,00
51-60/female	28,57	42,86	0,00	28,57	0,00
61-70/total	**25,00**	**41,67**	**0,00**	**33,33**	**0,00**
61-70/male	0,00	50,00	0,00	50,00	0,00
61-70/female	30,00	40,00	0,00	30,00	0,00
All age groups / Total	**35,09**	**35,09**	**12,28**	**22,81**	**0,00**
All age groups/ male	27,78	33,33	22,22	27,78	0,00
All age groups/ female	38,46	35,90	7,69	20,51	0,00

The majority of students also believed that media violence leads to the increase of violence in society (though comparing to teachers, there were twice as less students). 22% of pupils are sure that screen violence affects crime rate to a minimum. But the most serious difference in opinions provoked the question about the reverse effect of the screen violence. 11% of students think that it does make people disgust any violence, though there were no teachers who agree on that.

The conclusion is that, with the dominating opinion among both students and teachers that screen violence increases real violence in society, there are twice as many teachers than students who believe that.

The analysis of Chart 18 shows that the majority of teachers (38% without significant differences by gender) think that only the most violent programs should be banned. 24% of the teachers (twice more women than men) oppose any violence on the screen. The same number of people does not oppose violence on the screen but on condition that children could get no access to it. 10% (men under 50 mostly) suggest that violent movies/programs should appear after midnight only and for adults only. Just 2% of the teachers (men from 31 to 40) say that things should not be changed. And nobody agreed to the thesis that it would be all right even if the amount of violence on the screen increased.

As for the students, majority of them also thought that only the most violent programs, films, computer games should be prohibited/ censored. Their opinion almost coincides with the teachers' in percentage (32% of pupils and 38% of teachers). The number of the advocates of the total prohibition of screen violence (24%), and those who think it may be shown late at night only, is also about the same as within the teachers' group. However there is 8% less of students who think it would be better to isolate children from the screen violence. But the greatest difference is that there are 5 times more students who believe things can remain as they are, and what is even more striking- almost every tenth pupil think that it will not hurt to have more violence on the Russian screen.

It is obvious from the data that no one wishes his or her children/grandchildren to see violence from birth. Moreover, 30% would like to forbid their children to watch this kind of production at all. At the same time many teachers agree to let their children watch violent scenes from the age of 18, 15, and 10. Older the teachers are, more strict they become about age restrictions. The students were more liberal in this question (concerning their future children). Thus, there were 12% of those who would prohibit for their future children to see violence, and 10% of those who would let see it from an early age.

Chart 17. Teachers' Opinion about the Influence of the Scenes of Media Violence and the Increase of Crime in Society

Teachers' Age/ Gender	**The type of teachers' opinions:**				
	Media violence undoubtedly leads to an increase in crime	**Media violence leads to a small an increase in crime**	**Media violence does not lead to an increase in crime because crimes existed before the invention of cinema and television**	**Media violence leads to an increase in crime among those with psychotic behavior**	**Media violence does not lead to an increase in crime because it disgusts people**
	Number of teachers in % who gave this reason:				
21-30 /total	**50,00**	**20,00**	**0,00**	**40,00**	**0,00**
21-30/male	33,33	33,33	0,00	33,33	0,00
21-30/female	57,14	14,28	0,00	28,57	0,00
31-40/total	**58,33**	**16,67**	**16,67**	**8,33**	**0,00**
21-30/male	50,00	25,00	25,00	0,00	0,00

21-30/female	62,50	12,50	12,50	12,50	0,00
41-50/total	**81,82**	**9,10**	**0,00**	**9,10**	**0,00**
41-50/male	100,00	0,00	0,00	0,00	0,00
41-50/female	71,43	14,28	0,00	14,28	0,00
51-60/total	**75,00**	**8,33**	**0,00**	**16.67**	**0,00**
51-60/male	60,00	20,00	0,00	20,00	0,00
51-60/female	85,71	0,00	00,00	14,28	0,00
61-70/total	**83,33**	**0,00**	**0,00**	**16,67**	**0,00**
61-70/male	100,00	0,00	0,00	0,00	0,00
61-70/female	80,00	0,00	0,00	20,00	0,00
All age groups / Total	**70,17**	**10,53**	**3,51**	**15,79**	**0,00**
All age groups/ male	66,67	16,67	5,55	11,11	0,00
All age groups/ female	71,79	7,69	2,56	17,95	0,00

Chart 18. Teachers' Attitude towards the Problem of Prohibition of Media Violence

Teachers' Age/ Gender	**Teachers' attitude towards prohibition of media violence:**						
	Media violence should be proscribed because it make people aggressive	The current levels of on-media violence are acceptable	Only the most violent scenes should be proscribed	There may be violent scenes on the screen, but inaccessible for children	There may be violent scenes on the screen but only for adults and after midnight	Further media violence won't do any harm	Other opinion
	Number of Teachers in % who gave this variant:						
21-30 /total	**20,00**	**0,00**	**50,00**	**0,00**	**30,00**	**0,00**	**0,00**
21-30/male	0,00	0,00	33,33	0,00	66,67	0,00	0,00
21-30/female	28,57	0,00	57,14	0,00	14,28	0,00	0,00
31-40/total	**8,33**	**8,33**	**41,67**	**25,00**	**16,67**	**0,00**	**0,00**
21-30/male	0,00	25,00	50,00	25,00	0,00	0,00	0,00
21-30/female	12,50	0,00	37,50	25,00	25,00	0,00	0,00
41-50/total	**18,18**	**0,00**	**45,45**	**27,27**	**9,10**	**0,00**	**0,00**
41-50/male	0,00	0,00	50,00	25,00	25,00	0,00	0,00
41-50/female	28,57	0,00	42,86	28,57	0,00	0,00	0,00
51-60/total	**25,00**	**0,00**	**41,67**	**33,33**	**0,00**	**0,00**	**0,00**
51-60/male	20,00	0,00	40,00	40,00	0,00	0,00	0,00
51-60/female	28,57	0,00	42,86	28,57	0,00	0,00	0,00
61-70/total	**50,00**	**0,00**	**16,67**	**33,33**	**0,00**	**0,00**	**0,00**
61-70/male	100,00	0,00	0,00	0,00	0,00	0,00	0,00
61-70/female	40,00	0,00	20,00	40,00	0,00	0,00	0,00
All age groups /Total	**24,56**	**1,75**	**38,60**	**24,56**	**10,53**	**0,00**	**0,00**
All age groups/male	16,67	5,55	38,89	22,22	22,22	0,00	0,00
All age groups/female	28,20	0,00	38,46	25,64	7,69	0,00	0,00

Chart 19. Age that Teachers Find it Appropriate for their Children/ Grandchildren to Watch Programs with Violent Scenes

Teachers' Age/ Gender	The types of teachers' opinions:				
	From birth	From the age of 10	From the age of 15	From the age of 18	Forbid a child to watch violence no matter how old he/she is
	Number of Teachers in % who gave this variant:				
21-30 /total	**0,00**	**30,00**	**10,00**	**20,00**	**40,00**
21-30/male	0,00	0,00	0,00	33,33	66,67
21-30/female	0,00	42,86	14,28	14,28	28,57
31-40/total	**0,00**	**25,00**	**41,67**	**25,00**	**8,33**
21-30/male	0,00	25,00	25,00	50,00	0,00
21-30/female	0,00	25,00	50,00	12,50	12,50
41-50/total	**0,00**	**27,27**	**45,45**	**27,27**	**0,00**
41-50/male	0,00	50,00	25,00	25,00	0,00
41-50/female	0,00	14,28	57,14	28,57	0,00
51-60/total	**0,00**	**0,00**	**25,00**	**41,67**	**33,33**
51-60/male	0,00	0,00	20,00	40,00	40,00
51-60/female	0,00	0,00	28,57	42,86	28,57
61-70/total	**0,00**	**0,00**	**0,00**	**50,00**	**50,00**
61-70/male	0,00	0,00	0,00	50,00	50,00
61-70/female	0,00	0,00	0,00	50,00	50,00
All age groups / Total	**0,00**	**15,79**	**24,56**	**33,33**	**29,82**
All age groups/ male	0,00	16,67	16,67	38,89	27,78
All age groups/ female	0,00	15,38	28,20	30,77	30,77

So in conclusion, let's summarize the findings:

- students are more tolerant on the whole than the teachers to media violence (men outnumber women);
- entertainment is the leading factor attracting audiences to violent scenes in both groups;
- watching violent programs in a good mood is typical for students three times oftener than for teachers;
- both students and teachers are most likely to watch and discuss violent scenes together with friends;
- students do not like to watch violent programs alone;
- 1 in 5 teachers is eager to watch violent content media with their students, 1 in 3 teachers is ready to discuss it with the students;
- on average, 1 in 10 students would like to share this activity with the teacher;
- students talk about violence on the screen twice as much as teachers;
- 3 times more students than the teachers reported that their aggressiveness increases after the violence seen on the screen;
- images of the screen violence linger in girls'/women' mind longer than in boys'/ men';
- about half of the respondents reported that they remember scenes of violence for a long time;

- both the majority of students and teachers tend to believe that media violence affects the increase of crimes in society;
- one third of teachers and students agree that the most violent media texts should be banned;
- quarter of teachers and students think it is necessary to prohibit all violence on the screen;
- 5 times more students (vs. teachers) think things should remain like they are now, and 1 in 10 pupils consider that even more violence can be shown.

Computer/Video Games: Media Violence and Russian Teenager Audience

Based on unpublished research of J.L.Sherry, L.Bensley & J.Van Eenwyk (Bensley, Van Eenwyk, 2000, p.4) created the conclusion about the main video games/children theories:

- "First, psychological social learning theory suggest that at least some aggression is learned by observing and then imitating a model who acts aggressively. Aggressive video game characters, similar to TV characters, might serve as models for aggressive behavior. (…) according to this theory, observing and then producing violence in a video game would be expected to increase aggression.
- Second, an arousal theory predicts that if the video game player has an aggressive disposition or is angered, then playing an arousing video game might cause increased aggression due to a generalized increase in energy and intensity. According to this theory, violent video games would be expected to increase aggression only in the presence of anger from some other cause.
- Third, a cognitive theory of priming suggests that violent video games will activate related cognitive structures, making it more likely that other incoming information would be processed in an "aggression" framework, possibly increasing aggressive behavior. For example, according to this theory, someone for whom thoughts of aggression have been evoked might be more likely to interpret an ambiguous behavior as aggressive and respond accordingly.
- Fourth, catharsis theory suggest that violent video games can provide a safe outlet for aggressive thoughts and feelings. Fifth, drive-reduction theory suggest, similar to catharsis theory, that violent video games may be useful in managing aggression. According to this theory, highly stressed or frustrated individuals may play violent video games in order to re-establish emotional equilibrium, thus reducing "real-life" aggressive behavior.

Integrative model based on the notion that a combination of priming and arousal effect best account for greater aggression effects in the short term, which weaken as initial arousal wears off".

Videoand computer games are relatively recent invention, being first introduced in the 1970s. But in a 1996 survey of teenagers, 68% of boys and 30% of girls included "playing video games" among their non-school activities (…) both boys and girls favor games with violent content, with boys preferring games involving human violence, and girls prefeting fantasy or cartoon violence" (Bensley, Van Eenwyk, 2000, p.3). We can find the same conclusion in the work of E.F.Provenzo (Provenzo, 1991): 40 of 47 most popular video games in 1988 included violence as a major theme.

The research of American scientists "established that for pre-school and early elementary school aged children, playing video games that have aggressive themes leads to increased aggression or aggressive play during free play immediately following the video game. We did not find consistent evidence that video games increased aggressive behaviors of teenagers or young adults" (Bensley, L., Van Eenwyk, J., 2000, p.27). However I agree with J.Goldstein – some "players who like video games with action/adventure or martial-arts themes, for example, are not necessarily attracted by the violence. These games have other features that appeal to players – their engaging fantasy, challenge, and simulation, scorekeeping, feedback, graphics, and sound effects" (Goldstein, 1998, p.213).

J.Goldstein (Goldstein, 1998, p.61) presents the reasons for play with war/violence toys: *Biological/Physiological (*to discharge energy; to achieve a desired level of arousal/simulation/excitement; "hard-wired" tendency to practice adult skills and roles); *Psychological* (to engage in fantasy/imaginative play; to experience "flow"; in response to priming/salience of violence; to come to terms with violence, war, death; to achieve a desired emotional state; to experience and express intense emotions; to see justice enacted; to control and resolve conflict satisfactorily; to practice strategic planning; to set goals and determine effective means for accomplishing them; to gain a sense of mastery; to experience intimacy;
Social/Cultural (direct modeling by peers or family; indirect modeling: influences of media, marketing; to belong to a group; to exclude oneself from a (negative reference) group (e.g. parents, girls, boys who disapprove of these games); rewards and encouragement for such play; salience within a culture of war,

violence; to wield power; to affect others; to elicit a predictable reaction from parents/teachers; to sample a variety of adult roles; as a reflection of cultural values – dominance, aggression, and assertion.

Of course all these tendencies are very typical and for Russian children audience.

20 years ago, Russian children spent much of their time with VCRs. They watched American blockbusters from pirated videocassettes of terrible quality. But now there are no deficit American films and good technical quality DVD in modern Russia. The different television channels show from morning to night show dozens of foreign thrillers, melodramas, comedies and horrors. Today, Russian children from low-paid families spend many hours in computer clubs, where they play video games for a relatively small charge. Children from richer families play these games at home.

But what games do they play?

I undertook a special content analysis of 87 video games which circulate in Russian computer clubs in Taganrog City (Russia). These are the results of the analysis:

1) practically all video games available for visitors to computer clubs (the visitors are nearly all teenagers) contain interactive criminal, military, fantastic and sporting (for instance, car races) subjects;

2) only 17.24% (15 of 87) of video games did not contain any scenes of violence;

3) 55.17% (48 of 87) of video games contained episodes of various murders (*Doom, Young Blood, Final Doom* and others);

4) 39.08% (34 of 87) of video games contained many elements of fights and different degrees of cruelty (*Kensei, Hercules* and others);

5) 35.63% (31 of 87) of video games included images of catastrophes (*X-COM, Resident Evil 1* and others);

6) As a whole, 82.75% (72 of 87) of video games contained at least one type of screen violence (murders, fights, or catastrophes). Many games presented the violence in several types and combinations of fights, murders, tortures, catastrophes, etc.;

7) The primitive video games ("shoot"-"fire") are the basic repertoire of computer clubs. The more complex games - so-called "strategies" and "quests" - are less common.

Next, I organized the questionnaires for the 76 visitors to Taganrog's computer - schoolboys aged from 7 to 17 years old. The results confirmed my preliminary observation that vast majority of visitors are boys (73 persons). The amount of schoolgirls playing video games in computer clubs was only 3.94% (3 persons). However, the girls' video game preferences did not differ from the boys' preferences.

Chart 20. The age range of schoolchildren who play video games in the computer clubs

№	Age of computer/ video game users	Number of schoolchildren of this age	Percent of Schoolchildren of this age
1	17 years	3	3.94%
2	16 years	8	10.52%
3	15 years	10	13.15%
4	14 years	10	13.15%
5	13 years	11	14.47%
6	12 years	10	13.15%
7	11 years	6	7.89%
8	10 years	9	11.84%
9	9 years	4	5.26%
10	8 years	4	5.26%
11	7 years	1	1.31%

An analysis of Chart 20 shows that the teenagers from 12 to 15 years of age are the main visitors to computer clubs. The younger children (from 7 to 9 years of age), usually living under more parental supervision, form the minority (from 1 to 5 percent). Practically all visitors to computer clubs play games containing scenes of violence (83%).

Chart 21. Themes of video games attractive to schoolchildren

№	Age of video game users:	Number of schoolchildren age and percent schoolchildren this age:	Number of popular video games containing elements of violence:	Number of popular video *not* containing without elements of violence:
1	17 years	3 (3.94%)	5	3
2	16 years	8 (10.52%)	11	8
3	15 years	10 (13.15%)	13	11
4	14 years	10 (13.15%)	16	6
5	13 years	11 (14.47%)	17	10
6	12 years	10 (13.15%)	14	7
7	11 years	6 (7.89%)	10	3
8	10 years	9 (11.84%)	14	9
9	9 years	4 (5.26%)	7	4
10	8 years	4 (5.26%)	4	4
11	7 years	1 (1.31%)	2	1
Total:		76	113	66

An analysis of Chart 21 shows that the number of popular video games containing elements of violence, is higher than the number of the video games not containing elements of violence in all age groups. Moreover, children from 11 to 14 years of age prefer video games with murders, fights and other hard elements of violence (*Doom, Final Doom, Resident Evil,* and *Mortal Kombat).*

Undoubtedly, the problem of violent computer games' influence on shaping teenage consciousness can be not considered simple. To play violent video games and to understand real-life violence are quite different.

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Electronic & Digital Media & Russian Children: The Problem of Law Regulation

In March, 2001 Russian Ministry of Culture has published "The Guidance on Age Classification of Audiovisual Products" (The Guidance, p.2-3) in which main principles of regulation, demonstration and distribution of audiovisual products have been designated.

The Russian agencies and distributors of audiovisual media texts must use the following age ratings system:

- *For general audience* (audiovisual media text does not contain violence and cruelty, profanity and expressions offending morals);
- *Parental guidance for children under 12 years* (parents can consider some audiovisual materials improper for children; media text may contain profanity, mild violence without demonstration of bloodshed, the brief image of accidents, naked bodies, mild scenes of mysticism and horror);
- *No children under16 years* (audiovisual media text may include a verbal mention or the evident image of suicides, death, crimes, violence, cruelty, mild sex, drug addiction, alcoholism and other "adult" plots, strong language;
- *No audience under 18 years* (media texts for adult audience only; the obvious and realistic image of violence, drug addiction, alcoholism, sex, coarse language).

By the opinion of Russian Ministry of Culture, the given classification is intended "to protect children and teenagers from audiovisual products that can harm their health, emotional and intellectual development, and to respect the opinion of an adult audience disturbed by cruelty and violence and its influence on society members against their will" (The Guidance, p.2).

The general principles of application of the given document include full freedom of choice and media viewing for an adult audience under the condition of sufficient protection of children and teenagers, and also prohibition of products promoting "war, violence and cruelty, racial, national, religious, class and other exclusiveness, pornography – according to the article 29 of the Constitution of the Russian Federation and article 31 of Bases of the Legislation of the Russian Federation about Culture" (The Guidance, p.2). For example, "The Guidance on Age Classification of Audiovisual Products" (The Guidance, p.3). forbids public distribution and demonstration of scenes of:

- sexual violence over children;
- unjustified details of a sadism and excessive violence and cruelty, especially concerning children and animals, episodes of a partition of victims, tortures, murder in especially fanatic ways; with close-ups of tormented people and animals;
- violence over corpses;
- methods of manufacturing and application of weapons and devices for tortures;
- glorifying chauvinism and national exclusiveness, the racism, propagandizing wars and conflicts, appeals for the violent overthrow of existing political regime;
- pornographic contents, namely – naturalistic detailed fixing of stages of the sexual acts and the graphic demonstration of naked genitals during sexual contact only for excitation of sexual instincts of spectators outside of any art or educational purpose; the naturalistic image of group sexual actions;
- containing the detailed instructions or encouragements to a crime and violence, and drug abuse.

Apparently, many definitions of the quoted document are rather dim, indistinct, that in practice complicates the specific classification of media texts and legal regulation in the media sphere. However worst of all, the requirements of the given document are simply not executed in practice in the majority of Russian regions. The prospering piracy market of audiovisual production makes it possible for a child or a minor teenager to buy or rent a videocassette, computer game, DVD, Video CD with an "adult" age rating. Moreover, media texts, not intended for children's audience media texts, are shown on many Russian TV channels in a day time and early evening without any restrictions.

Of course, some Deputies of the Russian Parliament (State Duma) have been concerned about the situation for a long time. From time to time they try to introduce bills regulating contacts of a children's audience with media. However none of these attempts have yet led to the passing of the law. In opinion of the Deputy of the Russian State Parliament V.Galchenko, negative influence of modern Russian TV on children may result in antisocial behaviour and conflicts with law. In order to change this situation V.Galchenko offered the following:

- to introduce the public control of television, that is to assign supervising and monitoring functions to public councils;
- to use such measures as self-restriction, that is to let the TV-agency to define if a media text is appropriate for a family audience and the time of broadcasting (Galchenko, 2003).

In my opinion, the regulation of the time of media texts' demonstration is necessary for Russian TV. By analogy with international practice, it is possible to suggest for the Russian TV-agencies to abstain from the display of intense violence from 6 in the morning till 10 in the evening. Besides to use system of age rating signs, both - in press publications of TV-guides, TV program, and before the actual television demonstration.

In the places of sale and rent of videocassettes, DVD, Video CD, CD-ROMs it is also necessary to observe similar rules of age restrictions: the customers must have the chance to read the specified age restrictions or the intended audience of a media product. In a word, there is an urgent need for the effective system of regulation of media production in Russia.

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Media Violence & Youth Audience in the USA

American Screen Media & Violence

The system of the American TV essentially differs from Russian where free-of-charge (for an audience) ordinary (non-cable & non-satellite) channels have the greatest distribution and influence. Certainly, the channels like this too exist in the USA, but they are, as a rule, belong to the information types. Films and TV series are basically shown here on paid cable/satellite channels. From the beginning of the XXI century almost all American television programs going on the paid channels, are accompanied by age ratings. However these channels have no time restrictions for violence's demonstration. Media violence can not only be seen in the late evening/night, but also in the morning/day: "Turn on your TV virtually any time of any day and you can bring a carnival of murder, mayhem and bloodshed right into your living room. (…) but step back and look at this kaleidoscope of killing through the eyes of a child – and consider what role it's played for America's new generation of ultra-violent killers – and you see what a menace TV violence really is. Televised mayhem is seen as a leading cause of America's epidemic of violent crime. (…) Typically, prime-time programming has average 8 to 12 violent acts per hour. A recent study by the Annenberg School of Communications found violence in children's programming at an historic high – 32 violent acts per hour. And TV Guide study counted 1,845 acts of violence in 18 hours of viewing time, an average of 100 violent acts per hour, or one every 36 seconds. (…) 80% of all television programs contain violent acts. But the violence is like a drug: viewers develop a tolerance for it, so media "pushers" give them steadily more" (Lamson, 1995, p.25-26).

American "National Television Violence Study" has examined the amount and way in which violence is portrayed across 23 channels in the USA. The proportion of violent programs increased overall from 58% in 1994/95 to 61% in 1995/96. Premium cable channels showed the highest number of violent programs at prime-time (85%). Concerning the way in which violence is portrayed, note that 75% of violent scenes contained no remorse, criticism or penalty for the aggression and 55% no form of injuries. Note also that strong anti-violence themes only appeared in 4% of shows and the long-term consequences of violence only appeared in 15%. The conclusion after 6,000 hours of programs from 23 channels between 6 a.m. and 11 p.m. hrs was: "TV violence as portrayed poses a serious risk of harm to children" (Basta, 2000, p.227).

American researchers studied Commercial Broadcast (ABC, CBS, FOX, NBC), Basic Cable (A&E, AMC, BET, Cartoon Network, Disney, Family Channel, Lifetime, Nickelodeon, TNT, USA, VH-1, MTV), Premium Cable (Cinemax, HBO, Showtime). All programs listed in a TV Guide from 6 a.m. until 11 p.m. were eligible for inclusion in the sample (a total of 17 hours per day) for 20 weeks (Potter and others, 1998, p.67).

Thus, as one would expect, the most part of the TV-programs and films containing episodes of violence, was registered on premium cable channels: public broadcast exhibits the smallest range of violent interactions per program (from 1 to 29), followed by the broadcast networks (from 1 to 35), basic cable (from 1 to 64), independent broadcast (from 1 to 69), and premium cable (from 1 to 88) (Wilson, Smith, and others 1998, p.110).

The violence episodes (the same as in Russia) exist most frequently in plots of movies (90%). Further go: drama series (72%), children series (66%), music video (31%), reality based (30%), comedy series (27%) (Wilson, Smith, and others 1998, p.111).

Certainly, to some extent it is possible to console oneself by the fact, that findings reveal that almost half of violent programs can be classified as fantasy (49%) and fiction (43%). And only 4% of violent programs involve actual reality and only 4% depict re-creations of reality (Wilson, Smith, and others 1998, p.127).

However, in my opinion, this consolation is rather an illusion because fantasy and fiction quite

often contain scenes of the most naturalistic and severe violence represented in close-up bloody format.

Research of the American scientists has shown: though the maximal presence of television violence episodes (on the average – 27% - 28%) attacks from 8 pm, the media violence is also stable (5% - 20%) in the morning and at a day time (as - according to my researches - on Russian TV too) in TV-programs of basic American channels.

On the whole researches have shown, 57 % of coded American TV-programs contain some violence. Movies and drama series are more likely to contain violence, whereas comedy series, reality-based programs, and music videos are less likely. The vast majority of violence is not punished at the time that it occurs within a scene. Punishments more typically occur toward the end of the program, but only for bad characters. 39 % of all violent scenes contain humor. Only 4 % of all programs with violence feature a strong antiviolence theme (Wilson, Smith, and others 1998, p.143-145).

So, the results of long-term researches of the American scientists convincingly prove, that episodes of violence occupy a significant part of modern television programs. Many researchers are alarmed and concerned about that. At the same time there are also opponents of limitations of violence in audiovisual media. We will consider their basic argument below.

The main arguments of opponents and supporters of studying of influence of media violence on children and youth

To begin with, I will tell some statistics, proving that the children & youth audience is extremely active consumer of audiovisual media texts. "Children begin actively watching television at about age two, and the typical American child spends about 30 percent of his or her waking hours in front of a TV. The average child will have watched 5,000 hours of TV by the time he or she starts first grade and 19,000 hours by the end of high school" (Dodrill, 1993, p.51).

By 6 years of age, more than 90% of American children watch television as steady habit. The typical American child or teenager (between 2-19 years old) consumes an average of 5.5 hours of media daily outside of school. Television (2 hours, 46 min.), computer games and other computer uses (49 min.), recorded music (48 min.), reading (44 min.) and radio (39 min.) (Slaby, 2002, p.314). As the results before finishing elementary school, the average US child is said to have watched 8,000 murders and 100,000 acts of violence on screen. By the age of 18, the American child will have watched 40,000 murders and 200,000 acts of violence, according to the American Medical Association (Basta, 2000, p.222-223).

The research of American Academy of Child and Adolescent Psychiatry has revealed the similar picture of overactive media consumption: "The average American child spends as much as 28 hours a week watching television, and typically at least an hour a day playing video games or surfing the Internet. Several more hours each week are spent watching movies and videos, and listening to music" (American Academy of Child and Adolescent Psychiatry, 2002, p.10).

The majority of researches of the American scientists (Cantor, 2000; Potter, 1999; 2003; Slaby, 2002 and others) about media violence & young audience contain conclusions about negative influence of the violence image on children and youth. "Throughout the last several decades, many professional organizations, including the American Academy of Pediatrics, the American Medical Association, the American Psychological Association, the National Association for the Education of Young Children, and the National Parent Teachers Association, have reviewed the large body of research evidence on the effect of media violence, adopted resolutions, and presented recommendations for policymakers, practitioners, and the general public. (…). A half-century of research evidence on television violence has conclusively documented its potential harm" (Slaby, 2002, p.310, 311).

However on occasion there are also other points of view: no direct cause-and-effect relationship between media violence and violence in society, the evidence does nor support a casual relationship between television violence and aggression, and we were a violent culture before TV" (Freedman, 1999, p.49-51; Goldstein, 1998, p.215; Leonard, 1995, p. 32-33, 35).

However similar statements are frequently not based on practical experimental researches, and their

authors are quite often somehow connected to the activity of these or that media agencies which, undoubtedly, are interested in absence of any restrictions for distribution of media texts, including subjects of violence. The results of the comparative analysis of C.Cannon are good confirmation to that: "of the eighty-five major studies, the only one that failed to find a causal relationship between television violence and actual violence was paid for by NBC" (Cannon, 1995, p. 19).

Undoubtedly, "there are some in the entertainment industry who maintain that 1)violent programming is harmless because no studies exist that prove a connection between violent entertainment and aggressive behavior in children, and 2)young people know that television, movies, and video games are simply fantasy. Unfortunately, they are wrong on both counts. At this time, well over 1000 studies – including reports from the Surgeon General's office, the National Institute of Mental Health, and numerous studies conducted by leading figures within our medical and public health organizations – our own members – point overwhelmingly to a causal connection between media violence and aggressive behavior in some children. The conclusion of the public health community, based on over 30 years of research, is that viewing entertainment" (American Academy of Child and Adolescent Psychiatry, 2002, p.11).

American researcher J.T.Hamilton has revealed that media officials often defect criticisms of their programs with a standard set of responses, which he named the "Top 5 Reasons Why TV Violence Is Not s Problem":

1. We use violence on television to tell, not sell, stories.

2. Violence on television is a reflection of violence in society.

(but in the reality J.T.Hamilton found that the percentage of stories devoted to crime and the percentage of lead stories dealing with crime were not related to crime rate in a city (Hamilton, 2002, p.20).

3. Images on television do not influence behavior.

4. Television is less violent today.

(of course, in 1984 51% of primetime American network series were in violent genres, a figure that declined to 23% in 1993. But J.T.Hamilton convincingly writes: violence has simply migrated to basic and premium cable channels).

5. What about "Schindler's List"? Violence is used in high-quality films. Yet these types of movies are only a small percentage of those shown on television.

This statement is false again: in a sample of 5,000 violent movies on broadcast, basic cable, and premium channels, J.T.Hamilton found that only 3% were given four stars (the highest rating) by critics (Hamilton, 2002, p.19-20). I agree with him: basically violent films on American TV are not top or art house pictures. Ordinary the television mainstream is B-class movies…

American researcher S.Bok presents the following 8 rationales that serve the double function of offering both a "simplistic reason for not entering into serious debate" and "rationalizations for ignoring or shielding ongoing practices from outside scrutiny or interference":

1. America has always been a violent nation and always will be: violence is as American as cherry pie.

2. Why focus the policy debate on TV violence when there are other more important factors that contribute to violence?

3. How can you definitively pinpoint, and thus prove, the link between viewing TV violence and acts of real violence?

4. Television programs reflect existing violence in the "real world". It would be unrealistic and a disservice to viewers as well as to society to attempt to wipe violence off the screen.

5. People can't even agree on how to define "violence". How, then, can they go to discuss what to do about it?

6. It is too late to take action against violence on television, considering the plethora of video channels by which entertainment violence will soon be available in homes.

7. It should be up to parents, not to the television industry, to monitor the programs that their children watch.

8. Any public policy to decrease TV violence constitutes censorship and represents an intolerable interference with free speech (Bok, 1994, p.201-224).

The majority of the given arguments seem demagogical to me. I will try to explain, why. Certainly, the problem of violence in a society has arisen for some millenniums before media occurrence and, of course there are the factors much more influencing real violence in society than media texts. However it does not mean at all, that media must ignore the public and scientific debate of the case. Scientists study any illness and try to struggle with it not waiting for the total epidemic...

Certain disagreement in the wordings of such concepts as "violence", "screen violence", etc. is not an obstacle for the denying of scientific discussions. We have many rigorous supporters of various philosophical and aesthetic key concepts, but that does not prevent us from scientific discussions.

Really, media texts do reflect the "real world", including violence in this world. But it does not mean, that naturalistic details of this real world should fall from TV, for example, upon children till 7-10 years – in the morning, day time and early evening - without any age rating systems and the control. It is never late to reflect on it and to try to protect the sensitive mentality of a preschool child from media violence...

I agree, parents should adjust contacts of their minor children with media violence, but it does not mean, that media agencies can deliver on the market more and more bloody production without any limitations. "Media violence is not a result of public choice. (…) The usual rationalization is that media violence "give the public what it wants". This is disingenuous" (Gerbner, 2001, p.134). The freedom of speech will not suffer at all from regulation (time of display, age ratings and so on) of media violence because the adult audience, for example, can watch telecasts after 10-11p.m., and some elements of the control are inherent in any society, even in the most democratic country. Moreover, in some cases the American corporations show concern of the given problem: the 1980 Television Code of the National Association of Broadcasters (NAB), states that "Violence… may only be projected in responsibly handed contexts, not used exploitatively".

The 1986 National Broadcasting Company (NBC) code declares that violence "must be necessary to the development of time, plot or characterization… May not be used to stimulate the audience or to invite imitation… May not be shown or offered as an acceptable solution to human problems… and may not show "excessive gore, pain, or physical suffering" (Gerbner, 1988, p.9).

The connection between consumption of media violence and real violence, aggression in a society was proved. in hundreds American researches (American Academy of Pediatrics, the American Medical Association, the American Psychological Association, the American Academy of Child and Adolescent Psychiatry and many others). "Much research has been generated by fears that violence and terror in the media brutalize children and undetermined the social order. The evidence shows that consistent exposure to stories and scenes of violence and terror can mobilize aggressive tendencies, desensitize some and isolate others" (Gerbner, 1988, p.9). In a recent Gallup Poll, 62 % of adults said violent entertainment was one of the major causes of violence among young people. In a CNN/USA Today poll, 76 % said that television violence were a negative influence on children (Slaby, 2002, p.307). Many prestigious professional organizations as the American Psychological Association, American Medical Association, National Academy of Science, and Centers for Disease Control and Prevention "have all concluded that television violence contributes to learning aggressive attitudes and behaviors, to emotional desensitization, and to fear about becoming a victim of violence in viewers" (Kunkel, Wilson, and others, 1998, p.150).

The researches of J.Cantor and her colleagues uncovered a "correlation between media violence and crime. When asked what their favorite movie was, the same fifty one percent (51%) of adolescents who committed violent crimes claimed that their favorite movie contained violence" (Cantor and others, 2000, p. 91). 22% of these juvenile offenders play violent video games. These were also all violent crime offenders. When asked if they had ever done anything they had seen or heard in a movie, television show or song, 16% said that when they committed their crime, they were coping something from media (Cantor

and others, 2000, p. 93-94).

Of course, I agree with J.Cantor: there is a dramatic correlation between the rise of violence depicted in the media and the rise of violent acts and crimes committed by juveniles in this country (Cantor, 2000, p. 95).

However I am convinced, that the problem is not only that media violence can promote the increase of crimes in the society (the basic source of modern criminality, certainly, is not the media). The main thing, that fragile mentality of children under 7-10 years age receive the essential harm (fear, the stutter, the oppressed emotional condition, etc.) from perception of the naturalistic images of screen violence. I studied such cases in Russia…

Besides frequently authors of media texts intentionally aspire to create an image of aesthetically attractive violence. For example, attractive actors are cast for the parts of gangsters and their girlfriends, 'bad gays' enjoy 'dolce vita', etc. Violence can be presented, as something rather fanny or glamorous. For example, Q.Tarantino's *Pulp Fiction* (1994) presented violence "in a cool, hip way, provoking mixed reactions from filmgoers" (Edgar, 2000, p.21). Something similar easily can be found out and in the modern Russian films (*Antikiller, 24 Hours* and others), and TV film serials (The *Brigade*) where gangsters and mafia-men are shown like "normal" and even nice people who do their job and make good money, who are loyal friends, etc.

Basically many American researches give to us that media violence has strong incluence to children emotional desensitization, and sometimes to their violent actions.

Effects of Media Violence

The problem of the influence of media violence on a minor audience has been studied by the western scientists for already about 50-60 years. For example, J.Goldstein writes that a macro-level of theory about attractions of violent media "would focus on society's changing definitions and wavering opinion of violence and violent entertainment, as well as the relationship between violent imagery and social institutions, like religion, politics, business, and the military" (Goldstein, 1998, p.224). A micro-level has the focus on psychological relationships between violent media texts and personality.

As it has already been marked, "numerous studies point to a casual connection between violent entertainment and aggressive behavior in children. Media violence can harm children in several ways: 1) by conditioning them to accept violence as a way of setting conflicts, 2) by desensitizing them toward real-life violence, 3) by making them more afraid that they will become victims of violence, and 4) by causing them to commit real-life violence (American Academy of Child and Adolescent Psychiatry, 2002, p.10).

Besides heavy viewing may lead to aggression, but for some individuals it will lead to fear and apprehension about being victimized by aggression (Wilson, and others, 1998, p.16). "Children are taught that society is normally violent. They become disproportionately frightened of being victimized and become less likely to help victims of crime. They also grow more aggressive and violent themselves" (Lamson, 1995, p.25).

In this sense I completely agree with the well-known American specialist J.Cantor - "violent culture exposes children to a vast array of alarming and disturbing images, most of which they would probably never encounter in person in their entire lives. And the traumatization of children is not necessarily a slow, incremental process. Even a brief exposure to a single disturbing television program or movie can instill intense fear in a child, producing severe anxieties and often long lasting psychological scars" (Cantor, 2000, p.70).

Similar conclusions can be found in the research of G.M.Gedatus (Gedatus, 2000, p.17): children may develop aggressive behavior and attitudes; media violence can create fearful or negative attitudes in children about the real world. Children may believe that violence is more common than it really is. Fear or being a victim is its own type of violence; media violence can desensitize children to real-world violence. They may often see violence as an acceptable way to handle a problem. The emotional regret of being violent tends to lessen; media violence teaches that there are no nonviolent ways to solve problems.

American researchers allocate a number of typical influences which media violence can perform on

an audience: aggression effect, fear effect, callousness effect, appetite for violence effect (Slaby, 2002, p.312-313). The most vulnerable audience in this respect are children under 5-7 years of age, psychologically, intellectually and morally still almost not adapted to life in a modern society. "Psychologists agree that up to age 3 and 4, children can't distinguish fact from fantasy on TV. For them, TV is a reflection of the world, and it's not friendly place. (…) Children average nearly 4 hours of TV per day, and in the inner cities that increases to as many as 11 hours. Which means that in many cases, TV *is* the reality" (Lamson, 1995, p.26).

And if this reality is submitted for children as infinite turns of fights, murders and other kinds of violence, it, undoubtedly, can have a negative effect on their psychological condition. J.Cantor's research is convincing confirmation to that. She conducted a survey of parents of elementary school children, 43 % said their child had a fright reaction that endured beyond the time of viewing a media violence. "Of these parents, almost half said their child could not get to sleep, refused to sleep alone, or was beset by nightmares as a result" (Cantor, 2000, p.71).

In the end of long-term researches J.Cantor in detail classified of 7 possible reasons children choose to view media violence:

1) To be aroused (Cantor, 1998, p.96-98).

2) To experience aggression vicariously (empathy effect) (Cantor, 1998, p.98-99).

*3) To defy restrictions ("forbidden fruit" effect) (*Cantor, 1998, p.99).

4) To witness violent/aggressive behavior like their own (Cantor, 1998, p.103).

5) To learn about their violent environment (Cantor, 1998, p.104).

Confirming these conclusions J.Cantor gives the statements of children cites the childrens' judgments of the media violence effect on them. For example: "violent shows make me think about things in my own life", "I can learn to protect myself by watching television violence", "I enjoy watching people on violent shows fight and hurt each other" (Cantor, 1998, p.105). I shall add from myself, that I have more than once heard similar words in Russia, said by the children, whose environment involves violence and criminal cases…

6)To Calm Themselves (apprehension effect) (Cantor, 1998, p.105-106).

7) Gender effect (role of violence in gender-role socialization) (Cantor, 1998, p.100).

A more complex structure of the reasons for attractiveness of media violence for an audience has been offered (as a result of long-term researches) by J.Goldstein:

1) Subject characteristics. Those most attracted to violent imagery are: males; more aggressive than average; moderate to high in need for sensation or arousal; in search of social identity, or a way to bond with friends; curious about the forbidden, or interested because of their scarcity; have a need to see justice portrayed or restored; able to maintain emotional distance to prevent images from being too disturbing.

2) Violent images are used: For mood management; to regulate excitement or arousal; as an opportunity to express emotion.

3) Characteristics of violent images that increase their appeal: They contain clues to their unreality (music, editing, setting); they are exaggerated or distorted; portray an engaging fantasy; have a predictable outcome; contain a just resolution.

4) Context. Violent images are more attractive: in a safe, familiar environment; when war or crime are salient (Goldstein, 1998, p.223).

Comparing a substantiation of the reasons of the appeal of the image of violence in media texts, put forward by J.Cantor and J.Goldstein, it is possible to find out many similar positions (*arousal, empathy, scarcity, apprehension, forbidden fruit*, and other effects). And "arguably more pervasive and often underemphasized are the other two risks associated with television violence: fear and desensitization" (Kunkel, Wilson, and others, 1998, p.155-156). My research experience also shows, that many of these effects are especially vivid in children's audience.

It is important to see the difference in perception of media violence in the young audiences of various ethnic groups (especially in the polyethnic structure of American society): "minority and

nonminority children appear to be equally susceptible to the effects of media violence. However, the manifestation of the effects may differ because of different level of viewing, different media portrayals of minority and nonminority characters, and children's developing tendency to identify with characters of their own ethnic group. African American children commonly have been found to watch more television than white children (…) When African American, Hispanic, Asian American, or Native American characters appear, they are often stereotyped as either dangerous aggressors or victims of violence. Thus, when minority children identify with media characters of similar race and ethnicity, as they begin to do during the preschool and elementary school years" (Slaby, 2002, p.316).

This gender/polyethnic difference was confirmed in G.Gerbner's researches: for every 10 male characters on prime time network television who commit violence, there were 11 who fell victim to it. But for every 10 female perpetrators of violence, there were 16 female victims. In this case foreign women and women from minority groups pay the highest price (Gerbner, 1988, p.17).

J.Goldstein also marks the aspiration to perception of media violence in a group: "Violent entertainment appeals primarily to males, and it appeals to them mostly in groups. People rarely attend horror films or boxing matches alone, and boys do not play war games by themselves" (Goldstein, 1998, p.215).

American scientists from the team of National Television Violence Study drew the conclusion that most violent media content poses a substantial risk of harm to many in the audience, particularly children. However, as we have demonstrated, certain types of violent portrayals may pose a much greater risk of negative psychological effects than others (Kunkel, Wilson, and others, 1998, p.150).

For example, J.Cantor has found out, that media violence has a strong and long negative influence on many people. "In one study, college students at two Midwest universities were asked whether they had ever been so frightened by TV program or movie that the fear had lasted beyond the time of viewing. The results were astonishing. Of 153 students, 90 percent had such a story to tell. (…) Among these students, over half reported disturbances in eating or sleeping and 35 percent said they subsequently avoided or dreaded the situation depicted in the program or movie. For example, many reported refusing to swim in the ocean after seeing *Jaws* (some reported giving up swimming altogether!), or fearing dogs, cats, or bugs after seeing a variety of movies featuring these creatures in scary contexts. Even more remarkably, more than one-fourth of these students said the effects had lasted more than a year and that they were still bothered by that program or movie – even though they had seen it an average of six years earlier!" (Cantor, 2000, pp.72-73).

More over, Leonard Eron and Rowell Huesmann, followed the viewing habits of a group of children for twenty-two years. They found that watching TV-violence is the single best predictor of violent or aggressive behavior later in life, ahead of such commonly accepted factors as parents' behavior, poverty, and race (Cannon, 1995, p. 19). But the individual differences are very strong here: of course, not every boy and man find media violence enjoyable (Goldstein, 1998, p.214). The scientists from American Academy of Child and Adolescent Psychiatry came to the same conclusion: "The effect of entertainment violence on children is complex and variable. Some children will be affected more than others" (American Academy of Child and Adolescent Psychiatry, 2002, p.11).

I completely share the point of view of J.Goldstein: "Not only the viewing situation but also the larger social world influences the attractiveness of violence. Interest in violent imagery changes with the times. There are also historical shifts in what violent images are regarded as acceptable or excessive" (Goldstein, 1998, p.221).

At the same time, American scientists mark the certain contradictions which arise between approaches of psychologists, politicians, teachers and parents to a problem of media violence influence on the today's children generation.

Recommendation & Acts

American researchers offer a number of the measures, capable to counteract negative influence of

media violence in a society. In my opinion, the recommendations offered by scientific group of *National Television Violence Study* (Kunkel, Wilson, and others, 1998, p.151-157), can as well become a serious basis for the same actions in the Russian conditions.

This is what they recommend *for the Television Industry:*

1. Produce more programs that avoid violence; if a program does contain violence, keep the number of violent incidents low.
2. Be creative in showing more violent acts being punished; more negative consequences – both short and long term – for violent acts; more alternatives to the use of violence in solving problems; and less justification for violent actions.
3. When violence is presented, consider greater emphasis on strong antiviolence theme.
4. Make more effective use of program advisories or content codes to identify violent programming.

For Public Policymakers:

1. Recognize that context is an essential aspect of television violence.
2. Continue to monitor the nature and extent of violence on television.

For parents:

1. Be aware of the three potential risks associated with viewing television violence.
2. Consider the context of violent depictions in making viewing decisions for children.
3. Consider a child's developmental level when making viewing decisions.
4. Recognize that different program genres and channel types pose different risks for children.
5. Watch television with your child and encourage evaluation of the content.

It is necessary to note, that similar recommendations became the basis for the Hearings and Acts in the U.S. Congress and the Senate. For example, the special *Children's Television Act* was approved in 1990. And *Telecommunication Act* - in 1996. This Act confirmed: "studies have shown that children exposed to violent video programming at a young age have a higher tendency for violent and aggressive behavior later in life than children not so exposed, and that children exposed to violent video programming are prone to assume that acts of violence are acceptable behavior. Children in the United States are, on average, exposed to an estimated 8,000 murders and 100,000 acts of violence on television by the time the child completes elementary school". This led up to the arousal of the "governmental interest in empowering parents to limit the negative influence of video programming that is harmful to children. (…) "established voluntary rules for rating video programming that contains sexual, violent, or other indecent material about which parents should be informed before it is displayed to children, and such rules are acceptable to the Commission; and agreed voluntarily to broadcast signals that contain ratings such programming". (…) "establish and promote effective procedures, standards, systems, advisories, or other mechanisms for ensuring that users have easy and complete access to the information necessary to effectively utilize blocking technology and to encourage the availability thereof to low income parents".

The 2003 was the year of presentation of new project of important document - *Protect Children from Video Game Sex and Violence Act*, In which is paid attention that "the use and observation of video games that contain sexual or violent content can be harmful to minors and reasonable restrictions will significantly decrease the number of minors using these games. (…) Viewing entertainment violence can lead to increases in aggressive attitudes, behaviors, and values, particularly in children". Here measures of counteraction to these negative phenomena are planned. The similar phenomena are touched upon in *Children's Protection from Violent Programming Act* (Introduced in Senate, Jan. 14, 2003): "There is empirical evidence that children exposed to violent video programming at a young age have a higher tendency to engage in violent and aggressive behavior later in life than those children not so exposed. There is empirical evidence that children exposed to violent video programming have a greater tendency to assume that acts of violence are acceptable behavior and therefore to imitate such behavior. There is empirical evidence that children exposed to violent video programming have an increased fear of becoming a victim of violence, resulting in increased self-protective behaviors and increased mistrust of others". That is why "there is compelling governmental interest in limiting the negative influences of

violent video programming on children". There is compelling governmental interest in channeling programming with violent content to periods of the day when children are not likely to comprise a substantial portion of the television audience", especially as "the most recent study of television rating system by the Kaiser Family foundation concludes that 79 percent of violent programming is not specifically rated for violence".

The Act also concerned the television microprocessor (V-Chip), capable at the request of parents to block media violence in TV-set: "technology-based solutions, such as the V-chip, may be helpful in protecting some children, but cannot achieve the compelling governmental interest in protecting all children from violent programming when parents are only able to block programming that has, in fact, been rated for violence".

Another way of protection from media violence is a rating system. This is the modern American film/TV classification:

Movie Ratings System

G. General audiences. The movie is suitable for all ages.

PG. Parental guidance suggested. Some materials may not be suitable for children.

PG-13. Parental guidance suggested for children under 13. Some materials may not be suitable for children younger than 13.

R. Restricted. A parent or adult guardian must accompany anyone younger than 17.

NS-17. No one children under 17. (Gedatus, 2000, p.9).

TV Rating System (since Oct. 1997)

TV-Y. Children of all ages.

TV-Y7. Children seven and older. Program may contain mild violence.

TV-G. General audiences. Program may contain little or no sex, violence, and profanity.

TV-PG. Parental guidance advised for children. Program has some mild sex, violence, and profanity.

TV-14. Parental guidance advised for children under fourteen. Program has a higher degree of sex, violence, and profanity.

TV-M. Mature audiences. Programs may contain graphic violence, sex, and profanity, and may not be appropriate for teens under seventeen.

Also included are the following labels: D (suggestive dialogue), L (coarse language), S (sexual situation), V (violence), FV (fantasy violence). (Hamilton, 1998, p.4), (Slaby, 2002, p.324-325).

But American congressmen & senators very well understand that content-based ratings and blocking technology do not effectively protect children from the harm of violent video programming without other efforts, for example, media education.

Media Violence & Media Literacy

One of the major ways for a society, trying to lower negative influence of media violence on children, in my opinion, is the development of media education/literacy practice. "Media literacy is a strategy which can be implemented immediately to change the way children are affected by violent television" (Kipping, 2001, p.126).

I completely agree that "media literate people understand that:

- television is constructed to convey ideas, information, and news from someone else's perspective;
- specific techniques are used to create emotional effects. They can identify those techniques and their intended and actual effects;
- all media benefit some people and leave others out. They can pose and sometimes answer questions about who are the beneficiaries, who is left out and why;

Media literate people:

- seek alternative sources of information and entertainment;
- use television for their own advantage and enjoyment;
- are not used by television for someone else's advantage;
- know how to act. They are not acted on. In that way, media literate people are better citizens"

(Kipping, 2001, p. 127).

E.Thoman writes on this topic: "I believe that media-literacy education must be a component of any effective effort at violence prevention, for both individuals and society as a whole" (Thoman, 1995, p. 127-128).

I believe that such approaches would be rather useful for Russian conditions. But, undoubtedly, the joint efforts (on the part of the state, public organizations, educational institutions and parents) are necessary to achieve media education goals.

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The Comparative Analysis of American and Russian Studies about Media Violence and Children/Youth

Chart 22. Comparative Analysis of American and Russian Studies about Media Violence and Children/Youth

COUNTRY	Authors of research, books, articles	Year (s) of Publicat-ion	Ages and Numbers of partici-pants (child-ren/ youth)	Study Methods	Research's Findings
U.S.	L.Eron & R.Huesman	1984, 1986	875 boys and girls from age 8-30	Experimental	Boys who viewed high levels of television were four to five times more likely to become violent criminals, and children who watched more violent television were likely as adults to use violence to punish their own children.
U.S.	J.Freedman	1995, 1999	No	Analysis of Scientific literature	A direct cause-and-effect relationship between media violence and violence in society has not been demonstrated
U.S.	S.Bok	1994	No	Analysis of scientific literature	8 rationales that serve the double function of offering both a "simplistic reason for not entering into serious debate " and "rationalizations for ignoring or shielding ongoing practices from outside scrutiny or interference" (Bok, 1994, p.201-224).
U.S.	National Television Violence Study	1994-1995		Experimental	57% of all programs in the 23-channel sample contained violence. The conclusion: TV violence as portrayed poses a serious risk of harm to children.
U.S.	J.Cantor	2000		Experimental	There is a dramatic correlation between the rise of violence depicted in the media and the rise of violent acts and crimes committed by juveniles (Cantor, 2000, p.95).
U.S.	American Academy of Child and Adolescent Psychiatry	2002	All age	Experimental	-Children who see a lot of violence are more likely to view violence as an effective way of setting conflicts; -Viewing violence can lead to emotional desensitization towards violence in real life. It can decrease the likelihood that one will take action on behalf of victim when violence occurs; -Entertainment violence feeds a perception that the world is a violent and mean place. Viewing violence increase fear of becoming a victim of violence; Viewing violence may lead to real life violence (American Academy of Child and Adolescent Psychiatry, 2002, p.11).
U.S.	J.Payne	1999	268 teenagers	Experimental	-There is a dramatic correlation between the rise of violence depicted in the media and the rise of violent acts and crimes committed by juveniles in this country. The youth that commit violent crimes are the same youth who enjoy watching violent movies. -In a survey of youths sentenced for crimes, a significant percentage indicated that they watched violent TV programs, listened to music with explicitly violent lyrics and played violent video games. Sixteen percent (16%) admitted acting out things they had seen of heard

					in the media (Payne, J. (2000). Surveying the Effects of Media Violence. In: Cantor, J. and others. Media Violence Alert, p. 95).
Russia	A.Fedorov	2000-2004, 2010	450 Children and teenag year old, 233 boys and 217 girls	Experimental	48% of teenagers are attracted to violence on the screen
Russia	K.Tarasov	1995-2000	510 teenagers, 14-17 year old	Experimental	55% of students are hyperactive consumers of media violence (Tarasov, 2000, p.5).

As you can see from Chart 22, the majority of researches in the USA and in Russia converge in opinion, that media violence renders negative influence on children and youth which are active consumers of this production. The similar conclusion too arises from the comparison of the "Russian" and "American" parts of the given edition. Thus, certainly, it is necessary to note, that in Russia serious researches of the media violence influence on a minor audience have only begun to appear recently, whereas U.S. has the long tradition of this.

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Appendices

Short U.S. Media Violence History

1954. The first congressional hearings into the effects of television violence.

1956. The research conclusion: television could potentially be harmful to young children. "Two-third to three-quarters of all television plays in the 1950s showed violence at the rate of between 6 and 10 incidents per hours in prime time – and have remained at about the same level" (Gerbner, 1988, p.15).

1961. The new research conclusion: amount of media violence had increased.

1965. The research conclusion: televised crime and violence was related to antisocial behavior among teenagers.

1969. The research conclusion: young viewers learned from televised violence how to engage in violent behavior. A multi-media study by Greenberg (1969) found that large circulation newspapers and magazines contained about 10 per cent violence-related materials (crime and accidents) (Gerbner, 1988, p.15).

1972. The report of the Surgeon General (50 scientists-researchers, 5 volumes published) wrote about the link between media violence and aggressive behavior and the negative impact on viewers of watching television violence.

1980. "Greenberg (1980) analyzed television drama series for three seasons and found violence (defined as "physical aggression") accruing more than 9 times per hour between 8 and 9 p.m., more than 12 times per hour between 9 and 11 p.m., and more than 21 times per hour on Saturday morning children's programs" (Gerbner, 1988, p.17).

1982. The report of The National Institute of Mental Health. This institute reviewed 2,500 worldwide studies and reports. The conclusion: there is the link between media violence and teenagers' aggressive behavior.

1984. The scientists Eron and Huesmann, in a 22-year study following 875 boys and girls from age 8-30, found that boys who were TV-violence's fans were 4-5 times more likely to become violent criminals.

1985. The American Psychological Association (APA) recommended: to encourage parents to monitor and control of children's viewing; to request industry representative to reduce television violence; to encourage the research activities in the area of media violence (Slaby, 2002, p.309). "The index of violence reached its highest level since 1967 (when the study began) in the 1984-85 television season. Eight out of every ten prime time programs contained violence. The rate of violent incidents was nearly eight per hours. The 19 years average was six per hour. (...) Children's programs on American television have always been saturated with violence. Children in 1984-85 were entertained with 27 violent incidents per hour (the third highest on record). The 19-year average for children's programs was 21 violent acts per hour" (…). "Baxter et al. (1985) found violence and crime appearing in more than half of music videos but more as a suggestion that as a completed act. Caplan (1985) observed violence in half of a sample of 139 music videos aired in 1983" (Gerbner, 1988, p.17).

1990. U.S. Congress. Hearing "Children's Television Act of 1990".

1992. The report of American Psychological Association. Conclusions: 40 years of research about violence, media and children states that the "scientific debate is over", America needs federal policy to protect children from media violence.

1995. One more research conclusion is: "criminals imitate violence in TV, movies" (Cannon, 1995, p.18).

1996. Telecommunication Act of 1996. U.S. President Clinton signed the Telecommunication Act. "Part of this law called for the manufacture of V-Chip, a computer microprocessor. Parents and other concerned adults can use this computer processor to screen TV programs" (Gedatus, 2000, p.54).

1997. Creation of The UNESCO International Clearinghouse on Children and Violence on the Screen. The overall point of departure for the Clearinghouse's efforts with respect to children, youth and media is the UN Convention on the Rights of the Child. American scientists joined in cooperation with this organization.

1997. New Age Rating System for American TV Programs.

1998. The report of The National Television Violence Study. Conclusions: about 60% of all TV programs are violent and "there are substantial risks of harmful effects from viewing violence throughout the television environment".

1999. "Senator Joseph Lieberman introduced new legislation designed to protect children from the threat of media violence and encourage greater responsibility in the entertainment industry. (…) The legislation also called on the various entertainment media to collaborate on developing stronger industry codes to improve content standards and to better shield children from harmful product" (Slaby, 2002, pp.326-327).

2000. Four national health associations - American Academy of Pediatrics, the American Medical Association, the American Psychological Association, the American Academy of Child and Adolescent Psychiatry have together issued a statement that: "the conclusion of the public health community, based on over 30 years of research, is that viewing entertainment violence can lead to increases in aggressive attitudes, values and behaviors, particularly in children".

2000. All television sets thirteen inches or larger are required to carry the V-Chip. Starting in January 2000, all new TVs with screen larger than 13 inches will have the V-Chip. Many TV sets produced in 1999 already contained V-Chip.

2000. U.S. Congress. Hearing "Violence in the Media".

2001. "In Saturday morning children's programs, scenes of violence occur between 20 and 25 times per hour" (Gerbner, 2001, p.133). The comparison "the ratings of over 100 violent and 100 non-violent shows aired at the same time on network television. The average Nielsen rating of the violent sample was 11.1; the rating for the non-violent sample was 13.8. The share of viewing households in the violent and non-violent samples, respectively, was 18.9 and 22.5. The non-violent sample was more highly rated than the violent sample for each of the five seasons studied" (Gerbner, 2001, p.134).

2002. Research conclusion of American Academy of Child and Adolescent Psychiatry:

- "Children who see a lot of violence are more likely to view violence as an effective way of setting conflicts. Children exposed to violence are more likely to assume that acts of violence are acceptable behavior.
- Viewing violence can lead to emotional desensitization towards violence in real life. It can decrease the likelihood that one will take action on behalf of victim when violence occurs.
- Entertainment violence feeds a perception that the world is a violent and mean place. Viewing violence increases fear of becoming a victim of violence…
- Viewing violence may lead to real life violence" (American Academy of Child and Adolescent Psychiatry, 2002, p.11).

2003. U.S. Congress. Hearing "Children's Protection from Violent Programming Act" (Introduced in Senate, Jan. 14, 2003)

2003. U.S. Congress. Hearing "Protect Children from Video Game Sex and Violence Act of 2003" (Introduced in House, Feb. 11, 2003).

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Results of the Test "Russian Children, Teenagers and Media Violence": Charts

Total: 450 students were questioned, aged 7-17 years, 233 boys and 217 girls from Taganrog Schools N 12, 27, 36, 37, 38 (Taganrog, Russia) and students from first course of Taganrog State Pedagogical Institute (Russia):
- **7-8 age:** 150 students were questioned, 82 boys and 68 girls.
- **12-13 age:** 150 students were questioned, 71 boys and 79 girls.
- **16-17 age:** 150 students were questioned, 80 boys and 70 girls.

Part 1. Media Violence: Students Orientations and Preferences

Chart 1. Video/PC Games Attracting Students (7-8 age)

№.	Title of Video/PC Games	Total number of students (in %) who are attracted by the video/PC	Number of boys (in %) who are attracted video/PC games	Number of girls (in %) who are attracted video/PC games
1	**Tetris**	**24,67**	**25,61**	**23,53**
2	**Aladdin**	**23,33**	**17,07**	**30,88**
3	**Doom**	**8,00**	**10,97**	**4,41**
4	Others games	5,33	9,76	00,00
5	**No access to Video/ PC Games**	**16,00**	**14,63**	**17,65**

Chart 2. Video/PC Games Attracting Students (12-13 age)

№.	Title of Video/PC Games	Total number of students (in %) who are attractted by the video/PC	Number of boys (in %) who are attracted by the video/PC games	Number of girls (in %) who are attracted by the video/PC games
1	**Tetris**	**23,33**	**14,08**	**31,63**
2	**Aladdin**	**23,33**	**19,72**	**26,58**
3	**Doom**	**6,67**	**9,86**	**3,80**
4	Others games	6,67	9,86	3,80
5	**No access to Video/PC Games**	**18,67**	**14,08**	**22,78**

Chart 3. Video/PC Games Attracting Students (16-17 age)

№.	Title of Video/PC Games	Total number of students (in %) who are attracted by the video/PC	Number of boys (in %) who are attracted by the video/PC games	Number of girls (in %) who are attracted by the video/PC games
1	**Tetris**	**38,67**	**30,00**	**34,28**
2	**Aladdin**	**24,00**	**23,75**	**24,28**
3	**Doom**	**8,00**	**3,75**	**12,86**
4	Others games	2,00	3,75	0,00
5	**No access to Video/PC Games**	**13,33**	**12,50**	**14,28**

Chart 4. Video/PC Games Attracting Students (Total)

№.	Title of Video/PC Games	Total number of students (in %) who are attracted by the video/PC games	Number of boys (in %) who are attracted by the video/PC games	Number of girls (in %) who are attracted by the video/PC games
1	**Tetris**	**26,67**	**23,60**	**29,95**
2	**Aladdin**	**23,55**	**20,17**	**27,19**
3	**Doom**	**7,55**	**8,15**	**6,91**
4	**No access to Video/PC Games**	**16,22**	**13,73**	**18,43**

Chart 5. Countries' production (movies, television, video/computer games), which, according to students, contains the greatest number of violent scenes (7-8 age)

№	Countries	Total number of students (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of boys (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of girls (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area
1	**USA**	**42,00**	**51,22**	**30,88**
2	**Russia**	**17,33**	**17,07**	**17,65**
3	**Japan**	**10,67**	**9,76**	**11,76**
4	China	6,00	4,88	7,35
5	Italy	4,00	1,22	7,35
6	Spain	3,33	2,44	4,41
7	UK	2,67	2,44	2,94
8	Vietnam	2,67	0,00	5,88
9	France	2,00	0,00	4,41
10	Germany	2,00	2,44	1,47

Chart 6. Countries' production (movies, television, video/computer games), which, according to students, contains the greatest number of violent scenes (12-13 ages)

№	Countries	Total number of students (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of boys (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of girls (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area
1	**USA**	**30,67**	**29,58**	**31,64**
2	**Russia**	**28,00**	**23,94**	**31,63**
3	**China**	**14,00**	**7,04**	**17,72**
4	Japan	4,00	2,82	5,06
5	Italy	4,00	8,45	0,00
6	UK	4,00	8,45	0,00
7	Spain	2,00	0,00	3,80
8	France	1,33	0,00	2,53
9	Vietnam	0,67	1,41	0,00
10	Germany	0,00	0,00	0,00

Chart 7. Countries' production (movies, television, video/computer games), which, according to students, contains the greatest number of violent scenes (16-17 ages)

№	Countries	Total number of students (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of boys (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of girls (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area
1	**Russia**	**25,33**	**18,75**	**32,86**
2	**USA**	**22,67**	**20,00**	**25,71**
3	**China**	**17,33**	**26,25**	**7,14**
4	Spain	8,67	5,00	12,86
5	Vietnam	8,00	8,75	7,14
6	Japan	5,33	6,25	4,28
7	Italy	4,00	7,50	0,00
8	Germany	2,00	3,75	0,00
9	UK	0,00	0,00	0,00
10	France	0,00	0,00	0,00

Chart 8. Countries' production (movies, television, video/computer games), which, according to students, contains the greatest number of violent scenes (Total)

№	Countries	Total number of students (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of boys (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area	Total number of girls (in %) who are think about country production (movies, television, video and computer games) as the leading in media violence area
1	**USA**	**30,00**	**30,04**	**29,49**
2	**Russia**	**21,33**	**19,74**	**23,04**
3	**China**	**12,00**	**12,87**	**11,06**
4	Japan	10,00	6,44	11,52
5	Spain	4,67	2,57	6,91
6	Italy	4,00	5,58	2,30
7	Vietnam	3,78	3,43	4,15
8	UK	2,22	3,43	0,92
9	Germany	1,33	2,14	0,46
10	France	1,11	0,00	2,30

Chart 9. Genres of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (7-8 age)

№	Genres	Total number of students (in %) who are think that genres most often combined with the image of violence	Total number of boys (in %) who are think that genres most often combined with the image of violence	Total number of girls (in %) who are think that genres most often combined with the image of violence
1	**Genres' mixture**	**27,33**	**36,58**	**16,18**
2	**Action**	**14,00**	**20,73**	**5,88**
3	**Thriller**	**11,33**	**9,76**	**13,23**
4	Detective Story	8,67	7,32	10,29

5	Disaster	8,67	3,66	14,70
6	Fantastic	7,33	10,97	2,94
7	Horror	2,67	0,00	5,88

Chart 10. Genres of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (12-13 age)

№	Genres	Total number of students (in %) who are think that genres most often combined with the image of violence	Total number of boys (in %) who are think that genres most often combined with the image of violence	Total number of girls (in %) who are think that genres most often combined with the image of violence
1	**Detective Story**	**22,67**	**29,58**	**16,46**
2	**Action**	**16,00**	**12,68**	**18,99**
3	**Genres' mixture**	**14,00**	**8,45**	**18,99**
4	Disaster	10,00	7,04	12,66
5	Fantastic	9,33	9,86	8,86
6	Thriller	8,67	9,86	7,59
7	Horror	8,00	4,23	11,39

Chart 11. Genres of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (16-17 age)

№	Genres	Total number of students (in %) who are think that genres most often combined with the image of violence	Total number of boys (in %) who are think that genres most often combined with the image of violence	Total number of girls (in %) who are think that genres most often combined with the image of violence
1	**Horror**	**22,67**	**16,25**	**30,00**
2	**Thriller**	**22,00**	**23,75**	**20,00**
3	**Disaster**	**13,33**	**11,25**	**15,71**
4	Detective Story	11,33	15,00	7,14
5	Fantastic	6,67	8,75	4,28
6	Action	3,33	2,50	4,28
7	Genres' mixture	1,33	2,50	0,00

Chart 12. Genres of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (Total)

№	Genres	Total number of students (in %) who are think that genres most often combined with the image of violence	Total number of boys (in %) who are think that genres most often combined with the image of violence	Total number of girls (in %) who are think that genres most often combined with the image of violence
1	**Detective Story**	**15,11**	**16,74**	**13,36**
2	**Genres' mixture**	**14,44**	**16,31**	**12,44**
3	**Thriller**	**14,00**	**14,59**	**13,36**
4	Horror	11,33	6,87	16,13
5	Disaster	10,89	7,30	14,75
6	Action	11,11	12,02	10,14

7	Fantastic	6,22	9,87	2,30

Chart 13. Topics of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (7-8 age)

№	Topics	Total number of students (in %) who are think that topics most often combined with the image of violence	Total number of boys (in %) who are think that topics most often combined with the image of violence	Total number of girls (in %) who are think that topics most often combined with the image of violence
1	**Crime**	**22,67**	**25,61**	**19,12**
2	**Mystic**	**12,67**	**12,19**	**13,23**
3	**Psychopathological**	**10,67**	4,88	**17,65**
4	Modern	8,67	9,76	7,35
5	Historical	8,00	8,54	7,35
6	Adventure	6,67	8,54	4,41
7	Political	6,00	6,10	5,88
8	War	4,67	6,10	2,94
9	Sport	4,67	1,22	8,82

Chart 14. Topics of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (12-13 age)

№	Topics	Total number of students (in %) who are think that topics most often combined with the image of violence	Total number of boys (in %) who are think that topics most often combined with the image of violence	Total number of girls (in %) who are think that topics most often combined with the image of violence
1	**Crime**	**26,67**	**22,53**	**30,38**
2	**War**	**9,33**	**16,90**	**2,53**
3	**Political**	**9,33**	**7,04**	**11,39**
4	Psychopathological	8,67	5,63	11,39
5	Adventure	8,67	5,63	11,39
6	Mystic	6,00	12,68	00,00
7	Historical	5,33	4,22	6,33
8	Modern	3,33	2,82	3,80
9	Sport	0,67	1,41	0,00

Chart 15. Topics of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (16-17 age)

№	Topics	Total number of s tudents (in %) who are think that topics most often combined with the image of violence	Total number of boys (in %) who are think that topics most often combined with the image of violence	Total number of girls (in %) who are think that topics most often combined with the image of violence
1	**Crime**	**27,33**	**32,50**	**21,43**
2	**Psychopathological**	**16,00**	**12,50**	**20,00**
3	**Mystic**	**14,67**	**13,75**	**15,71**
4	Historical	9,33	8,75	10,00

5	Adventure	8,00	10,00	5,71
6	War	4,67	5,00	4,28
7	Political	2,67	5,00	0,00
8	Modern	1,33	0,00	2,86
9	Sport	0,00	0,00	0,00

Chart 16. Topics of movies, TV programs, video/computer games, which in the opinion of students, most often combined with the image of violence (Total)

№	Topics	Total number of students (in %) who are think that topics most often combined with the image of violence	Total number of boys (in %) who are think that topics most often combined with the image violence	Total number of girls (in %) who are think that topics most often combined with the image of violence
1	**Crime**	**26,00**	**27,04**	**25,34**
2	**Psychopathological**	**12,67**	**7,72**	**18,43**
3	**Mystic**	**11,33**	**12,87**	**9,68**
4	Adventure	7,78	8,15	7,37
5	Historical	7,55	7,30	7,83
6	War	6,44	9,02	3,69
7	Political	6,00	6,01	5,99
8	Modern	4,67	4,29	5,07
9	Sport	1,78	0,86	2,76

Chart 17. Films with scenes of violence, the main characters are like the students (7-8 age)

№	Title of the films with scenes of violence, the main characters like the students	The total number of students (in %) indicating they like the character of this movie	The total number of boys (in %) indicating that they like the character of this movie	The total number of girls (in %) indicating that they like the character of this movie
1	**Terminator**	**18,67**	**25,61**	**10,29**
2	**Friday, 13**	**13,33**	**7,32**	**20,59**
4	**Nikita**	**12,67**	**6,10**	**20,59**
2	Rambo	12,00	18.29	4,41
5	Godfather	9,33	7,32	11,76
6	Natural Born Killers	2,00	3,66	0,00
7	Basic Instinct	0,00	0,00	0,00
8	Pulp Fiction	0,00	0,00	0,00

Chart 18. Films with scenes of violence, the main characters are like the students (12-13 age)

№	Title of the films with scenes of violence, the main characters are like the students	The total number of students (in %) indicating that they like the character of this movie	The total number of boys (in %) indicating t hat they like the character of this movie	The total number of girls (in %) indicating that they like the character of this movie
1	**Nikita**	**23,33**	**16,90**	**29,11**
2	**Rambo**	**18,67**	**22,53**	**15,19**
3	**Terminator**	**10,00**	**14,08**	**6,33**
4	Basic Instinct	3,67	2,82	2,53

5	Friday, 13	3,33	1,41	5,06
6	Godfather	2,67	5,63	0,00
7	Natural Born Killers	1,33	2,82	0,00
8	Pulp Fiction	0,67	1,41	00,00

Chart 19. Films with scenes of violence, the main characters are like the students (16-17 age)

№	Title of the films with scenes of violence, the main characters are like the students	The total number of s tudents (in %) indicating that they like the character of this movie	The total number of boys (in %) indicating that they like the character of this movie	The total number o f girls (in %) indicating that they like the character of this movie
1	**Pulp Fiction**	**10,67**	**10,00**	**11,43**
2	**Basic Instinct**	**10,67**	**5,00**	**17,14**
3	**Friday, 13**	**9,33**	**8,75**	**10,00**
4	Nikita	8,67	3,75	14,28
5	Natural Born Killers	6,67	8,75	4,28
6	Rambo	6,00	11,25	0,00
7	Godfather	4,67	5,00	4,28
8	Terminator	2,67	5,00	0,00

Chart 20. Films with scenes of violence, the main characters are like the students (Total)

№	Title of the films with scenes of violence, the main characters are like the students	The total number of students (in %) indicating that they like the character of this movie	The total number of boys (in %) indicating that t hey like the character of this movie	The total number of girls (in %) indicating that they like the character of this movie
1	**Nikita**	**14,89**	**8,58**	**21,20**
2	**Rambo**	**12,44**	**17,17**	**6,91**
3	**Terminator**	**10,67**	**15,02**	**5,53**
4	Friday, 13	8,67	6,01	11,52
5	Basic Instinct	4,44	2,57	6,45
6	Godfather	4,44	3,43	5,99
7	Pulp Fiction	3,78	3,86	3,69
8	Natural Born Killers	3,33	5,15	1,38

Chart 21. Character traits that are popular with students in the hero of the film (listed in the Chart 17), containing images of violence (7-8 age)

№	Character traits	The total number of students (in %) indicated that they liked this character trait of the hero movie	The total number of boys (in %) indicated that they liked this character trait of the hero movie	The total number of girls (in %) indicated that they liked this character trait of the hero movie
	Beauty	**17,33**	**3,66**	**33,82**
	Power	**10,67**	**19,51**	**0,00**
	Courage	**10,67**	**19,51**	**0,00**
	Mind	8,00	9,76	5,88
	Kindness	7,33	2,44	13,23

	Charm	6,67	1,22	13,23
	Optimism	6,00	4 ,88	7,35
	Carelessness	4,00	2,44	5,88
	Resourcefulness	4,00	3,66	4,41
	Trick	3,33	3,66	2,94
	Tenderness	2,67	2,44	2,94
	Practicality	2,00	3,66	0,00
	Truthfulness	2,00	1,22	2,94
	Faithfulness	2,00	1,22	2,94
	Cruelty	0,00	0,00	0,00

Chart 22. Character traits that are popular with students in the hero of the film (listed in the Chart 18), containing images of violence (12-13 age)

№	Character traits	The total number of students (in %) indicated that they liked this character trait of the hero movie	The total number of boys (in %) indicated that they liked this character trait of the hero movie	The total number of girls (in %) indicated that they liked this character trait of the hero movie
	Beauty	**19,33**	**0,00**	**30,38**
	Courage	**14,67**	**23,94**	**6,33**
	Power	**11,33**	**21,13**	**2,53**
	Kindness	8,67	7,04	10,13
	Faithfulness	6,67	4,22	8,86
	Truthfulness	5,33	5,63	5,06
	Mind	4,00	5,63	2,53
	Charm	4,00	4,22	3,80
	Optimism	3,33	4 ,22	2,53
	Carelessness	3,33	2,82	3,80
	Tenderness	3,33	2,82	3,80
	Resourcefulness	2,00	1,41	2,53
	Trick	2,00	4,22	0,00
	Practicality	0,00	0,00	0,00
	Cruelty	0,00	0,00	0,00

Chart 23. Character traits that are popular with students in the hero of the film (listed in the Chart 19), containing images of violence (16-17 age)

№	Character traits	The total number of students (in %) indicated that they liked this character trait of the hero movie	The total number of boys (in %) indicated that they liked this character trait of the hero movie	The total number of girls (in %) indicated that they liked this character trait of the hero movie
	Beauty	**12,00**	**3,75**	**21,43**
	Kindness	**10,67**	**6,25**	**15,71**
	Carelessness	**9,33**	**2,50**	**17,14**
	Optimism	8,00	8,75	7,14
	Tenderness	8,00	13,75	1,43

	Power	7,33	12,50	1,43
	Faithfulness	6,67	6,25	15,71
	Practicality	6,00	10,00	1,43
	Truthfulness	5,33	5,00	5,71
	Courage	4,00	6,25	1,43
	Charm	4,00	2,50	5,71
	Resourcefulness	4,00	5,00	2,86
	Mind	2,67	2,50	2,86
	Trick	2,67	5,00	0,00
	Cruelty	1,33	2,50	0,00

Chart 24. Character traits that are popular with students in the hero of the film (listed in the Charts 17-19), containing images of violence (Total)

№	Character traits	The total number of students (in %) indicated that they liked this character trait of the hero movie	The total number of boys (in %) indicated that they liked this character trait of the hero movie	The total number of girls (in %) indicated that they liked this c haracter trait of the hero movie
	Beauty	**15,11**	**2,57**	**28,57**
	Power	**10,00**	**17,60**	**1,38**
	Courage	**10,00**	**16,31**	**2,76**
	Kindness	6,67	5,15	12,90
	Optimism	5,78	6,01	5,53
	Carelessness	5,55	2,57	8,75
	Mind	5,11	2,57	3,69
	Charm	4,89	2,57	7,37
	Faithfulness	4,67	3,86	5,53
	Truthfulness	4,44	3,86	4,61
	Resourcefulness	3,33	3,43	3,22
	Trick	3,33	6,01	1,84
	Tenderness	3,11	1,72	4,15
	Practicality	2,89	4,72	0,46
	Cruelty	0,44	0,86	0,00

Chart 25. Options that students would be like the heroes of films (as shown in the Chart 17), containing an image of violence (7-8 age)

№	Options	The total number of students (%) indicating t hat they wanted to be like the heroes of films on these parameters	The total number of boys (%) indicating that they wanted to be like the heroes of films on t hese parameters	The total number of girls (%) indicating that they wanted to be like the heroes of films on these parameters
1	**In the manner of dress**	**24,67**	**15,85**	**35,29**
2	**In the behavior**	**19,33**	**26,83**	**10,29**
3	**In the profession**	**15,33**	14,63	**16,18**
4	In the manner of speaking	13,33	18,29	7,35
5	In relation to people	13,33	13,41	13,23
6	In taste	11,33	9,76	13,23
7	Views on life	2,67	1,22	4,41

Chart 26. Options that students would be like the heroes of films (as shown in the Chart 18), containing an image of violence (12-13 age)

№	Options	The total number of students (%) indicating that they wanted to be like the heroes of films on parameters	The total number of boys (%) indicating that they wanted to be like the heroes of films on these parameters	The total number of girls (%) indicating that they wanted to be like the heroes of films on these parameters
1	**In the profession**	**23,33**	**21,13**	**25,31**
2	**Views on life**	**16,67**	**21,13**	**16,45**
3	**In the manner of speaking**	**16,67**	**22,53**	**11,39**
4	In the behavior	16,00	16,90	15,19
5	In relation to people	10,67	11,27	10,13
6	In the manner of dress	9,33	4,22	13,92
7	In taste	5,33	2,82	7,59

Chart 27. Options that students would be like the heroes of films (as shown in the Chart 19), containing an image of violence (16-17 age)

№	Options	The total number of students (%) indicating that they wanted to be like the heroes of films on these parameters	The total number of boys (%) indicating that they wanted to be like the heroes of films on these parameters	The total number of girls (%) indicating that they wanted to be like the heroes of films on these parameters
1	**Views on life**	**20,00**	**23,75**	**15,71**
2	**In the behavior**	**19,33**	**21,25**	**17,14**
3	**In taste**	**15,33**	**7,50**	**24,28**
4	In the profession	13,33	13,75	12,86
5	In relation to people	12,67	16,25	8,57
6	In the manner of dress	11,33	6,25	17,14
7	In the manner of speaking	8,00	11,25	4,28

Chart 28. Options that students would be like the heroes of films (as shown in the Charts 17-19), containing an image of violence (Total)

№	Options	The total number of students (%) indicating that they wanted to be like the heroes of films on these parameters	The total number of boys (%) indicating that they wanted to be like the heroes of films on these parameters	The total number of girls (%) indicating that they wanted to be like the heroes of films on these parameters
1	**In the behavior**	**18,22**	**21,89**	**14,28**
2	**In the profession**	**15,11**	**16,31**	**13,82**
3	**In the manner of dress**	**15,11**	**9,01**	**21,66**
4	Views on life	13,78	15,02	12,44
5	In taste	12,89	6,87	19,35
6	In the manner of speaking	12,67	17,71	7,83
5	In relation to people	12,22	13,73	10,60

Part 2. Children and Teenagers'' Attitude Towards Media Violence: Reasons and Results

Chart 29. Students' Attitude Towards Media Violence (7-8 age)

Answers	Number of students (in %), which attracted scenes of media violence	Number of students (in %), which not attracted scenes of media violence	Number of students (in %), not having a clear opinion on the matter
Boys' answers	2,44	46,34	51,22
Girls' answers	10,29	79,41	10,29

Chart 30. Students' Attitude Towards Media Violence (12-13 age)

Answers	Number of students (in %), which attracted scenes of media violence	Number of students (in %), which not attracted scenes of media violence	Number of students (in %), not having a clear opinion on the matter
Boys' answers	25,35	29,58	45,07
Girls' answers	7,59	68,35	24,05

Chart 31. Students' Attitude Towards Media Violence (16-17 age)

Answers	Number of students (in %), which attracted scenes of media violence	Number of students (in %), which not attracted scenes of media violence	Number of students (in %), not having a clear opinion on the matter
Boys' answers	36,25	17,50	46,25
Girls' answers	20,00	60,00	20,00

Chart 32. Students' Attitude Towards Media Violence (Total)

Answers	Number of students (in %), which attracted scenes of media violence	Number of students (in %), which not attracted scenes of media violence	Number of students (in %), not having a clear opinion on the matter
Boys' answers	21,03	31,33	47,64
Girls' answers	12,44	69,12	18,43
Total answers	**16,89**	**49,55**	**35,55**

Chart 33. Factors Attracting Students in Media Violence (7-8 age)

№	Factors	The total number of students (in %), which attract these factors	The total number of boys (in %), which attract these factors	The total number of girls (in %), which attract these factors
1	**Entertaining**	**27,33**	**17,07**	**39,70**
2	**Outstanding acting**	**16,67**	**19,51**	**13,23**
3	**Identification**	**15,33**	**12,19**	**19,12**
4	Dynamics/speed of action	11,33	14,63	7,35
5	Information	12,00	9,76	14.70
6	Outstanding Special Effects	8,67	14,63	1,47
7	Recreation	6,67	8,54	4.41
8	Compensation	2,00	3,66	0,00
9	Professional directing	0,00	0,00	0.00

Chart 34. Factors Attracting Students in Media Violence (12-13 age)

№	Factors	The total number of students (in %), which attract these factors	The total number of boys (in %), which attract these factors	The total number of girls (in %), which attract these factors
1	**Outstanding acting**	**24,67**	**21,13**	**27,85**
2	**Dynamics/speed of action**	**20,67**	**23,94**	**17,72**
3	**Compensation**	**12,67**	**16,90**	**8,86**
4	Entertaining	11,33	7,04	15,19
5	Identification	9,33	11,27	7,59
6	Recreation	8,00	7,04	8.86
7	Outstanding Special Effects	7,33	8,45	6,33
8	Information	4,67	4,22	5.06
9	Professional directing	1,33	0,00	2,53

Chart 35. Factors Attracting Students in Media Violence (16-17 age)

№	Factors	The total number of students (in %), which attract these factors	The total number of boys (in %), which attract these factors	The total number of girls (in %), which attract these factors
1	**Dynamics/speed of action**	**19,33**	**18,75**	**20,00**
2	**Entertaining**	**18,00**	**15,00**	**21,43**
3	**Outstanding acting**	**15,33**	**15,00**	**15,71**
4	Identification	12,67	10,00	15,71
5	Recreation	12,67	13,75	11,43
6	Compensation	6,67	10,00	2,86
7	Outstanding Special Effects	6,67	8,75	4,28
8	Information	4,67	5,00	4,28
9	Professional directing	4,00	3,75	4,28

Chart 36. Factors Attracting Students in Media Violence (Total)

№	Factors	The total number of students (in %), which attract these factors	The total number of boys (in %), which attract these factors	The total number of girls (in %), which attract these factors
1	**Entertaining**	**21,11**	**13,30**	**24,88**
2	**Dynamics/speed of action**	**17,33**	**18,89**	**15,21**
3	**Outstanding acting**	**15,55**	**12,02**	**19,35**
4	Identification	12,44	11,16	13,82
5	Recreation	9,55	9,87	8,29
6	Outstanding Special Effects	7,55	10,73	4,15
7	Compensation	7,33	9,87	4,15
8	Information	7,33	6,44	7,83

9	Professional directing	1,78	1,29	2,30

Chart 37. Reasons for Resentment against Media Violence (7-8 age)

№	Reasons	The total number of students (in %) who gave this reason	The total number of boys (in %) who gave this reason	The total number of girls (in %) who gave this reason
1	**Hatred toward violence of any kind**	**28,67**	**28,05**	**29.41**
2	**Disgust towards seeing blood and crippled people**	**25,33**	**21,95**	**30,88**
3	**Fear of violence of any kind**	**20,00**	**20,73**	**20,59**
4	Not wanting to experience negative emotions	18,00	19,51	16,18
5	Belief that violence on the screen increases violence in real life	8,00	9,76	2,94

Chart 38. Reasons for Resentment against Media Violence (12-13 age)

№	Reasons	The total number of students (in %) who gave this reason	The total number of boys (in %) who gave this reason	The total number of girls (in %) who gave this reason
1	**Belief that violence on the screen increases violence in life**	**26,67**	**33,80**	**20,53**
2	**Disgust towards seeing blood and crippled people**	**25,33**	**22,53**	**27,85**
3	**Hatred toward violence of any kind**	**18,67**	**24,95**	**11,92**
4	Fear of violence of any kind	14,67	2,82	25,32
5	Not wanting to experience negative emotions	14,67	16,90	12,66

Chart 39. Reasons for Resentment against Media Violence (16-17 age)

№	Reasons	The total number of students (in %) who gave this reason	The total number of boys (in %) who gave this reason	The total number of girls (in %) who gave this reason
1	**Belief that violence on the screen increases violence in life**	**28,67**	**38,75**	**17,14**
2	**Disgust towards seeing blood and crippled people**	**23,33**	**21,25**	**25,71**
3	**Not wanting to experience negative emotions**	**21,34**	**18,75**	**24,28**
4	Hatred toward violence of any kind	16,00	16,25	15,71
5	Fear of violence of any kind	10,67	5,00	17,14

Chart 40. Reasons for Resentment against Media Violence (Total)

№	Reasons	The total number of students (in %) who gave this reason	The total number of boys (in %) who gave this reason	The total number of girls (in %) who gave this reason
1	**Disgust towards seeing blood and crippled people**	**24,89**	**21,19**	**28,40**
2	**Hatred toward violence**	**21,11**	**22,75**	**19,35**

	of any kind			
3	**Belief that violence on the screen increases violence in real life**	**20,67**	**27,04**	**13,82**
4	Not wanting to experience negative emotions	18,00	18,45	17,51
5	Fear of violence of any kind	15,33	9,87	21,20

Chart 41. The type of company with whom students prefer to watch violence on the screen (7-8 age)

№	Type of company	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**28,00**	**28,05**	**27,94**
2	**Girlfriend/Boyfried**	**24,67**	**25,61**	**23,53**
3	**Parents**	**26,67**	**19,51**	**35,29**
4	Teachers	12,00	12,19	11,76
5	Strangers	5,33	9,76	0,00
6	Alone	3,33	4,88	1,47

Chart 42. The type of company with whom students prefer to watch violence on the screen (12-13 age)

№	Type of company	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**44,67**	**35,21**	**53,16**
2	**Girlfriend/Boyfried**	**40,67**	**43,66**	**37,97**
3	**Parents**	**26,67**	**19,51**	**35,29**
4	Alone	6,00	8,45	3,80
5	Strangers	2,00	7,04	0,00
6	Teachers	0,00	0,00	0,00

Chart 43. The type of company with whom students prefer to watch violence on the screen (16-17 age)

№	Type of company	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**42,67**	**43,75**	**41,43**
2	**Girlfriend/Boyfried**	**42,00**	**35,00**	**50,00**
3	**Strangers**	**7,33**	**11,25**	**2,86**
4	Alone	5,33	7,50	2,86
5	Parents	2,67	2,50	2,86
6	Teachers	0,00	0,00	0,00

Chart 44. The type of company with whom students prefer to watch violence on the screen (Total)

№	Type of company	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**38,44**	**35,62**	**41,47**
2	**Girlfriend/Boyfried**	**35,78**	**34,33**	**37,33**
3	**Parents**	**12,00**	**10,30**	**13,82**
4	Strangers	4,89	8,58	0,92
5	Alone	4,89	6,87	2,76
6	Teachers	4,00	4,29	3,69

Chart 45. Psychological Reasons for Watching Scenes of Screen Violence (7-8 age)

№	Reasons	The total number of students' motivations (in %) for watching on screen violence	The total number of boys' motivations (in %) for watching on screen violence	The total number of girls' motivations (in %) for watching on screen violence
1	**Normal mood**	**44,67**	**42,68**	**47,06**
2	**Low spirits**	**27,33**	**15,85**	**41,18**
3	**Good mood**	**24,00**	**36,58**	**8,82**
4	To Irritate the Others (parents teachers)	4,00	4,88	2,94

Chart 46. Psychological Reasons for Watching Scenes of Screen Violence (12-13 age)

№	Reasons	The total number of students' motivations (in %) for watching on screen violence	The total number of boys' motivations (in %) for watching on screen violence	The total number of girls' motivations (in %) for watching on screen violence
1	**Normal mood**	**51,33**	**40,87**	**60,76**
2	**Low spirits**	**24,67**	**16,90**	**31,64**
3	**Good mood**	**22,00**	**39,44**	**6,33**
4	To Irritate the Others (parents or teachers)	2,00	2,82	1,26

Chart 47. Psychological Reasons for Watching Scenes of Screen Violence (16-17 age)

№	Reasons	The total number of students' motivations (in %) for watching on screen violence	The total number of boys' motivations (in %) for watching on screen violence	The total number of girls' motivations (in %) for watching on screen violence
1	**Normal mood**	**55,33**	**51,25**	**60,00**
2	**Low spirits**	**30,00**	**26,25**	**34,28**
3	**Good mood**	**14,67**	**22,50**	**5,71**
4	To Irritate the Others (parents teachers)	0,00	0,00	0,00

Chart 48. Psychological Reasons for Watching Scenes of Screen Violence (Total)

№	Reasons	The total number of students' motivations	The total number of boys' motivations (in %) for	The total number of girls' motivations (in %) for

		(in %) for watching on screen violence	watching on screen violence	watching on screen violence
1	**Normal mood**	**50,44**	**45,06**	**56,22**
2	**Low spirits**	**27,33**	**19,74**	**35,48**
3	**Good mood**	**20,22**	**32,62**	**6,91**
4	To Irritate the Others parents or teachers)	2,00	2,57	1,38

Chart 49. Types of Psychological States That Occur After Watching the Violent Scenes (7-8 age)

№	Types of Psychological States	The total number of students (in %) who gave this type of their psychological state	The total number of boys (in %) who gave this type of their psychological state	The total number of girls (in %) who gave this type of their psychological state
1	**Disorder**	**23,33**	**14,63**	**33,82**
2	**Excitement**	**16,00**	**14,63**	**17,65**
3	**Depression**	**11,33**	**12,19**	**10,29**
4	**Agitation**	**11,33**	**19,51**	**1,47**
5	Desensitization	10,67	14,63	5,88
6	Psychological state doesn't ch	9,33	6,10	13,23
7	Indifference	4,00	3,66	4,41
8	Aggression	3,33	4,88	1,47
9	Joy	3,33	6,10	0,00
10	Isolation	2,67	3,66	1,47

Chart 50. Types of Psychological States That Occur After Watching the Violent Scenes (12-13 age)

№	Types of Psychological States	The total number of students (in %) who gave this type of their psychological state	The total number of boys (in %) who gave this type of their psychological state	The total number of girls (in %) who gave this type of their psychological state
1	**Isolation**	**14,67**	**11,28**	**17,72**
2	**Excitement**	**14,00**	**12,68**	**15,19**
3	**Depression**	**14,00**	**5,63**	**21,52**
4	Psychological state doesn't ch	13,33	12,68	13,92
5	Disorder	11,33	1,41	20,25
6	Aggression	8,00	12,68	3,80
7	Agitation	8,00	16,90	0,00
8	Indifference	6,67	7,04	6,33
9	Joy	5,33	9,86	2,53
10	Desensitization	4,67	9,86	0,00

Chart 51. Types of Psychological States That Occur After Watching the Violent Scenes (16-17 age)

№	Types of Psychological	The total number of	The total number of boys	The total number of girls

	States	students (in %) who gave this type of their psychological state	(in %) who gave this type of their psychological state	(in %) who gave this type of their psychological state
1	**Indifference**	**16,67**	**18,75**	**14,28**
2	**Depression**	**14,67**	**13,75**	**15,71**
3	**Disorder**	**12,67**	**8,75**	**17,14**
4	Isolation	10,00	11,25	8,57
5	Aggression	9,33	10,00	8,57
6	Excitement	9,33	6,25	12,86
7	Psychological state doesn't ch	8,00	3,75	18,57
8	Agitation	8,00	15,00	0,00
9	Desensitization	8,00	12,50	2,86
10	Joy	3,33	5,00	1,43

Chart 52. Types of Psychological States That Occur After Watching the Violent Scenes (Total)

№	Types of Psychological States	The total number of students (in %) who gave this type of their psychological state	The total number of boys (in %) who gave this type of their psychological state	The total number of girls (in %) who gave this type of their psychological state
1	**Disorder**	**15,78**	**8,58**	**23,50**
2	**Depression**	**13,33**	**10,73**	**16,13**
3	**Excitement**	**13,11**	**11,16**	**15,21**
4	Psychological state doesn't ch	10,22	7,30	15,21
5	Indifference	9,11	9,87	8,29
6	Isolation	9,11	8,58	9,68
7	Agitation	9,11	17,17	0,46
8	Aggression	8,44	9,01	7,83
9	Desensitization	7,78	12,45	2,76
10	Joy	4,00	6,87	0,92

Chart 53. Students' Reflection After the Scenes of Media Violence (7-8 age)

№	Type of reflection	The total number of students (in %) who gave variant	The total number of boys (in %) who gave this varian	The total number of girls (in %) who gave this varian
1	**On-screen violence are remembered for a long time**	**64,7**	**54,88**	**76,47**
2	On-screen violence are remembered for a short time c	27,3	32,93	20,59
3	On-screen violence are forgotten immediately	8,0	12,19	2,94

Chart 54. Students' Reflection After the Scenes of Media Violence (12-13 age)

№	Type of reflection	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**On-screen violence are remembered for a long time**	**53,33**	**63,38**	**48,10**
2	On-screen violence are remembered for a short time c	27,33	23,94	30,38
3	On-screen violence are forgotten immediately	17,33	12,68	21,52

Chart 55. Students' Reflection After the Scenes of Media Violence (16-17 age)

№	Type of reflection	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**On-screen violence are remembered for a long time**	**42,00**	**36,25**	**48,57**
2	On-screen violence are remembered for a short time c	34,67	35,00	34,28
3	On-screen violence are forgotten immediately	23,33	28,75	17,14

Chart 56. Students' Reflection After the Scenes of Media Violence (Total)

№	Type of reflection	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**On-screen violence are remembered for a long time**	**54,00**	**51,08**	**57,14**
2	On-screen violence are remembered for a short time	29,78	30,90	28,57
3	On-screen violence are forgotten immediately	16,22	18,02	14,28

Chart 57. Students' Attitude Towards Talking about Scenes of Media Violence (7-8 age)

Answers	The total number of students (in %) who never discussed media violence	The total number of students (in %) who discussed media violence sometimes	The total number of students (in %) who discussed media violence regularly
Boys' answers	3,66	24,39	71,95
Girls' answers	2,94	42,65	54,41
Total answers	**3,33**	**32,67**	**64,00**

Chart 58. Students' Attitude Towards Talking about Scenes of Media Violence (12-13 age)

Answers	The total number of students (in %) who never discussed media violence	The total number of students (in %) who discussed media violence sometimes	The total number of students (in %) who discussed media violence regularly
Boys' answers	4,22	12,68	83,10
Girls' answers	15,19	64,56	20,25
Total answers	**10,00**	**40,00**	**50,00**

Chart 59. Students' Attitude Towards Talking about Scenes of Media Violence (16-17 age)

Answers	The total number of students (in %) who never discussed media violence	The total number of students (in %) who discuss media violence sometimes	The total number of students (in %) who discusse media violence regularly
Boys' answers	8,75	66,25	25,00
Girls' answers	5,72	72,84	21,43
Total answers	**7,33**	**69,33**	**23,33**

Chart 60. Students' Attitude Towards Talking about Scenes of Media Violence (Total)

Answers	The total number of students (in %) who never discussed media violence	The total number of students (in %) who discussed media violence sometimes	The total number of students (in %) who discussed media violence regularly
Boys' answers	5,58	35,19	59,23
Girls' answers	8,29	60,37	31,34
Total answers	**6,89**	**47,33**	**45,78**

Chart 61. The type of company with whom students prefer to discuss media violence (7-8 age)

№	*Type of company*	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Parents**	**34,67**	**34,15**	**35,29**
2	**Friends**	**31,33**	**23,17**	**41,18**
3	**Teachers**	**30,00**	**37,80**	**20,59**
4	Strangers	4,00	4,88	2,94

Chart 62. The type of company with whom students prefer to discuss media violence (12-13 age)

№	*Type of company*	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**75,33**	**78,87**	**72,15**
2	**Parents**	**18,67**	**19,72**	**17,72**
3	**Teachers**	**4,00**	**1,41**	**6,33**
4	Strangers	2,00	0,00	3,80

Chart 63. The type of company with whom students prefer to discuss media violence (16-17 age)

№	*Type of company*	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**66,00**	**60,00**	**72,86**
2	**Parents**	**26,67**	**35,00**	**17,14**
3	**Strangers**	**5,33**	**5,00**	**5,71**
4	Teachers	2,00	0,00	4,28

Chart 64. The type of company with whom students prefer to discuss media violence (Total)

№	*Type of company*	The total number of students (in %) who gave this type of company	The total number of boys (in %) who gave this type of company	The total number of girls (in %) who gave this type of company
1	**Friends**	**57,55**	**52,79**	**62,67**
2	**Parents**	**26,67**	**30,04**	**23,04**
3	**Teachers**	**11,78**	**13,30**	**10,14**
4	Strangers	4,00	3,86	4,15

Part 3. Children, Teenagers and Media Violence: Situational Tests

Chart 65. Movies that Students Would Take to a Desert Island (7-8 age)

№	Film Title	The total number of students (in %) who prefer to take this film to a desert island	The total number of boys (in %) who prefer to take this film to a desert island	The total number of girls (in %) who prefer to take this film to a desert island
1	**Lion King**	**18,67**	**12,19**	**26,47**
2	**Back to the Future**	**16,00**	**8,54**	**25,00**
3	**Nikita**	**8,00**	4,88	**11,76**
4	Terminator	6,00	9,76	1,47
5	Dracula	4,67	8,54	0,00
6	Pretty Woman	4,67	0,00	10,29
7	Rambo	4,00	7,32	0,00
8	Godfather	2,00	3,66	0,00
9	Basic Instinct	0,00	0,00	0,00
10	Natural Born Killers	0,00	0,00	0,00
11	Pulp Fiction	0,00	0,00	0,00

Chart 66. Movies that Students Would Take to a Desert Island (12-13 age)

№	Film Title	The total number of students (in %) who prefer to take this film to a desert island	The total number of boys (in %) who prefer to take this film to a desert island	The total number of girls (in %) who prefer to take this film to a desert island
1	**Pretty Woman**	**16,00**	**0,00**	**30,38**
2	**Back to the Future**	**12,00**	**12,68**	**11,39**
3	**Lion King**	**8,67**	**00,00**	**16,45**
4	Rambo	6,67	14,08	0,00
5	Dracula	6,00	5,63	6,33
6	Terminator	5,33	11,27	0,00
7	Nikita	3,33	0,00	6,33
8	Godfather	0,67	1,41	0,00
9	Pulp Fiction	2,67	5,63	0,00
10	Basic Instinct	0,00	0,00	0,00
11	Natural Born Killers	0,00	0,00	0,00

Chart 67. Movies that Students Would Take to a Desert Island (16-17 age)

№	Film Title	The total number of students (in %) who prefer to take this film to a desert	The total number of boys (in %) who prefer to take this film to a desert island	The total number of girls (in %) who prefer to take this film to a desert island
1	**Nikita**	**16,67**	**17,50**	**15,71**
2	**Back to the Future**	**15,33**	**18,75**	**11,43**
3	**Basic Instinct**	**14,67**	**22,50**	**5,71**
4	Pulp Fiction	10,00	15,00	4,29
5	Natural Born Killers	8,00	15,00	0,00
6	Pretty Woman	4,67	0,00	10,00
7	Lion King	2,67	00,00	5,71
8	Rambo	2,67	5,00	0,00
9	Dracula	2,67	2,50	2,86
10	Godfather	2,67	5,00	0,00
11	Terminator	1,33	2,50	0,00

Chart 68. Movies that Students Would Take to a Desert Island (Total)

№	Film Title	The total number of students (in %) who prefer to take this film to a desert island	The total number of boys (in %) who prefer to take this film to a desert island	The total number of girls (in %) who prefer to take this film to a desert island
1	**Back to the Future**	**14,67**	**13,30**	**16,13**
2	**Lion King**	**10,22**	**4,29**	**16,59**
3	**Nikita**	**9,55**	**7,72**	**11,52**
4	Pretty Woman	8,67	0,00	17,97
5	Pulp Fiction	5,11	6,87	3,22
6	Basic Instinct	4,89	7,72	1,84
7	Rambo	4,44	8,58	0,00
8	Terminator	4,22	7,72	0,46
9	Dracula	3,33	5,58	0,92
10	Natural Born Killers	2,67	5,15	0,00
11	Godfather	1,78	3,43	0,00

Chart 69. Preferred students pet names, which may be named in honor of the media characters (7-8 age)

№	Pet names	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**King Kong**	**12,67**	**17,07**	**7,35**
2	**Rambo**	**10,67**	**14,63**	**5,88**
3	**Batman**	**9,33**	**14,63**	**2,94**
4	Superman	6,00	8,54	2,94
5	Dracula	2,67	4,88	0,00
6	Terminator	2,00	3,66	0,00

Chart 70. Preferred students pet names, which may be named in honor of the media characters (12-13 age)

№	Pet names	The total number of	The total number of boys	The total number of girls

		students (in %) who gave this variant	(in %) who gave this variant	(in %) who gave this variant
1	**Batman**	**14,00**	**9,86**	**17,72**
2	**Rambo**	**10,00**	**12,68**	**7,59**
3	**King Kong**	**9,33**	**16,90**	**2,53**
4	**Dracula**	**9,33**	**11,27**	**7,59**
5	Superman	8,00	11,27	5,06
6	Terminator	0,00	0,00	0,00

Chart 71. Preferred students pet names, which may be named in honor of the media characters (16-17 age)

№	Pet names	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**King Kong**	**15,33**	**20,00**	**10,00**
2	**Dracula**	**15,33**	**26,25**	**2,86**
3	**Batman**	**7,33**	**8,75**	**5,71**
4	**Terminator**	**7,33**	**6,25**	**8,57**
5	Superman	4,00	2,50	5,71
6	Rambo	2,67	3,75	2,43

Chart 72. Preferred students pet names, which may be named in honor of the media characters (Total)

№	Pet names	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**King Kong**	**12,44**	**17,60**	**6,45**
2	**Batman**	**10,44**	**11,16**	**9,22**
3	**Dracula**	**9,33**	**14,16**	**3,69**
4	Rambo	8,00	10,30	5,07
5	Superman	6,22	7,30	4,61
6	Terminator	4,22	3,43	2,76

Chart 73. Students' Reaction to the Scenes of Media Violence (7-8 age)

№	Type of reaction	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Look away in the direction of**	**24,67**	**25,61**	**23,53**
2	**Mute my TV**	**18,67**	**18,29**	**19,12**
3	**Turn off the TV, switching to other programs**	**17,33**	**19,51**	**14,70**
4	Quiet continued viewing	8,67	15,85	0,00
5	Crying	4,00	2,44	5,88
6	Laughter	2,00	3,66	0,00

Chart 74. Students' Reaction to the Scenes of Media Violence (12-13 age)

№	Type of reaction	The total number of tudents (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Quiet continued viewing**	**28,67**	**49,29**	**10,13**
2	**Look away in the direction of**	**21,33**	**16,90**	**26,58**
3	**Mute my TV**	**18,67**	**12,68**	**24,05**
4	Turn off the TV, switching programs	5,33	7,04	3,80
5	Crying	4,67	0,00	8,86
6	Laughter	4,67	8,45	1,26

Chart 75. Students' Reaction to the Scenes of Media Violence (16-17 age)

№	Type of reaction	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Quiet continued viewing**	**23,33**	**38,75**	**5,71**
2	**Turn off the TV, switching to other programs**	**20,33**	**7,50**	**44,28**
3	**Look away in the direction of**	**15,33**	**18,75**	**11,43**
4	Mute my TV	11,33	11,25	12,86
5	Laughter	11,33	21,25	0,00
6	Crying	4,00	0,00	8,57

Chart 76. Students' Reaction to the Scenes of Media Violence (Total)

№	Type of reaction	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Look away in the direction of**	**20,44**	**20,60**	**20,28**
2	**Quiet continued viewing**	**20,22**	**33,90**	**5,53**
3	**Mute my TV**	**16,44**	**14,16**	**18,90**
4	Turn off the TV, switching to other programs	15,78	11,59	20,28
5	Laughter	6,00	11,16	0,46
6	Crying	4,22	0,86	7,83

Chart 77. The ratio of students to a hypothetical proposal to star in movies or television shows that contain images of violence (7-8 age)

№	The reason of hypothetical participation or nonparticipation of students in the filming of violent scenes	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Participate because of the desire to appear on the screen**	**30,67**	**24,39**	**38,23**
2	**Lack of participation due to rejection of violence**	**20,00**	**9,76**	**32,35**
3	**Participation for the big many**	**18,67**	**18,29**	**19,12**
4	Non-participation in the violence because of modesty	9,33	12,19	5,88
5	Participation provided that the parents do not know about this	7,33	9,76	4,41
6	Lack of participation due to lack of acting	5,33	9,76	0,00

	ability			
7	Non-participation because of a bad mood	5,33	9,76	0,00
8	Participation due to the fact that the violent like	3,33	6,10	0,00

Chart 78. The ratio of students to a hypothetical proposal to star in movies or television shows that contain images of violence (12-13 age)

№	The reason of hypothetical participation or nonparticipation of students in the filming of violent scenes	The total number of students (in %) who gave this variant	The total number of be %) who gave this variant	The total number o f girls (in %) who gave this variant
1	**Participate because of the desire to appear on the screen**	**21,33**	**14,08**	**27,85**
3	**Participation for the big many**	**20,00**	**15,49**	**24,05**
2	**Lack of participation due to rejection of violence**	**19,33**	**19,72**	**18,99**
4	**Non-participation in the violence because of modesty**	**19,33**	**23,94**	**15,19**
5	Non-participation because of a bad mood	6,00	7,04	5,06
6	Lack of participation due to lack of acting ability	4,67	5,63	3,80
7	Participation due to the fact that the violent scenes like	4,67	9,86	0,00
8	Participation provided that the parents do not know about this	4,00	2,82	5,06

Chart 79. The ratio of students to a hypothetical proposal to star in movies or television shows that contain images of violence (16-17 age)

№	The reason of hypothetical participation or nonparticipation of students in the filming of violent scenes	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Participation for the big many**	**43,33**	**42,50**	**44,28**
2	**Participate because of the desire to appear on the screen**	**12,67**	**3,75**	**22,86**
3	**Participation provided that the parents do not know about this**	**10,00**	**15,00**	**4,28**
4	Participation due to the fact that the violent like	7,33	10,00	4,28
5	Lack of participation due to rejection of violence	7,33	7,50	7,14
6	Non-participation in the violence because of modesty	6,67	10,00	2,86
7	Non-participation because of a bad mood	4,00	1,25	7,14
8	Lack of participation due to lack of acting ability	1,33	2,50	0,00

Chart 80. The ratio of students to a hypothetical proposal to star in movies or television shows that contain images of violence (Total)

№	The reason of hypothetical participation or nonparticipation of	The total number of students (in %) who	The total number of boys (in %) who	The total number of girls (in %) who

	students in the filming of violent scenes	gave this variant	gave this variant	gave this variant
1	**Participation for the big many**	**27,33**	**25,75**	**29,03**
2	**Participate because of the desire to appear on the screen**	**21,55**	**14,16**	**29,49**
3	**Lack of participation due to rejection of violence**	**15,55**	**12,10**	**19,35**
4	Non-participation in the violence because of modesty	11,78	15,02	8,29
5	Participation provided that the parents do not know about this	7,11	9,44	4,61
6	Participation due to the fact that the violent scenes like	5,11	8,58	1,38
7	Non-participation because of a bad mood	5,11	6,01	4,15
8	Lack of participation due to lack of acting ability	3,78	6,01	1,38

Chart 81. Students' Opinions about the Reasons of Violence and Aggression in Society (7-8 age)

№	Reasons of Violence and Aggression in Society	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1.	**Psychological deviants**	**47,33**	**36,58**	**60,29**
2.	**Media violence**	**38,67**	**46,34**	**29,41**
3.	**Inherent to the human nature**	**7,33**	**12,19**	**1,47**
4.	Material inequality	6,67	4,88	8,82

Chart 82. Students' Opinions about the Reasons of Violence and Aggression in Society (12-13 age)

№	Reasons of Violence and Aggression in Society	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Inherent to the human nature**	**30,00**	**26,76**	**30,38**
2	**Psychological deviants**	**26,67**	**19,72**	**32,91**
3.	**Media violence**	**26,00**	**30,98**	**21,52**
4.	Material inequality	18,67	22,53	15,19

Chart 83. Students' Opinions about the Reasons of Violence and Aggression in Society (16-17 age)

№	Reasons of Violence and Aggression in Society	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Psychological deviants**	**38,00**	**40,00**	**35,71**
2	**Inherent to the human nature**	**22,00**	**22,25**	**22,86**
3.	**Material inequality**	**21,33**	**23,75**	**18,57**
4.	Media violence	18,67	15,00	22,86

Chart 84. Students' Opinions about the Reasons of Violence and Aggression in Society (Total)

№	Reasons of Violence and Aggression in Society	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave variant	The total number of girls (in %) who gave t variant
1	**Psychological deviants**	**37,33**	**32,62**	**42,40**
2	**Media violence**	**27,78**	**30,90**	**24,42**
3	**Inherent to the human nature**	**19,33**	**19,74**	**18,89**

4	Material inequality	15,55	16,74	14,28

Chart 85. Students' Opinion about Media Violence Influence on the Increase of Crime in Society (7-8 age)

№	Types of opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence undoubtedly leads to an increase in crime**	**42,67**	**39,02**	**47,06**
2	**Media violence leads to a small an increase in crime**	**22,67**	**24,39**	**20,59**
3	**Media violence does not lead to an increase in crime because it disgusts people**	**16,67**	**18,29**	**14,70**
4.	Media violence leads to an increase in crime among those with psychotic behavior	14,00	12,19	16,18
5.	Media violence does not lead to an increase in crime because crimes existed before the invention of cinema and television	4,00	6,10	1,47

Chart 86. Students' Opinion about Media Violence Influence on the Increase of Crime in Society (12-13 age)

№	Types of opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence undoubtedly leads to an increase in crime**	**30,00**	**18,31**	**40,51**
2	**Media violence leads to an increase in crime among those with psychotic behavior**	**30,00**	**26,76**	**32,91**
3	**Media violence leads to a small an increase in crime**	**18,67**	**22,53**	**15,19**
4	Media violence does not lead to an increase in crime because it disgusts people	11,33	18,31	5,06
5	Media violence does not lead to an increase in crime because crimes existed before the invention of cinema and television	10,00	14,08	6,33

Chart 87. Students' Opinion about Media Violence Influence on the Increase of Crime in Society (16-17 age)

№	Types of opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence undoubtedly leads to an increase in crime**	**44,00**	**52,50**	**34,28**

2	**Media violence leads to an increase in crime among those with psychotic behavior**	**22,00**	**16,25**	**28,57**
3	**Media violence leads to a small an increase in crime**	**18,67**	**20,00**	**17,14**
4	Media violence does not lead to an increase crime because it disgusts people	6,67	2,50	11,43
5	Media violence does not lead to an increase crime because crimes existed before the invention of cinema and television	8,67	8,75	8,57

Chart 88. Students' Opinion about Media Violence Influence on the Increase of Crime in Society (Total)

№	Types of opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence undoubtedly leads to an increase in crime**	**38,89**	**37,34**	**40,55**
2	**Media violence leads to an increase in crime among those with psychotic behavior**	**22,22**	**18,02**	**26,27**
3	**Media violence leads to a small an increase in crime**	**22,00**	**22,32**	**15,51**
4	Media violence does not lead to an increase crime because it disgusts people	11,55	12,87	10,14
5	Media violence does not lead to an increase crime because crimes existed before the invention of cinema and television	5,33	9,44	5,53

Chart 89. Students' Attitude towards the Problem of Prohibition of Media Violence (7-8 age)

№	Type of attitude towards the prohibition media violence	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence should be proscribed because it make people aggressive**	**34,67**	**28,05**	**42,65**
2	**Only the most violent scenes should be proscribed**	**32,67**	**35,36**	**29,41**
3	**There may be violent scenes on the screen, but inaccessible for children**	**12,00**	**6,10**	**19,12**
4	The current levels of media violence are acceptable	7,33	10,97	2,94
5	There may be violent scenes on the screen but only for adults and after midnight	7,33	8,54	5,88
6	Further media violence won't do any harm	6,00	10,97	0,00

Chart 90. Students' Attitude towards the Problem of Prohibition of Media Violence (12-13 age)

№	Type of attitude towards the prohibition media violence	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Media violence should be proscribed because it make people aggressive**	**28,00**	**11,27**	**43,04**
2	**Only the most violent scenes should be proscribed**	**26,67**	**39,44**	**15,19**

3	**There may be violent scenes on the screen, but inaccessible for children**	**14,00**	**19,72**	**8,86**
4	The current levels of media violence are acceptable	11,33	16,90	6,33
5	Further media violence won't do any harm	10,67	5,63	15,19
6	There may be violent scenes on the screen but only for adults and after midnight	9,33	7,04	11,39

Chart 91. Students' Attitude towards the Problem of Prohibition of Media Violence (16-17 age)

№	Type of attitude towards the prohibition media violence	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Only the most violent scenes should be proscribed**	**38,67**	**40,00**	**37,14**
2	**There may be violent scenes on the screen, but inaccessible for children**	**22,67**	**25,00**	**20,00**
3	**The current levels of media violence are acceptable**	**10,67**	**15,00**	**5,71**
4	Media violence should be proscribed because it make people aggressive	10,00	10,00	10,00
5	There may be violent scenes on the screen but only for adults and after midnight	9,33	5,00	14,28
6	Further media violence won't do any harm	8,67	5,00	12,86

Chart 92. Students' Attitude towards the Problem of Prohibition of Media Violence (Total)

№	Type of attitude towards the prohibition media violence	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Only the most violent scenes should be proscribed**	**32,44**	**38,20**	**26,73**
2	**Media violence should be proscribed because it make people aggressive**	**24,00**	**16,74**	**32,26**
3	**There may be violent scenes on the screen, but inaccessible for children**	**16,67**	**16,74**	**15,67**
4	The current levels of media violence are acceptable	9,78	14,16	5,97
5	There may be violent scenes on the screen but only for adults and after midnight	8,67	6,87	10,60
6	Further media violence won't do any harm	8,44	7,30	9,68

Chart 93. Age that Students Find it Appropriate for their Hypothetical Children / Grandchildren to Watch Media Violence (7-8 age)

№	Type of students' opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Forbid a child to watch violence no matter how old he/she is**	**25,33**	**29,27**	**20,59**
2	**Children can contact with media violence from age of 15**	**22,00**	**10,97**	**35,29**
3	**Children can contact with media violence from age of 10**	**20,67**	**14,63**	**27,94**
4	Children can contact with media violence from age of 18	16,00	18,29	13,23
5	Children can contact with media violence from birth	16,00	26,83	2,94

Chart 94. Age that Students Find it Appropriate for their Hypothetical Children / Grandchildren to Watch Media Violence (12-13 age)

№	Type of students' opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Children can contact with media violence from age of 10**	**47,33**	**49,29**	**45,57**
2	**Children can contact with media violence age of 15**	**27,33**	**19,72**	**34,18**
3	**Children can contact with media violence from age of 18**	**12,67**	**14,08**	**11,39**
4	Children can contact with media violence from birth	6,67	8,45	5,06
5	Forbid a child to watch violence no matter how old he/she is	6,00	8,45	3,80

Chart 95. Age that Students Find it Appropriate for their Hypothetical Children / Grandchildren to Watch Media Violence (16-17 age)

№	Type of students' opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Children can contact with media violence from age of 15**	**45,33**	**58,75**	**41,43**
2	**Children can contact with media violence from age of 10**	**38,67**	**22,50**	**45,71**
3	**Children can contact with media violence from birth**	**8,00**	**11,25**	**4,28**
4	Forbid a child to watch violence no matter how old he/she is	6,67	7,50	5,71
5	Children can contact with media violence from age of 18	1,33	00,00	2,86

Chart 96. Age that Students Find it Appropriate for their Hypothetical Children / Grandchildren to Watch Media Violence (Total)

№	Type of students' opinions	The total number of students (in %) who gave this variant	The total number of boys (in %) who gave this variant	The total number of girls (in %) who gave this variant
1	**Children can contact with media violence from age of 15**	**33,33**	**30,04**	**36,87**
2	**Children can contact with media violence from age of 10**	**33,78**	**27,90**	**40,10**
3	**Forbid a child to watch violence no matter how old he/she is**	**12,67**	**15,45**	**9,68**
4	Children can contact with media violence from birth	10,22	15,88	4,15
5	Children can contact with media violence from age of 18	10,00	10,73	9,22

*The Special Course "The Mass and Individual Terror and Terrorism in the Mirror of the Russian Cinema (The Feature Films of the Sound Period)"**

* *This work was supported by the grant of Open Society Institute, Budapest, Hungary: International Higher Educational Support Program, Course Development Competition (HESP – CDC).*

I. Introduction

a) Location of the course content within the discipline

This special course is connected with the disciplines of *Political Science, World Art Culture, World History, History of Russia, Aesthetics, History of Film Art, History of Media Culture, Media & Film Education/Literacy.*

Proceeding from research devoted to various aspects of theory and history of cinema, as one branch of the theory and history of art, we may conclude that the analysis of terror & terrorism in Russian film remains uncharted. No existing schoolbook, monograph, or thesis contains a chapter devoted to this vital question.

At present, the theory and history of art and cinema lacks research devoted to mass and individual terrorism in Russian films of the Sound Period (1930s through the present). The research of Russian specialists in the theory and history of art has been until now devoted to more traditional themes such as "historical-revolutionary", "heroic-patriotic", "war", etc. In this context, films of 1930s and 1940s were reviewed by I.Dolinsky, S.Ginsbourg, N.Lebedev, A.Groshev, V.Zhdan, N.Tumanova, and L.Belova. The theme of terrorism as a separate theme was not regarded in the published works analyzing films of the 1950s through the 1990s either (N.Zorkaja, L.Annensky, Y.Bogomolov, V.Demin, I.Waisfeld, G.Kapralov, M.Turovskaja, K.Razlogov, etc.). No Russian research has claimed to have a special analysis on the theme of mass and individual terror & terrorism in Russian film.

The course will take into consideration social, cultural, political, and ideological contexts; types of plot lines and characters; artistic style; and the authors' basic concepts of mass and individual terrorism. The examination will focus on the Sound Period of Russian film from 1931 to the present.

The social and cultural context follows as such: mass and individual terror is one of the most dreadful crimes of the twentieth century. During the peak of its existence, the Russian cinema only touched upon the theme of terror & terrorism. In other years, interpretations of terrorists' actions have been rather opposite. For instance, between the early 1930s and 1980 the Russian Communist Special police (V.C.K.) was interpreted positively, while by the end of 1980s the V.C.K. was accused of propagating the mass terror. In films made in the 1960s (e.g. *Sofia Petrovskaya* by L.Arnshtam) about individual revolutionary terrorism, protagonists were portrayed with sympathy. Yet in 1990s films (e.g. Boris Savinkov novel adaptations), individual terrorism was unequivocally rejected.

Terror & terrorism has never been a primary theme in Russian film, despite the fact that in modern Russian society terror has begun to increase threateningly. Cinema of different genres (drama, thriller, mystery, and comedy) have begun to turn to the topic of terror & terrorism more and more often.

b) Locating the course within the curriculum

This special advanced course is connected with the curriculum of the Pedagogical University. This curriculum includes other art and history disciplines such as *Political Science*, *World Art Culture*, *World History and History of Russia*, *Aesthetics*, *History of Cinema and Screen Arts* and *Media Education*.

c) Prerequisite study for course participation

a. General World History;
b. General Russian History;
c. General World Art History;
d. General conceptions of aesthetics;
e. General World Screen-Art History; and

f. General History of the Russian Cinema

II. Course Objectives

a) Intradisciplinary Academic Aims

- To define the place and role of mass and individual terror in the Russian cinema during the Sound Period;
- To study, within a social, cultural, political, and ideological context, the evolution of the Russian cinema with regard to mass and individual terror;
- To analyze and classify the model of contents, genre modifications, and stylistic aspects of the Russian cinema of the Sound Period that deals with terror & terrorism. For example, the classics in the history of Russian cinema (F.Ermler, M.Romm, L.Arnshtam) and contemporary films.
- To develop the aesthetic and creative personality of the students, to expand their faculty for critical analysis, perception, interpretation, and to appraise the author's position in a film. On this basis, future teachers' eagerness for their students' education with the help of the screen-arts shall develop.

b) Learning Outcomes

The course "Mass and Individual Terror & Terrorism in the Mirror of the Russian Cinema – the Feature Films of the Sound Period" is important for Russian students because Russian society needs an objective history of modern visual art. Through an analysis of scientific literature about terror & terrorism and the Russian cinema between 1930-1990 and begin of XXth century, students will learn the motivations (political, ideological, moral, aesthetic, etc.), plots, genres, concepts, and interpretations associated with this theme. Upon completing their study at the Pedagogic University, Russian students will teach an objective history of the Russian cinema with regard to mass and individual terror & terrorism.

III. Course Detail

A thematic plan for the course:

Theme	**Hours for Lect**	**Hours for Semi**
Mass and individual terror & terrorism in the mirror of the Russia cinema: *The 1930s*	2	2
Mass and individual terror & terrorism in the mirror of the Russia cinema: *The 1940s*	1	1
Mass and individual terror & terrorism in the mirror of the Russia cinema: *1950 - the early 1980s*	3	3
Mass and individual terror & terrorism in the mirror of the Russia cinema: *The late 1980s – Present*	4	4
Total (of 20 hours)	**10**	**10**

A) Lecture Synopses

1. Terror & terrorism in the mirror of the Russian cinema: The 1930s

The aims of the lecture are:

-Studying the social, cultural, political, ideological contexts;

-Noting the directions, aims and tasks of the development of the theme; and

-Understanding the contents of the relevant films with respect to their genre modifications, viewpoints, and styles.

The 1930s is one of the most complicated and contradictory periods in the history of the Russian film industry (Urenev, 1997, p.5). "*Directors - socialist realists... had to bless and sometimes glorify mass repression of 'public enemies', (...) in a word aid adoption of the ideological myths of Stalinism into mass consciousness*" (Urenev, 1997, p.34). The totalitarian system realized the political and ideological importance of terror & terrorism. Though it didn't occupy the leading place in the Russian cinema, its propaganda role was extraordinary. With the help of the screen, the necessity of the "revolutionary terror"

towards "class enemies" and "alien elements" was put into the heads of millions of Russians. Such films became the basis for adopting Stalinism.

The general social, cultural, political, and ideological contexts of the 1930s were represented by:

- peasants terrorized by the totalitarian regime, leading to famine in the early 1930s;
- the total abolition of private property (revitalized during the New Economic Policy of the 1920s);
- intensive industrialization (mainly of heavy and military industries) at enormous cost to the people;
- mass repression of millions of Russians - from the lowest to the highest strata of society;
- intensive adoption of communism with intensive repression of Christian ideology; and
- intensive militarization and military conflict.

The film industry that used terror's topic to support Stalin's regime set strict propaganda standards that served as the bases for screenwriters' conceptions. These standards were:

- asserting that the enemies of the Bolsheviks camouflaged themselves in society and were ready to commit of terrorism at any minute;
- showing that terror toward public enemies was justified and inevitable; and
- convincing viewers that any of their family, relatives, neighbors, and friends could be a "class enemy" who must be revealed and destroyed.

Genre modifications: On the whole the genre was that of a war epic or historical drama. The style of such films was determined by the strict rules of so-called "socialistic realism". For example, rather than the experimental film production of the 1920s, a style of ordinary, everyday life (in fact, often embellished) emerged with consistent plots and theatrical acting.

Primary plots: Bolshevic terror toward so-called "class enemies" and "public enemies" and vice versa (*The Great Citizen* by F.Ermler, *Aerograd* by A.Dovzhenko, *The Party Card* by I.Pyriev, *Lenin in 1918* M.Romm, etc.). M.Romm's film had a mission to justify mass repression (Urenev, 1997, p.50). In films about collectivization, a dramatic stereotype existed: poor peasants realize the advantages of collective farming, middle class peasants hesitate, "kulaks" (rich farmers) sabotage and murder with the help of White Guard officers, foreign spies, priests, and salesmen (Urenev, 1997, p.69).

Even children's films of Stalin's period were swarming with enemies. In the 1930s when Stalin destroyed the peasantry, enemies were usually 'kulaks' and White Guards who assisted spies and saboteurs. The clergy gave great support to the enemies of the Soviet regime because at that time thousands of Russian new martyrs were being killed by a godless power.

2. Terror & Terrorism in the mirror of the Russian cinema: The 1940s

The aims of lecture are:

- To define the place and role of mass and individual terror & terrorism in the Russian cinema of the 1940s; and
- Studying the social, cultural, political, ideological contexts. Noting the directions, aims and tasks of the development of the theme. Understanding the contents of the relevant films with respect to their genre modifications, viewpoints, and styles. Comparing the results with those of the 1930s.

Lecture Content:

At the beginning of World War II, Germany had visibly changed the social, cultural, and ideological contexts against which the Russian film industry had developed. Class and religious struggle were scaled back, there was no mass repression against farmers, and in these voids the struggle with fascists took center stage.

The general social, cultural, political, and ideological contexts of the 1940s were represented by:

- Hostilities on Russian territory from 1941 to 1944 and the war in the Eastern Europe and in the Far East in 1944-45;
- Mass Nazi terror toward Russians on occupied territories (concentration camps, mass shootings, etc.);
- Intense development of the war industry, re-equipment of plants to serve military purposes at a great human cost;

- Adoption of patriotic slogans by communist ideology;
- Establishment of totalitarian regimes that were totally dependent upon the Kremlin in nearly every Eastern European nation in the late 1940s;
- Intense reconstruction of the post-war economy in the late 1940s; and
- The return of mass repression in the late 1940s and early 1950s (struggles with cosmopolitanism, the anti-Semitic campaign, etc.);

The film industry that used terror's theme to support Stalin's regime set strict propaganda standards that served as the bases for screenwriters' conceptions. These standards were:

- Showing the Nazis terrorize Russians and forcing them into slavery;
- Convincing the audience that reciprocal terror was justified and necessary to win the war; and
- Telling the audience to be on alert for Nazi agents and saboteurs who might be nearby, and who must be revealed and destroyed;

Genre modifications: Generally war or historical drama. The style of these films did not greatly differ from those of the previous decade, although there was more realism thought showing war in everyday life. The primary plots were: Nazi terror toward Russians (shootings, executions, tortures, etc.) and reciprocal terror (partisan raids, spies, shootings, etc.) toward Nazis (*Rainbow* by M.Donskoy, *Zoya* by L.Arnshtam, *The Young Guard* by S.Gerasimov, etc.).

In a typical plot, Nazis would destroy the Russian's peaceful life and while capturing a town would enact mass terror against the population - including women and children – and force the Russians away to Germany for hard labor. Then the people would begin to struggle with their enemies: in the army, in partisan groups, and in secret organizations. The only exception was S.Eisenstein's film *Ivan the Terrible* in which Eisenstein showed the workings of a merciless and bloody repressive state mechanism: the "Oprichnina" (The Tzar's Special Police), who terrorized Russia. All this was actually an allegorical representation of the Russian reality of the 1930s and 1940s. For this the second half of the film - Eisenstein's protest against terror & terrorism and totalitarian power - was prohibited by Stalin's regime.

3. Terror & Terrorism in the mirror of the Russian cinema: 1950 through the Early 1980s

The aims of the lecture are:

- To define the place and role of mass and individual terror & terrorism in the Russian cinema from 1950 through the early 1980s; and
- Studying the social, cultural, political, ideological contexts. Noting the directions, aims and tasks of the development of the theme. Understanding the contents of the relevant films with respect to their genre modifications, viewpoints, and styles. Comparing the results with those of the 1940s and 1930s.

Lecture Content:

There are two periods described in this lecture: Khrushchev's "thaw" (mid-1950s through mid 1960s) and Brezhnev's "stagnation" (late 1960s through the early 1980s). Mass and individual terror & terrorism's topic in the cinema was similar during both periods: terrorism was condemned, yet the attitudes toward so-called "revolutionary terror" remained rather sympathetic.

The general social, cultural, political, and ideological contexts of the period from 1950 to the early 1980s were represented by:

- A rejection of the internal class struggle, a declaration of a United Soviet People having no national, ethnic, class, or race problems;
- An official rejection of the idea of global revolution and dictatorship by the proletariat; a declaration of a policy of "peaceful coexistence of socialistic and capitalistic systems", although keeping the so-called "ideological struggle";
- The liquidation of mass terror by the state against its own citizens, while preserving local persecution of outspoken Russians (B.Pasternak, A.Saharov, A.Solzhenitsyn and others);

- The continuation of industrialization (mainly of heavy and military industry). In fact, the rate of this development slowed down and took less effort from the people until the beginning of the 1980s when planning crises of state economics began to show up due of a drop in oil prices;
- A continuation of the intense adaptation of the communism ideology (in a new Lenin-orientated, post-Stalin style), while the struggle against Christian ideology is less intense; and
- A continuation of the intense militarization of the country, unleashing war conflicts (in Africa and Asia), intervention in Hungary (1956) Czechoslovakia (1968); and supporting militaries and communist regimes in third world countries.

The film industry that used terror & terrorism theme to support Stalin's regime set strict propaganda standards that served as the bases for screenwriters' conceptions. These standards were:

- Showing that terror during the Civil War was forced and led to sufferings;
- Ignoring or at least concealing the true scale of mass terror in the 1930s; concentrating mainly on the theme of war terror in the 1940s;
- Convincing the audience that so-called "revolutionary Bolshevik terror" had noble aims, and that terrorists themselves were true to noble ideals - protectors of oppressed people; and
- Condemning terrorists who highjacked planes, ships, and set off bombs.

Genre modifications: War or historical drama, western-style tragic comedy, and melodrama. Style was unaffected by the laws of socialistic realism. Among very traditional screen versions of *Quiet Flows the Don*, *The Road of Sorrows* and *Optimistic Tragedy*, such daring adventure films as *Elusive Avengers* and murderous Westerns by S.Gasparov appeared on the screen. In these films the action took place during the Russian Civil War and mutual hatred by combatants was the inevitable genre rule. Murders were shown without any sensitivity and with fountains of blood.

The appearance of milder interpretations of terror & terrorism, which lack the aggressive mercilessness of the interpretations of the 1930s and 1940s, in which terror toward the class enemies was still regarded positively.

Primary plots: Terror toward so-called "enemies" (both domestic and foreign) and reciprocal terror against the authorities and civilians.

A typical "historical-revolutionary" film would be thus: the poor are enthusiastic about the new Bolshevic rule while the middle and intellectual classes remain uncertain - terror, blood, and war frighten them. But in the long run they come to understand that the Bolsheviks took repressive actions unwillingly in the name of the future happiness of the proletariat (*The Road of Sorrows*).

Screenwriters of this period gave special gratitude to the Special Commission VCK (Special Police Service). The VCK was portrayed as an organization of men who, with "clean hands" and fire and sword burnt the "enemy infections" out of Russia (*The Operation*, *Trust*, *Peters*, *Born by the Revolution*, *The Failure*, *The Failure of the Operation "Terror"*, *December, 20*, etc.). An attempt by A.Askoldov in his drama *Commissar* to disclose the true tragedy of the Civil War and antihuman nature of terror was mercilessly suppressed and the film was banned for twenty years. The same happened to A.German's attempt to show the work of the Special Policemen in the 1930s in his film *My Friend Ivan Lapshin*. Among the films that showed terrorism in its most dramatically were *Run* (based on the novel by Mikhail Bulgakov) and *The Slave of Love*.

The typical WWII films remained nearly the same as those of the 1940s but were more true-to-life. For example, in the film *Spiritually Strong*, terrorism against Nazis during WWII by the Russian secret agent N.Kuznetsov were absolutely justified while his terrorism acts against the Nazi officers had a reverse effect: for each Nazi officer that was killed by N.Kuznetsov, fascists shot one-hundred Russians.

In the films *Sofia Perovskaya* and *Executed at Dawn*, terrorists who attempted to kill the Tsar were shown sympathy. But in *The Sixth of July*, an act of terrorism by left-wing socialist-revolutionists was condemned. Even more condemned were terrorist activities of the famous leader of socialists-revolutionists Boris Savinkov in films, as *The Failure* and *Operation 'Trust'*. Of course, pure criminal terrorism (*The Pirates of the XX Century*, *The Fight in the Snow-Storm*) was criticized also. In the film *A*

Story of a Stranger, perhaps for the first time in the Russian film industry not only the expediency of revolutionary individual terrorism but also revolutionaries' moral qualities were brought into question (it goes without saying that the main character was not a Bolshevik).

In short, certain changes took place in the attitude toward terror & terrorism in the cinema. Films lacked the furious mercilessness of models from the 1930s through 1940s. Terror toward class enemies was still shown positively. However, the accent was on its forced and sometimes erroneous nature.

4. Terror & Terrorism in the mirror of the Russian cinema: The Late 1980s - Present

The aims of the lecture are:

- To define the place and role of mass and individual terror & terrorism in the Russian cinema from 1950 through the late 1980s and 1990s; and
- Studying the social, cultural, political, ideological contexts. Noting the directions, aims and tasks of the development of the theme. Understanding the contents of the relevant films with respect to their genre modifications, viewpoints, and styles. Comparing the results with those of the 1930s and 1940s.

Lecture Content:

This stage may be divided into two main periods: Gorbachev's 'Perestroika' (1985 - 1991) and Yeltsin/Putin's reforms (1992 - present). These periods are different from each other in many ways. They are similar, however, in condemning all forms of terror & terrorism.

<u>First Period</u>

- Gorbachev's declaration of "Perestroika" and "Glasnost", implementing democracy, freedom of speech, and improvement of socialism;
- Officially taking blame for mass and individual terror & terrorism, and working to rehabilitate millions of victims;
- A rejection of the ideological struggle and a political and military withdrawal from Afghanistan.
- A gradual rejection of censorship of free exchange between the USSR and Western countries;
- An economic and ideological crisis that led to conservative upheaval in 1991; and
- The demise of the Soviet Union in 1991;

<u>Second Period</u>

- The beginning of economic reform, the revival of the private property, and economic "shock therapy". This led to a sudden division of the society between the few rich and many poor.
- An attempt of *coup-d'etat* in the autumn of 1993.
- The crisis of reforms, the war in Chechnya, an attempt to solve economic problems with money borrowed from the West, and the decay of Russian industry.
- The new way to economical stabilization.

As censorship was practically abolished, film producers took the opportunity to explore the most vital themes, which were previously banned.

Below is a set of concepts draw upon by screenwriters of this period:

- Terror during the civil war, as the fratricidal war itself was a tragedy for the Russian people;
- The mass terror of the 1920s though early 1950s was the consequence of the anti-human policy of Lenin and Stalin;
- Terror & terrorism, whatever form it takes, cannot be justified, nor can the ideology that gave way to terror & terrorism.

Genre modifications: War or historical drama, Western, tragic comedy, melodrama, comedy, and parable. The styles are also varied: besides traditional realism (*The Sign of Misfortune*, *The Law*, *Nikolai Vavilov*, *Dr. Zhivago (Russian TV mini serial), Facination of Evil,* etc.) some grotesque, ironical films are made (*The Feasts of Valtasar*, *10 Years without the Right of Correspondence*, etc.), and there is an exquisite stylization of the visual manner, as in the "late Stalinism" (*Moscow Parade*). Shocking films showing mass terror and violence appeared (*Go and Watch*, *From Hell to Hell*).

The Major Plot Models:

- Mass Nazi terror during the Second World War and terror of the Communism regime towards its own citizens destroys the human spirit and turns people to hangmen (*Go and Watch*, *From Hell to Hell*, *Advocate Sedov*, *Enemy of People - Bukharin*, *Facination of Evil, Children of Arbat,* etc.). This model is especially visible in films about mass deportations of Caucasian peoples in the 1940s (*A Golden Cloud Slept*, *Coldness*, *A Road to the Edge of a Life*);
- An ordinary man becomes a victim of Stalinist terror and is imprisoned in a concentration camp. Only there does he realize the anti-human character of the communist regime (*Coma*, *Lost in Siberia*, *What a Wonderful Game*, *Children of Arbat, In the Circle One,* etc.). Alternatively, people who believe in communism experience the Stalinist terrorism themselves, yet they learn the truth only too late (*Tomorrow Was the War*, *Inner Circle*, *Burnt by the Sun, Khrustalev, The Car!, Facination of Evi*);
- "Revolutionary terror" and "ideological terror" attracts people with an aggressive desire of power and psychotic personalities who want to leave a bloody trace in history (*Tsar's Murderer*, *Trotsky*, *Romanov - the Tsar's Family*, *Special Police Officer,* etc.);
- A common man enlists in the army (or finds himself in a prison or work camp), where he comes across cruel terror not very different from that of the Nazis or Stalin (*No Limits*, *The Guard*, *The Reed Paradise*, *Do - one!*, etc.);
- Mobs terrorize civilians while the authorities do nothing. A hero alone fights against the thugs (*A Day of Love*, *Wild Beach*, etc.);
- Terrorists highjack planes, buses, or ships. Courageous and strong heroes disarm them (*Crazy Bus*, *Gangsters in the Ocean*, etc.).

In these films, terrorism is condemned no matter its results.

B) Seminar Synopses

1. *The Stage of the 1930s and 1940s*

The aims of the seminar are:

- To watch typical Russian terror & terrorism films of the 1930s and 1940s;
- To discuss these films with students in the context of the previous lectures;
- To develop creative critical skills in students, and to improve their faculties for perception, interpretation, analysis and the appraisal of film.

Seminar Content:

- An introductory speech about the historical, political and socio-cultural context in which a film was written and produced;
- Watching the film; and
- Discussing the films and considering their contents. Understanding the creativity behind the film and expressing students' personal attitudes to the film.

Typical Seminar Questions:

What is the culmination of the film? What is the major conflict in the film? What is the nature of the hero's character? What was the author's conception of this film? What was the author's position about mass or individual terror & terrorism?

2. *The Stage beginning in 1950 and ending in the early 1980s*

The aims of the seminar are:

- To watch typical Russian terror & terrorism films produced between 1950 and the early 1980s;
- To discuss these films with students in the context of the previous lectures;
- To develop creative critical skills in students, and to improve their faculties for perception, interpretation, analysis and the appraisal of film.

Seminar Content:

- An introductory speech about the historical, political and socio-cultural context in which a film was written and produced;
- Watching the film; and
- Discussing the films and considering their contents. Understanding the creativity behind the film and expressing students' personal attitudes to the film.

Typical Seminar Questions:

What is the culmination of the film? What is the major conflict in the film? What is the nature of the hero's character? What was the author's conception of this film? What was the author's position about mass or individual terror & terrorism? What are the differences between the interpretations mass and individual terror & terrorism by the Russian cinema in the 1930's and 1940s and the period from 1950 though the early 1980s?

3. *The Stage of the late 1980s to Present Days*

The aims of the seminar are:
- To watch typical Russian terror & terrorism films produced between late 1980s and the present days;
- To discuss these films with students in the context of the previous lectures;
- To develop creative critical skills in students, and to improve their faculties for perception, interpretation, analysis and the appraisal of film.

Seminar Content:
- An introductory speech about the historical, political and socio-cultural context in which a film was written and produced;
- Watching the film; and
- Discussing the films and considering their contents. Understanding the creativity behind the film and expressing students' personal attitudes to the film.

Typical Seminar Questions:

What is the culmination of the film? What is the major conflict in the film? What is the nature of the hero's character? What was the author's conception of this film? What was the author's position about mass or individual terror & terrorism? What are the differences between the interpretations mass and individual terror & terrorism by the Russian cinema in the 1930's and 1940s, the period from 1950 though the early 1980s, and the period of the late 1980s to present days?

IV. Assessment

An Outline of Student Assessment:

- Sensory criterion: frequency of association with the cinema; the skill to select their favorite genres and themes;
- Comprehension criterion: knowledge of Russian cinema history, including films about mass and individual terrorism;
- Motivational criterion: emotional, compensatory, and aesthetic motives for contact with the cinema;
- Appraisal and interpretative criterion: perception for audiovisual thinking; independent critical analysis, including identifying the hero with the author and understanding the author's conception;
- Creative criterion: the level of creative basis in different aspects of the activity: perceptional, aesthetic, and analytical. Based on different standards of aesthetic perception suggested in research and connected with the problems of media education, I came to the following variant, which corresponds to the aims and tasks of my program:
- The standard of the "'initial identification": the emotional, psychological coherence with the screen environment and the plot /bond of the events/ of the narration;

- The standard of the "'second identification"': the identification with the hero of the work of a cinema art;
- The standard of the "complex identification"': the identification with the author of the work of the cinema art, preserving the "initial" (primary) and "secondary" identification with the following interpretation.

For an excellent mark, a student shall show:

- a high level of understanding criterion, the appraisal, interpretative criterion, and the creative criterion;
- a thorough understanding of "complex identification": and
- high level of knowledge of the history of Russian film.

V. Reading list

Books for all themes.

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Books for Lecture 1: The 1930s

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Turovskaja M. and others. (1989). *Cinema of the Totalitarian Epoch.* Moscow, 50 p.
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Books for Lecture 2: The 1940s

Deriabin A. (1993). The Discrete Fascination of Gipnotism: Mechanism of the Influence of Soviet Cinema, 30s - early 50s. In: *Doors.* Moscow, p.17-31.
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Books for Lecture 3: 1950 through the early 1980s

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VI. Teaching Methodology

A synthesis of lectures and seminars with frequent discussions about Russian films on the theme.

VII. Additional remarks about the course

The course Mass and Individual Terrorism in the Mirror of the Russian Cinema: The Feature Films of the Sound Period *may be used to study Film History, Media Arts History, Cultural Studies. Media Literacy, Media Studies.*

Organizations' Internet Sites

Accuracy in Media
http://www.aim.org
American Academy of Child and Adolescent Psychiatry (AACAP)
http://www.aacap.org
American Civil Liberties Union (ACLU)
http://www.aclu.org
American Family Association (AFA)
http://www.afa.net
American Psychological Association
http://www.apa.org
American Psychological Association – Violence on Television
http://www.apa.org/pubinfo/violence.html
Coalition for Quality Children's Media
http://www.cqcm.org
Educators for Social Responsibility
http://www.esrnational.org
Mothers Against Violence in America (MAVIA)
http://www.mavia.org
National Alliance for Nonviolent Programming
NA4NVP@aol.com
National Association for the Education of Young Children
http://www.naeyc.org
National Coalition on Television Violence (NCTV)
http://www.nctvv.org
National Institute on Media and the Family
http://www.mediafamily.org
Parenting for Peace and Justice Network
http://www.ipj-ppj.org/ppjn-new.html
Parents Television Council (PTC)
http://www.ParentsTV.org
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The Mystery of Russian Cinema

Russian cinema today is, like Russia itself - chaotic, unpredictable and full of contrasts. No one can tell if the country will become an equal among equals on the world's professional stages by the beginning of the XXI century, casting off its poor role as a supplicant to Western artistic leaders.

Anyone who knows even a little history is aware that Russia was virtually outside European civilization for 75 years of XX century. The Communist regime firmly controlled all spheres of life for a sixth of the planet's citizens. In spite of totalitarian pressure, however, Russian culture managed to survive. The best books of Mikhail Bulgakov and Anna Ahmatova, the symphonies of Dmitry Shostakovich and Alexander Prokofiev, the films of Andrei Tarkovsky and Vassily Shukshin were created in the years of the most rigid censorship.

Despite bans, prisons and gulags, the artists leaned to speak to their readers and spectators in some sort of "language of initiates". Music, without clearly defined plot, made it much easier to do this. Writers, directors and actors were forced to talk about many things in hints and symbols, taking advantage of legends, fairy tales and parables.

Russian authorities of the 1960-s through the 1980-s officially supported the publication and distribution of classical literature - the works of Lev Tolstoy, Alexander Pushkin, Nikolai Gogol, Ivan Turgenev, Anton Chekhov, etc. The best film directors knew this, and were aware of weakened censorial control applied, at times, to screen adaptations. Consequently, the period saw *The Nest of Noble Family* (1968) based on Turgenev novel and *Uncle Vanya* (1971) based on Chekhov's play, directed by Andrei Konchalovsky.

There were also *Station's Employee* (1972, using Pushkin's prose) directed by Sergey Soloviev, *Dead Souls* (1984, from the Gogol novel) directed by Mikhail Schweitzer, and others. Nikita Mikhalkov, making films based on Chekhov (*Unfinished Piece for Mechanical Piano,* 1976) and Ivan Goncharov (*Several Days in the Life of Oblomov,* 1980), succeeded in telling more about the situation in Russia - and the national character - than the majority of his colleagues whose pictures dealt with the country's modern life. Oblomov embodies the paradoxes of mysterious Russian soul: intelligence, talent and an innate sense of beauty go poignantly hand in hand with passivity, laziness, sleepy inaction and abstract dreaming...

The Russian cinematic fairy tale also has old traditions, founded by Alexander Row (*The Frosty Fire, Water and Cooper Trumpets, Morozko,* etc.) and Alexander Ptushko (*The Stone Flower, Sadko*). Until recently, however, fantasy films had to submit to two unwritten rules: all except a few were made for a children's audience, and the action had to take place in ancient times, in a faraway kingdom. The first rule dictated an understandable style for the fairy tale, with vivid, clear pictures and vocabulary, and villains looking not very fearful but on the contrary, usually, funny and harmless. The second rule was very seldom infringed, because magicians, witches, demons and other fairy characters - according to «highly placed» thought - could be perceived as an embodiment of the authors' mysticism intruding on a modern background. In these cases, when magic and witchery were admitted into our days (as in *The Snowy Fairy Tale* by E.Shengelaya and A.Saharov), unintended associations and parallels appeared.

In the word, the production of films similar to *The Omen* by Richard Donner and *The Shining* by Stanley Kubrick for the Russian screen couldn't be even imagined until 1980-s. Now the situation has turned 180 degrees. Russian screen are full of foreign and indigenous horror films and fearsome tales that chill the blood. Vampires, demons, witches and others evil spirits have become frequent guests on video/DVD and cinema circuits from Moscow to the very frontiers...

Remarkable Russian actors - Oleg Dal (1941-1981), Vladimir Vissotsky (1938-1980), Anatoly Solonitsin (1934-1982), Vladislaw Dvorzecki (1937-1978), Nikolai Grinko (1920-1989), Alexander Kaidanovsky (1946-1995) - very often played heroes who stood beyond the usual circle of life on the screen of the 1960-s and 1970-s. The Fairy Ivans, fools and intelligent outsiders of Dal. The hot-tempered,

contentious, furious romantics of Vissotsky. The inspired, always doubtful or cynical, devastated heroes of Solonitsin (Andrei Tarkovsky's favorite actor)... These were in opposition to the artificial characters distilled in the retort of Socialist Realism.

Censorship was ruthless to the filmmakers. Important scenes, phrases and frames were cut out of many movies. Yet Tarkovsky's *Andrei Rublev* (1966), despite all the alterations, extolled Russian culture and closely connected with the Orthodox faith, while Elem Klimov's *The Parting* (1981) remained an angry accusation of the political system of the time, aspiring to destroy this same culture and religion.

After the widespread destruction of temples and churches in the 1920-s and 1930-s, Russian culture became a peculiar national religion; as the only source of spirituality, it allowed people who could not stand slavery to maintain a dream of Beauty during the hardest years.

Indisputably, politics had a highly negative influence on the development of Russian culture and education, but the classical legacy of art helped people to survive. Every new truthful book or film of the masters was perceived throughout the country as a desirable breath of cool wind. I remember how the books of Alexander Solzhenitsyn were handed around, how the films of Marlen Hutsiev or Gregory Chuhrai, in the 1960s, were discussed till voices became hoarse. And what events for Russian viewers in the 1970s were screenings of masterpieces by Federico Fellini (*Amarcord, Orchestra Rehearsal*)!

Another paradox of Russian life is that all people hoped for and aspired to the "light future", yet their ranks included dissenters who were Slavophiles, craving a return to the Russia of 1913, and dissenters of Western orientation who wanted a rapprochement with America, while the majority of the so-called *common people* faithfully waited for a near-Socialist paradise of well-being and, in the name of this, were ready to tolerate "temporary" hardships.

Today a lot of Russian politicians try to find some "middle way" between capitalism and socialism where, to trust the premises of fashionable leaders, harmony will reign. In the political, economical currents some Russian filmmakers thoroughly lost their bearings, becoming victims of the whirlpools, submerged stones and shallows. Having got rid of censorship and having been given *carte blanche* in freedom of thought, they began to throw onto the screen what they apparently believed were commercial and brave statements, but which in fact were monotonous, non-competitive films. The freedom didn't evoke the expected abundance of masterpieces, because bitter truth alone isn't enough for the creation of a work of art. Talent is also needed, and it is everywhere in deficit.

More and more Russian cineastes, finding it harder and harder to work in the Motherland in a condition of permanent economic problems, are gathering under Western's roofs. Almost all Russian masters (Nikita Mikhalkov, Pavel Lungin, Valery Todorovsky, Gleb Panfilov, Andrei Konchalovsky, Alexei German and others), even if they make films in China or in Moscow, nevertheless do it with the help of Western money, on Western film stock, with the Western sound system. Western producers willingly stake these talented directors who capture prizes at prestigious festivals.

For nearly a year the preeminent actor of Russian cinema - Oleg Yankovsky (Nostalgia by Andrei Tarkovsky) - appeared on stage in a Paris theater. It is rather logical: Russian filmmakers hope that West will become a gate to the world screen for them; at home indigenous movies are being forced out by American production everywhere. Only the most entertaining Russian films manage to survive the competition in such conditions, but they, as usual, copy U.S. pictures and don't hold any special interest as art. Undoubtedly, such work in the West (by Andrei Konchalovsky and Nikita Mikhalkov, for example) requires a certain attention to the producers' wishes and an orientation toward middle-of-the-road European and American viewer's tastes. Well, don't judge and you will not be judged...

The words of Russian great writer Nikolai Gogol about the "Bird-troika" - Russia - therefore turned out to be really prophetic: *Russia, where are you rushing to? Give the answer. No answer.*

Phenomenon of Russian Film-Hits

Modern screen art over its success to the use of folklore, myth, synthesis of the natural and supernatural, and a consistent orientation toward the most popular plot schemes. Their metaphorical appeal is not to the rational but to the emotional. Through identification with the magic power of heroes and standardization of ideas, situations, characters and so on In compensation for dreams not realized in life, there are illusions - happy endings. In movies, TV shows, and music videos' rhythmic organization, viewers' feelings are influenced as much by the order of changing shots as by the content of productions.

American critic Richard Corliss notes that for the creators of many Hollywood movies plot is a thing of past, and these movies are more thrilling than satisfying. Their main impact on most of the youthful public lies in the expect special effects making spectators gasp in surprise or freeze with fright. This "dynamic cinema", according to Corliss, put higher demands on viewers, because we have to follow every frame of a shot waiting for the trick. These features of mass culture reveal themselves in some favorite movies of the Russian audience. They are clear embodiments of the above-mentioned "phenomenon of mass success" tendencies.

The action in these films moves form one short episode to another (in order not to be boring to viewers) with sensational informativeness: event take place at various exotic locations in a cruel world of pirates drug dealers, Mafia men, racketeers and prostitutes. Psychological pressure is active - throughout the stories the idea that sly enemies (inner and external) are scheming is repeated over and over. Now something mean is planned, now somebody is robbed; now positive heroes are attacked...

The main hero of these movies is an almost magical, fairy-tale character. Cute, strong and smart, he comes out of al supernatural situations safe and sound (an excellent motif for identification and compensation). Many episodes touch human instincts and emotions (such as fear). There's even continuity, as each story supposes an endless number of sequels. In spite of an absence of technical shine and the presence of numerous mistakes of taste or sense, the common components of these motives are rather professionally presented: fights, chases, shootings, pretty women, alarming music, strong feelings, minimum of dialogue, a maximum of movement, and other attributes of action films. Other favorites of Russian public are made with similar attitudes and qualities...

Much more firmly than in cinema, these features of mass culture show themselves on Russian TV. Ideally, television should be various, unobtrusive, rich in visual information, and pluralistic without dull teaching and officiousness. Only lately has Russian TV started developing aesthetics for its entertainment packages, rejecting the different demands of the public. There are some intellectual and game shows - even some mass-culture programming - made on professional level. But the border between artistic and inartistic is often erased in a tendency toward documentary, one-day value, «open» formats that reproduce something in its process of becoming an event. This peculiarity of mass communication is an obstacle in determining the aesthetic distance. For examples, platitudinous music videos are show all the time on Russian TV; if a viewer didn't have taste preferences; this could penetrate deep enough into his mind to unconsciously determine them...

Russian Screen Distribution

Russian press doesn't feel the shortage of the articles about the sad situation in the Russia cinema market, and in the culture on the whole.

I'll try to sum up the main lines:

- the repertoire of the cinemas consists basically of the american films;
- the art house films (Russian or foreign) can be seen in the Moscow's special art-cinema or during the film festivals;
- the basic TV time of the telecasts is given to the endless serials and pop-musical programs. The show of the films of the remarkable masters (Andrei Tarkovsky, Alexei German, and so on) are very rare and area shown, usually, nearly midnight;
- the repertoire of the cable TV is made in a such unsystematic, chaotic way, that the real worthy pictures of the foreign directors are lost in the stream of the production of "z" class;
- the isolation between the cinema magazines (like *Film Art*) and the readers' mass is widened very quickly, because the leading critics of Russia write about the films, which don't reach the on-lookers (with the rare exception).

Let's try to understand. The situation, which happened to the repertoire of the cinemas, requires the separate talk. However even now, we can say that there is the reserved circle: the laws of the cinema market dictate its repertoire conditions, by which it is easier to buy 2-3 cheap American pictures of "B" class, than to by one Russian film. Judge yourself - the production of US cinema have repaired itself long ago in the countries of the "third world", therefore they sell it to Russia "for a song" while Russian pictures cost in 2 or 3 times expensive.

In this rigid conditions we can only to be glad that the pictures of Louis Bunuel, Francis Ford Coppola, Liliana Cavani, Nagisa Oshima sometimes come to the Russian TV-spectators nevertheless.

The cinema halls are filled in only on the 20-30 percent, in Russia. For all that the adult audience prefers to stay at home TV-screen, while the youth got used to wait from the cinema the amusements only in last years. The spectators of the older age write the letters to the editorial offices of the newspapers and magazines, in which they protest against the cinema production of low standard on the screen, but they themselves don't go to the cinemas even if there are famous films on. And 13-20 year old spectators usually spend 2-3 hours in the 3D Dolby cinema-hall, melancholically chewing the bubble gum during the next tooth-crushing scene.

Now even the so sensational action movies have not the great demand yet. The times of the prohibitions, when the every foreign action film was perceived as tasty, but inaccessible dish of the half-underground video-seeing, have gone. The "gold" 1980s years, when the crowds of the spectators stormed the cinemas in order to see the rare films of Federico Fellini or Milos Forman on the Moscow cinema festivals, passed also. Today the ticket to the formerly most deficient cinema theatre of Russia - the Moscow "Illusion" can be bought without any line.

I can't hope that the distributors of the films in the province, specially for the admirers' of the art house films, will buy the western experimental movies. The dreams to see the new films of Sokurov or Muratova on the screens of the central cinemas looks very utopian too.

The only way out is the creation of the all-Russian cinema-clubs' distribution, when one and the same copy of art house film will travel to one town from another, where the centers of the film culture are, made. But the means, the premises and the organization are needed for that. The federation of the Russian cinema-clubs disposes of the solid fund of the films of the famous masters. For the certain rent pay the federation gives these pictures to any Russian town. And there, where there are the enthusiasts, ready to make the circle trips Moscow - town N it is possible to see the best works of Russian and foreign directors. In some Russian towns it exist the film clubs with the screening of masterpieces of the world cinematograph, but in some there is a chaotic cable TV system.

The Moscow television, as I have marked yet, can't gladden the "cinema-aesthete" by the thought out repertoire plan, orientated on the genuine culture. However a lot of interesting and useful information can be found in the special TV-programs. But... in order to see all these fiIms, one must read the TV-program very carefully and purposefully. Otherwise, the soap operas' stream can hide all other programs.

Nevertheless the television today is one of the few opportunities to introduce the Russian spectators to the Russian cinema - documentary and feature. For example, the great viewers' interest is evoked by the programs of channel *Culture*, in which the cineastes, historians, journalists, philosophers watch and discuss the films.

Certainly, I can't say, that no attempts were made to create the centers of the film culture, the clubs movement. The media / film education have been conducted in some Russian schools. For example, since 2002 the special media education courses included into teaching system of Taganrog State Pedagogical Institute.

The correlation of the screen arts in ideal supposes the harmonious interaction of the cinematograph, television, video/DVDs and Internet. This cooperation is seemed to me as the following:

- the creation of the club's cinema centers, realizing the straight contacts with the Russian Federation of the Film Clubs (the special distribution of the high-class films);
- the regular issue of the TV-programs (not only in Moscow, but in other towns also) devoted to the best work of Russian and foreign screen;
- the creation of the municipal centers of the DVDs-distribution with the repertoire, consisting of the films of the famous masters, and with the prices lower, than in the common rental places;
- the systematical education of the problems, connected with the screen arts and media education in the press and Internet;
- the orientation of the school establishments (of the new type especially) towards the audiovisual culture and media education.

Undoubly the earring out of such programs will take much time and certain material expenditures. However the easiest way - to sit doing nothing - will lead to the deadlock result: to the gradual cultural degradation. But, l may be mistaking...

Video-pirates from Russia

Undoubtedly, Russia today takes one of first place in the world's number of video-pirates. The Kremlin has signed the Bern international authors' rights convention. But Russian authorities doesn't control the pirates' audiovisual productions. Countless booths sell thousands CD, CD-ROM, videos and DVDs with Western films - mainly the newest which have just appeared in America, France or Italy. Of course, nearly 80% of this audiovisual production are American action films. The adroit shopmen, as a rule, have neither licences to the copyrights nor the right to sell or rent foreign DVDs, but the trade is very successful.

The purchase price of one videocassette or DVD is nearly $2-4 dollars in the black market. The same DVD can be rented in hundreds of Russian cities and towns for half a dollar a day.

One Russian video-pirate revealed to me the secret of his "firm's" operational efficiency. Once a month - or more often - Moscow agents leave for America to buy as many new DVD in the biggest video shops of New York, L.A. and others cities (videocassettes are old format and less desirable because of their larger size, which makes it difficult to transport them abroad). Having gotten the batch, the agents return to Moscow where in several underground studios the American DVDs are copied on a mass scale. In the course of this, the U.S. video system is transformed into Russia's adopted system. The DVDs are translated into Russian by a staff of experts in English, a lot of whom have been occupied with this profitable business for 10-20 years.

Sometimes it happened that Russian videopirates can't buy a laserdisc of the latest screen hit quickly. Then the executive agent arms himself with a camcorder, goes to an American movie theater where, for example, Spielberg's new production is showing, and photographs the film straight form the screen. The quality of such a recording is, of course, much worse than that of a laserdisc, but the salable result can be brought to the Russian video market with maximum speed.

Audiovisual-pirates across the country know well in Moscow "offices" the converted DVDs or CDs can be bought. Two or three times a month they come to Moscow, pick up the next lot of transfers and then copy them for consumers in their cities and villages. Piracy is not only the selling or renting of stolen DVDs, CDs or CD-ROMs, however. There is wide broadcast of Western cinema novelties by little private TV channels. (Even small Russian towns have two or three local private TV channels.) Each shows some pirated videos also. Besides, the cable owners get monthly income from subscribers, and the private-TV owners meet expenses by inserting commercials during the piratical video's broadcasts.

The broad development of audiovisual-piracy in Russia has, to my mind, one characteristic peculiarity. Being in an difficult economic situation, many Russian viewers find in an everyday exposure to pirated films the only opportunity to feel themselves in another world even for a few hours, to escape from the surrounding misfortunes, hardships, etc.

Watching the screen adventures of Harrison Ford or Bruce Willis characters who, in peaceful well-being, enjoy ownership of cozy two-storied American cottages while they busy themselves with clarification of love affairs, Russians can admire the power of foreign technology in fantastic special-effects super-shows and, if only in dreams, find a place as heroes of an inaccessible life.

Some 30 years ago Russian authorities struggled severely not only with the audiovisual-pirates, but even with common spectators - anyone who had bought abroad an erotic cassettes or one containing Rambo's latest adventures. People could be imprisoned for illegally watching the Godfather or Caligula. Today audiovisual censorship in Russia is practically unknown. Up to 1987, the audiovisual stream in Russia was almost 100% controlled by strict regime. At the end of 1980s the system, in place for 70 years had begun to disintegrate; in the early 1990s it finally collapsed.

Russian audiovisual pirates now reign boundlessly and completely, cutting into profits of the ordinary cinemas whose attendance is down. Russian viewers basically prefer the screen of their home TVs. Once Russia was called the Empire of Evil. I can only hope it will newer be the Empire of Audiovisual-Pirates...

Film Criticism and Press in Russia

The history of Russian film critics will be written some day, including the main stages, currents and directions, «the revolution's romanticism» of the 1920s, *the ideological conservatism* of 1930s-1940s, *the thaw* of the 1950s-1960s, *the stagnation* of 1970s and begin of 1980s, the problems the capital and provincial film critics, etc.

My intentions here are more modest - to chronicle the modern situation, when the former leaders of the profession were removed for various reasons, or became TV-journalists (Boris Berman, Sergey Sholokhov and Petr Shepotinik). Others (Victor Demin, Georgy Bogemsky, Vladimir Baskakov, Valery Turovskoy, Rostislav Urenev, Georgy Kapralov, Alexander Karaganov), left us for a better world...

Journal *Reading Hall* (editor-in-chief of Alexander Troshin) - vastly simplifies the access to the statistics of the articles published by Russian cinema-critics. From the Russian «old guard» of cinema-critics, only a few preserved their positions: Lev Anninsky, Jury Bogomolov, Kirill Razlogov and Alexander Braginsky, each of them publishing an average of ten (and more) articles a year. The leading Russian cinema-columnists (Jury Gladiltsikov, Leonid Pavluchik, Victor Matisen and others) publish 30-40 articles per annum. The *critics-stars* of the *perestroika* Alexander Timofeevsky, Viacheslav Shmyrov and Sergey Lavrentiev have less articles to their credit, despite the fact that given their nontrivial method of criticism, each of them could, probably, be at the head of his own cinema magazine.

The new names on the firmament of Russian film critics include Statislav F. Rostotsky, Elena Telingator, Dmitry Savosin, Georgy Samsonov. Their articles are more frequent than ever in the Russian press. However, only Dmitry Savosin tends to continue the glorious tradition of «francophone» Alexander Braginsky. A big group of young critics works now in the new Russian glamour magazines for young readers.

But the only true leaders of film criticism in the modern times are Andrei Plakhov and Sergey Kudriavtsev. They publish annually about 100 articles, reviews, portraits of actors and directors. Andrei Plakhov published 10 about cinema process. Sergey Kudriavtsev published 3 volumes of video/cinema/catalogue-encyclopedias and the special books «All is Cinema» & «Our Cinema»...

Since the mid-eighties, Andrei Plakhov has become the most active participant in international film festivals. He did not miss, probably, any important cinema events during that period. His reports are analytical, ironical and professional. Sergey Kudriavtsev, as a rule, sees the films in Moscow, but his efficiency is astounding. He writes thousands of voluminous reviews and portraits, including detailed lists of all prizewinners, be it the *Oscars, Cesars, Palmes d'Or, Golden Lions,* etc.

Many other Russian journalists, less known, lacking the necessary preparation, with modest baggage of knowledge, abilities and talent, systematically write about cinema and travel to festivals. But Kudriavtsev does not enjoy this privilege...

The articles of Sergey Kudriavtsev and Andrei Plakhov stand out due to their high degree of professionalism (the lucky absence «scientific» style) and the love for Cinema Art.

Certainly, in the age of computers and satellite, television tends to be more prestigious then cinema. The audience for TV-critics is now enormous. And many critics find it much easier to speak or to interview than to write the articles. Which makes «non-television» people such as Sergey Kudriavtsev and Andrei Plakhov, look like old-fashioned traditionalists. But since when are all critics supposed to be avanguardists!

Else 20 years ago the situation in Russian cinema press thread seems stable: for mass-audience was released magazine «Ecran» with million by circulations and advertising review *Satellite of Cinema-Viewer*. For elite audience - fat magazine *Cinema Art,* for cinema-distributors - monthly magazines *Projectionist* and *New Films,* for amateurs of the dramaturgy - magazine *Screenplays*. Materials about movies regularly emerged on the leaves ordinary press is and all...

Compared with dozens French or American periodical cinema-press this is was, certainly, drop in sea. That is why Gorbachov's liberalization immediately led to appearance the new cinema magazines. With the emergence of Petersburg's *Seance,* with European style and the intellectual reflection of Russian cinema-critics of the young generation, Moscow lost its old monopoly in cinema-press. But in the early 1990s Moscow's critic Vladimir Borev made the publishing home *Video-Ace Magazine's bouquet: Video-Ace, Video-Ace Premier, Video-Ace Express, Video-Ace Sunrise, Video-Ace Favorite, Video-Ace Satellite, Video-Ace Crown, Video-Ace Dandy,* etc.

Truth, the first outputs of this magazines had very modest polygraphy, but soon financial backing of several Moscow's banks and working agreement with one of top French publishers carried out *Video-Ace* on entirely European level color photo-design and scope about 200 pages of big format. In that or another key magazines of *Video-Ace* from the very beginning were oriented generally on Hollywood cinema, the portraits of top directors, interview, hit parades, reportages from the largest festivals, information about video-techniques, video-pirates and legal video-firms.

Almost simultaneously with *Video-Ace* other cinema press appeared in Moscow: *Video-Digest*, weekly newspaper *Ecran and Scene*, newspaper *Cinema Home,* magazine *Cinema-Eye* (about cinema-business) based by the group of the authors of *the youths of outputs* in *Ecran,* professional and academic *Cinema-critics' Memos* (Editor Alexander Troshin from Scientific Institute of Cinema, Moscow) and modest little magazine *Opinions* about new Russian films.

The boom of the periodical press of end 1980s - early 1990s also concern film press. For account of the several sensational publications increased the circulation of *Cinema Art.* Magazine *Ecran* losing at new redactor Victor Demin (1936-1993) its prior adjective *Soviet*, as before retained auditorium of readers. How mushrooms after rain, unfortunately, with the same duration of existence, steel to emerge another issues of cinema-press (*Cinema-Video Review, Film and Video Reporter* and so on.): let with pore by bad quality seals, but with great titles.

But everything was changed after the beginning of Eltsin's reforms. Existing state budget *Opinions* closed. Due to the same financial causes not get till ninth number, was gone in history *Video-Digest*. Was concealed with banking money, the magazine's bouquet of *Video-Ace* (200 pages) fading directly on eyes. With larger temporary intervals steel to come out *Ecran* (despite the heroic attempts of new editor Boris Pinsky) and *Cinema-Eye*. Obviously not from good life were poured out under one binder *New Films* and *Projectionist.* Last issues of *Video-Ace* and *Ecran* was published in summer of 1998. It is very difficult to publish something without of money...

Only *Cinema Art* (though even greatly losing in circulation: from 50,000 to 2,000) was successful publishes (with the grant's help). Thread seem, situation existing in Russian cinema press, logically reflected common painting in domestic cinema (blunt abbreviation film production, economic difficulties, etc.).

And, contrary to all forecasts, in end of 1990s Alexander Semenov founded the new *Video-magazine* (for distributors of videos) and old editor of *Video-Ace Express* Georgy Samsonov founded magazine *Film*. New Russian cinema paper for professionals were born at the end of 1998: *SK-News* (*The News of Union of Russian Filmmakers*). Also gave to start to right away several new magazines about movies and video. In may 1997 appeared of Russian edition *Premiere*, a la French-American samples: qualitative paper, excellent colors, the absence of pirates' photos... To the editorial office honor must badge, what she was not was limited by the translations of the clauses of its foreign partners: the better half of 100-pages scope occupied material about Russian cinema, video, sound and computer (it is pity, but Russian *Premiere* is not published now).

Another new magazine (60 pages) is *Cinema-Park* at the same colors and Hollywood orientation. Incidentally, unlike Western *Premiere*, *Cinema-Park* has more Russian. However on today's Russian market they do not only compose serious competition, but also residing as to essence on one genre-thematically floor of bulks each other for right of to be the most popular Russian cinema-press. What it: rejuvenation of Russian cinema-press, or artificial reanimation of detrimental business?

Russian Cinematography and the Screen Violence

Russian society and state censorship has historically treated violence on the screen more tolerantly than erotic or pornographic scenes. Violence on the Russian screen first frequently appeared in detective, mystery, and criminal dramas and melodramas in the 1910s. Since the 1920s screen violence in Russia has been concentrated in war films and so-called "historical and revolutionary" drama and adventure films. Mystery and horror films were completely excluded from the Russian screen. This pattern continued until the middle of the 1980s.

Since the beginning of "perestroika", Russian censorship has gradually lost power. Russian filmmakers are beginning to address genres and themes that were previously forbidden. The number of films containing violent episodes is growing steadily, as is the degree of realism in its representation. From the beginning of the 1990s, in the epoch of "reforms", violence became a basic attraction in Russian thrillers, criminal dramas, and horror and detective films.

I conducted a content analysis of the Russian film repertoire of the 1990s-2000s. The purpose of the analysis was to measure the number of Russian films from the 1990s-2000s that included scenes of violence (fights, beatings, murders, executions, shots of dead people, accidents, etc.). The data from this content analysis is in the Chart 1.

My calculations show that as many films including the word "death" in their titles were produced from 1990 to 2010 as were produced from 1919 to 1989!

Many aggressive words, such as "murder", "kill ", "war", "enemy", or "shoot" appear in the titles of Russian films of the 1990s-2000s. The amount of violence is impressive: on the average **30,4%** percent of Russian feature film/serials productions contain scenes of violence.

Chart 1. Violence in the Russian Feature Films in the 1990s-2000s

Year:	Number of Russian feature films and serials:	Number of Russian films/ serials with scenes of violence:	Russian films/serials with scenes of violence (%):
1990	300	88	29,3%
1991	213	102	47,9%
1992[3]	189 (166 + 23)	79	41,8%
1993	161 (146 + 15)	65	40,4%
1994	97 (83 + 14)	28	28,9%
1995	67 (58 + 9)	29	43,3%
1996	54 (42 + 12)	12	22,2%
1997	64 (43 + 21)	17	26,6%
1998	79 (58 + 21)	18	22,8%
1999	74 (43 + 32)	22	29,7%
2000	88 (46 + 42)	22	25,0%
2001	155 (59 + 96)	36	23,2%
2002	156 (61 + 95)	21	13,5%
2003	147 (75 + 72)	38	25,8%
2004	197 (83 + 114)	57	28,9%
2005	223 (82 + 141)	65	29,1%
2006	258 (106 + 152)	56	21,7%
2007	288 (146 + 142)	99	34,4%
2008	290 (162 + 128)	79	27,2%
2009	298 (194 + 104)	96	32,2%
2010	289 (160 + 129)	94	32,5%
Total:	**3687**	**1123**	**30,4%**

* from the 1992 year the lists also include full-length fiction video / TV movies and serials.

Of course, violence episodes do exist in such artistic films as *The Inner Circle* by A.Konchalovsky, *Krustalev, the Car!* by A.German, and others. If violence, alas, is an integral part of Russian life, then art has the indisputable right to reflect this on the screen. In fact, Russian "art house" not only represents but also condemns violence. However, my content analysis of the Russian film repertoire of the 1990s and begin of XXI century shows that the bulk of "film violence" has a low artistic level (and low commercial potential): *The Wolves in the Zone*, *Hunting the Souteneur*, *Charged by Death*, etc.

The majority of the hundreds of Russian films of the 1990s-2000s did not reached the "big screen", but nearly all were broadcast on television and many were shown in prime time (8 to 10 p.m.). Prime time is the most accessible viewing period for children. So while erotic *9 ½ Weeks* was shown at midnight in Russia, many channels still played violent films in both the morning and evening.

For example, the very popular Russian television series *Cops (Menty: The Street of the Broken Lanterns*) contains some very real murders, fights, and close-ups of dead bodies. This serial is broadcast during prime time. Of course, this is an accessible time for Russian children.

The genre spectrum of the Russian films containing episodes of violence was rather wide in the 1990s and begin of XXI century: dramas, detective films, thrillers, horrors, melodramas, parables, parodies and even comedies. Content analysis has shown that the basic plots of violent Russian films are the following:

1. Terror in the army and prisons. A common man enlists in the army (variant: is thrown in a prison, an asylum, etc.), where he sees severe violence (*Cane Paradise*, *Ivin A*, *Do - One!*, *100 Days till the Demobilization, etc.*). The action of these films, as a rule, takes place in unattractive interiors, such as dirty cells, half-destroyed buildings, and flooded cellars. The Russian army is shown as a typical model of the state, where violence is the main instrument of power. This is very good material not only for realistic dramas, but also for gloomy parables, pathological visions, and shock visual images.

2. War terror. People at war in a "trouble spot", where violence becomes their livelihood (*Caravan of Death*, *Afghani Break*, *To Survive*, *The War*, etc.).

3. Criminal terror & the revenge of good guys. A man with big muscles returning home from the army (Afghanistan, Chechnya, etc.). He discovers that gangsters/mafia run the whole city/village. These "bad guys" kill/rape his friend/sister/girlfriend/relative. The brave "good guy" fights the bad guys. Violence (murders, explosions, etc.) ensues. Variant: Gangsters, maniacs or terrorists hijacking a ship (bus, plane, train, circus), terrorizing the passengers and the crew (*A Mad Bus*, *Gangsters at the Ocean, Countdown,* etc.). But the hero takes his revenge on the serial maniacs, gangsters, killers, aggressive drug addicts, and other "bad guys".

4. Criminal terror and bad / good cops. A dangerous gang or murderer devastating a city in which the police are powerless (*Satan*, *Snake Spring*, *The Contract with Death, Brigade,* etc.). Alternatively, rather than an "independent" murderer, the killer may be a hired hitman (*Dead Line*, *Brother,* etc.). Occasionally we encounter a revival of the traditional detective plot: a criminal vs. an honest policeman (*Kamenskaya*).

5. Holocost terror (*From a Hell to a Hell*, etc.)

6. Sexual violence as a part of Russian life. In these films, the protagonist's sexual relationships of are on the verge of sexual violence. Some very talented people have produced Russian movies of this sort, including N.Hubov's *The Body*. He reproduces an atmosphere of provincial Russia with great accuracy. He describes a poor and hopeless life: A "normal" love between a young girl and her boyfriend transforms into crime. The boy rapes his girlfriend together with his friend, and the girl subsequently takes her revenge.

7. Mystical terror. Vampires attacking defenseless people (*Drinking Blood*, *Family of Vampires*, *Witch*, etc.).

8. Violence as humor (such as exists in Quentin Tarantino's films). The problems of morals are rejected as ridiculous and old-fashioned (*The Sky in Diamonds*, *The Body will be in the Ground...*, *Mom, don't cry!*, *Hitler Kaput!,* etc.).

9. Communist terror. The heroes of the film endure executions and violence in concentration camps and prisons. The styles of communist terror films are rather diverse: traditional realistic, grotesque, ironic, etc. Some of these films produce a very shocking impression upon the audience (*Khrustalev, the Car!).*

The prevailing models of the contents are:

- *Mass terror during war, such as communist terror:* the communist regime deforms and transforms people into hangmen and victims. This is especially evident in pictures about mass terror of Caucasians in the 1940s (*Cold*, *The Road on the Edge of Life, etc.*);
- *A common man trying to avoid politics and to stay impartial becomes a victim of terror,* only then the "enemies of the Soviet state" and realize that everything they believed in was nothing but a understanding the anti-human essence of the communist authority; (variant: people, sincerely believing in communist ideas and Stalin, experience the horrors of being lie (*The Inner Circle*, *Burnt by the Sun, Khrustalev, the Car!, Children of Arbat, Facination of Evil*);
- *"Revolutionary terror".* The "ideological terror" attracts people with aggressive thirsts for power and people with mental diseases who desire to leave a bloody trace through history (*The Killer of the Emperor*, *Trotsky, Romanov: The Tsar's Family, The Rider Named Death).*

10. Violence in relation to children. Having received freedom, the Russian cinema has produced many hard and violent films about children. The action in these films often takes place at school or in prison. Such films are filled with scenes of dark restrooms, violence, drug addiction, and cruelty. In one of these films a tutor in an orphanage, aware of the unofficial laws, chooses not to notice fresh blood on a mirror in a children's bedroom. In another a strong bully terrorizes a weak child. Twenty years ago, Russian movie-goers enjoyed sentimental stories about thoughtful and tender tutors. But nearly every other film about children and youth made in the 1990s-2000s was an indictment. On the Russian screen there are terrible images of hostile state houses, where the teachers are only additional tools for the violence.

There are the stereotypes of Russian cinema plots on the theme: "Domestic & Non-Domestic Violence on the Mirror of Russian Screen":

1. Public schools, boarding schools, children's shelters, educational-training establishments. Action of films in this category always alternates between bathroom and punishment room, between ruined shed and small, dark cell. Under the narrator's "My address is neither a house nor a street..." there is violence, drug addiction and cruelty - when a teacher, knowing the customs of his group, prefers not to notice fresh blood on the dresser mirror in a child's bedroom, or when the strong mock with pleasure the weak. Somebody stark naked is sitting on the toilet, somebody in the same state of dishabille is running down and up stairs...

Russian moviegoers once watched sentimental, touching stories about careful, kind tutors trying to create an illusion of homey coziness for poor orphans. That was ages ago. Now, whatever the film, it's a severe and ruthless accusation, saying we can do nothing - over the last 80 years the whole country turned into an unfriendly state institution whose inhabitants, from early childhood, are doomed to endless humiliation, indignity, discomfort and stress, poverty and constraint. In the boarding school, as in a drop of water, all the evils and vices of life are reflected, where a 15-year-old boy knifes to death a strong, drunken man. This is not only revenge for the raped girl of the same age, it is furious and irrational retaliation for a crippled childhood, for a friend who became the victim of drugs, for the false slogans of adults, for their indifference, for...

The teachers in Category N 1 are only administrative appendages of the formal mechanism of management. Hypocritically, they can suddenly cry with the power of a fire-engine siren then, in a moment, smile as if nothing had happened. By the way, this is a fact noted by authors of the pictures' source books: workers in Russian boarding schools, with the help of a system of instruction in "standard educational training", acquired the strange – for normal people - ability to drive themselves almost to

hysterics (outwardly) with absolute coldness and indifference in their hearts. On screen, portraits of these tutors are well matched by characterizations of the destitute boys' and girls' parents. They don't mind letting fall a tear - over glasses of vodka - to lament a son or daughter given away to the boarding school. Audiences pity the children, abandoned by this scum to live at this scum to live at the expense of the weak Russian state, as they pity some mad father, drunk, wandering at night under the windows of a boarding school in order to see his child.

2. Sanitariums, hospitals and other medical establishments. "All the world's a nuthouse, and all its people are mad". Rephrasing Shakespeare is probably the best way to express the main idea of film in this category.

For example, all characters - wives and children, neighbors and passersby - cooped up in their communal flat wish the main hero to kill a bureaucrat who for years hasn't maintained normal housing It is for this mission the hero is brought from a mental hospital: a psycho is a psycho, he can't answer for his acts. Once freed, however, the hero finds himself still in a world of madmen: there is the former cavalryman with naked sword, the bald athlete who is glutton and drunkard, some mountaineers, some people from an underground organization singing a song about "the black raven", etc.

Having got into the office of the hateful chief at last, our hero is again part of a crazy-show, this one scripted by the sly bureaucrat. There are machine-gun firings and explosions of grenades, poisoned coffee and the staff's pretended pity for the freezing children. The film ends with the escape of the real psychos who capture the main municipal building while troops and tanks are called against them, and demagogic speeches are made. In a word, everyone wears fashionable political dressing; with their exposes and social accusations, cinema mediocrities - who were quietly making nonsense films before this time - now are trying to dash forward as leaders of the "fighters" and "truthful people". Their operative principle is: I'll roar, if nobody will hurt me.

The setting for these films from my second category are, as a rule, unpleasant interiors... dirty walls painted with cheerless colors, semi-submerged basements, filthy hospital cots and soon. Numerous conversations are staged, but their dialogue is empty and unintelligible for viewers with more or less stable nervous systems. Indisputably, the nuthouse as a model for the totalitarian state, were every display of normal mentality and human individuality is suppressed, is good material for the creation of gloomy parables, pathological visions, shocking naturalistic images and surrealistic symbols. If only these films had less of the epigone's features.

3. Prison colonies and other reformatories. A typical scheme: some sort of remake of action pictures of the 1960s-1970s about war. Added will be homosexual passion and, certainly, scenes of cruelty and violence with dozens of accusatory speeches. But today's on-screen "bad guys"(fascists) and "good guys"(heroically struggling prisoners preparing a protest action or an escape) are caricatures. In short, after watching several of these films, you could easily gain the impression that all of them make up one gloomy and monotonous serial about the Russian State House. It can be located anywhere, the main point is the same. But the stream still flows, as Russian screenwriters and directors continue to gladden our hearts with cinema theses about what is wrong. All this makes me sick. Yet in spite of it... we live! I wish, though, that my collection of Russian State Institutional Films didn't keep replenishing itself.

Of course, other genre of films may contain violence. But these pictures are not intended for preschoolers and children under 10 years of age with sensitive psyches. Therefore it would be better to show these films on television after 10 p.m.

The Gloom of Russian Fantastic Movie-Land

One might think, after the gloomy films of Constantine Lopushansky (Russian Symphony, Letters from a Dead Man) and other supporters of the genre usually called futuristic fantasy with element of horror, that the fashion would have faded. Russian cinema and video viewers prefer the technically perfect American scare movies to our boring and indistinct mix. In contrast with the old Romantic stories about men-fish and astronauts, however, the heroes of many Russian films of 1990s continue their agonizing, hard traveling across *The Zone*, and if they leave the surface of the Earth, they do so only to hide in another planet's gloomy caves or dungeons.

Often the action of these pictures takes place under some dictatorship. On the land and in the air the services of liquidation move, armed with lethal weapons. For photography dirty and deserted streets are chosen, with decayed houses, the walls of which are covered with mold as turbid water slowly drops from the ceiling. Hysterical characters with matted hair and eternal bags under eyes rush about the ruined labyrinths and sandy ridges. They may keep silent for a long time, staring into cracked mirrors or, contrariwise, burst out in endless superintellectual monologues. Here dark old oaken doors creak vilely and swampy puddles stick underfoot (a variant: the unsteady sand is creaking). The beautiful and mysterious women from time to time throw off their covers, and their naked bodies shine in the semi-darkness...

Central scenes of such films are episodes of contact with the strange and forbidden Zone where, in imitation of Andrei Tarkovsky's works (*Solaris, Stalker*), a lot of extraordinary things happen to the heroes. There is uncertainty at every step: malicious mutants, werewolves, dog-cannibals, maniacs, and so on.

The motives "inspiring" authors of this *Russian fantastic movie-land* are understandable. They want to create something epochal on the theme of humankind's responsibility for its actions on the planet; to condemn the principle of "the end justifies the means"; to think about the problems of ecology and nature, psychology and intellect. As a rule, however, philosophical concepts are hardly visible through the steam of cinema cliches, rented for the occasion.

The authors of such films often claim famous literary origins. But their modest "based on" postscript only affords an opportunity to make a middling movie out of any original story or novel once it is provided with meaningful pauses. These, deprived of a psychological basis, serve only to lengthen the picture.

It's hard for even talented actors to play in these films, because their heroes are submitted to the firm laws of the marionette. It's easier for less-gifted actors but that, obviously, doesn't add artistic pluses. Perhaps only cinematographers and designers feel themselves free there, hoping to surprise spectators with defined compositions, whimsical plays of light and color. Unfortunately, poor budget are quite clearly evident. The technical backwardness of Russian cinema is obvious in the productions' primitive shooting; their horrors don't frighten. Fantasy today can't be made with ancient means: the gap in effects, tricks and technology is too great between Russian *fantastic movie-land* and any of the works of Robert Zemeckis, James Cameron or John Carpenter.

One way out for Russian fiction is as old as cinema world - studying the films of Spielberg and Lucas - but the disorder of our economics does not evoke optimism...

Sex-Cinema: Made in Russia

Vassily Pichul's drama *Little Vera* (1988) is considered to be the first Russian film officially, which escaped the limit of censorship in the sex's sphere. After Pichul the Russian directors began to include the erotic (or pseudo-erotic) scenes in their films as often as possible.

The years passed, It's the occasion to sum up the intermediately totals of sex-revolution in the Russian cinema.

The first conclusion: Russian cinematography couldn't offer (with the rare exception) the model of "high erotic" which the beauty of passion for the film-goers - without politics, violence, disorders of life, etc.

The second conclusion: Exactly because of this Russian on-lookers prefer American, French and Italian erotic melodramas, in spite of the tempting publicity of Russian sex-films.

The third conclusion: The typical plot's situations of Russian sex-cinema are classified easily for the similar clichés pass from film to film with the evident constancy.

In my opinion, the former two conclusions don't need the special arguments; therefore I turn the readers' attention to the clichés of Russian cinema-erotic at once.

The plot n 1. Good and sympathetic heroine becomes the prostitute and drug addict. She evokes the authors' pity. It's may be the most wide-spread variant in Russian cinema. Alas! All in the scheme had annoyed for the last years: the noble prostitute, who dreams about marriage with the foreigner or the rich man, the suteneurs, the bath-houses, the mafia-men with the pocket, which are swell of money and so on.

The examples: *Inter-girl* by Piotr Todorovsky, *The Sisters Liberty* by Vladimir Gramatikov, *High Class* by Mikhail Melnichenko, *The Wife of Maitre D'Hotel* by Alexander Chechulin, etc

The plot n 2. The principal heroes of the films sleep near the TV-set or dream in their waking hours with the quotations from the West sex-films. The erotic fantasies for the poor... Unfortunately, even the similar films, based of the good books (it's the truth with the screen-version of *The Tale* by Vladimir Nabokov), as a rule look absolutely unemotional. Besides that, actors' play is very inexpressive, the sound is recorded badly, the cutting is slack. In short, it's the mortal boredom...

The examples: *The Poison of Scorpion* by Vladimir Pangev and 0leg Baraev, *Sex Tale* by Elena Nikolaeva, etc.

The plot n 3. The heroine becomes the victim of the sex-maniacs, the barflays, the rockers, the aggressive drug addicts and so on. The violence is showed rather naturalistic in the majority of cases.

In the ironical stylization *The Day Before* by Oleg Boretsky and Alexander Negreba appears the exotica! violencer-mastourbante. In *The Band of Lesbiens, or Merry Christmas in Paris* by Olga Jukova the men become the victims of dirty girls...

Others examples: *My Name is ArIeccino* by Valery Ribarev, *The Tragedy in Style of Rock* by Sawa Kulish, *The Hangman* by Victor Sergeev, etc.

The plot n 4. The hero makes love with his wife, or with his mistress so aggressively and animal that she, probably, has the same feeling with the victims of the group violence from the films with the scenes of plot n 3. Many films with the erotic's plot n 4 are directed by tainted masters. For examples, in *The Body* Nikita Hubov reproduces the atmosphere of the Russian province with the deadly exactness. Poor, without any touch of the spiritualness, life of the heroes is shown in its who whole typical nests and the routine. And the aspirations of heroes lead to the sexual amusements, the drinking and the dancing party… Frame after frame, that still waters run deep: the hatred accumulates like the reaction of the heroes contrary the disorders and the unperceptive "normal" love story between the young post-office girl and the simple fell low becomes the crime. At first "the fiancé" (made his own sweetheart creep in the mud, and after he violates her with the help of the uncomplaining friend. The heroine wishes the revenge...

Other examples: *The Incident of The District's Scale* by Sergei Snejkin, *The Taxi-Blues* by Pavel Lungin and so on.

The plot n 5. Sex as the comical trick (in the cabin of the crane, for example). For this aim (in order not to fall from the vogue) Sergei Nikonenko directed the comedy *The Brunette for 30 Cents"* about, the first Russian bordel of the 1990-s.

Why not? But the affair don't go further the funny title and the sensational plot's application. The story about the major-bureaucrat, who decided to open the bordel in the museum, and his wife, who try to take revenge upon him: by becoming the prostitute is narrated with the dejection of the social realism... The remarks of the characters aren't witty, the play of the actors is very poor. . .

The examples: *Expensive Pleasure* by Leonid Mariagin, *The Little Giant of Big Sex* by Nikolai Dostal , etc.

The films of the another plan were shown on the Russian screens only during the last time. It's the films about love without mafia, gangsters racketeers, fights, rapes, and violence, political declarations and the unmasking of all the evils of society.

America, America…

Consider these titles – *I Want to go to America, We Are Going to America, The American Boy, Our American Borya, The American Grandpa, The American Daughter, The Groom from Miami…*

These are the titles of a few of the many Russian films of the 1990s that have the 'American Dream' as their theme. Basically, these are entertainment films that are not made for festival awards or critical acclaim, but deal with the dream of many Russians to visit the U.S. one day.

In Russia now, as in the West, directors and producers must find money to produce a movie. Having announced their intention to make a movie that takes place in New York, Miami, or Hawaii, Russian filmmakers of this 'American Series' assume that they will more easily find a backer. For one thing, a backer is more likely to think that an American theme will bring theatrical success. Also, filmmakers themselves want to visit the world across the ocean. Besides, shooting on location in the U.S. encourages the participation of popular Russian actors, who like to have a good time for free.

The basic interests of these Moscow film crews, then, are from art and close to partying and shopping. Russian actors waste little time in America. Aside from making the movie, they get a tan, go shopping, and put on some shows for Russian immigrants living in Brighton Beach or in other parts of New York and U.S. It's kind of funny that the plots of some of these 'American Series' Russian films are about the adventures of Moscow actors, artists, singers, et al., who come to the U.S. to make money by any means.

Other plots are popular as well: an ordinary Russian guy gets an inheritance; or a Russian guy gets an inheritance; or a Russian returns from America and learns that a gang has killed his best friend, and now he must seek revenge. But probably the most popular stories are about prospective grooms (less frequently, brides, grandfathers, and grandmothers) who come from the U.S. to Russia searching for a loving and faithful spouse. This is certainly understandable – it's much cheaper to make such movies because the action takes place principally in Moscow.

Comedies about American grooms (as a rule, of Russian origin) come in two basic varieties. In one version (e.g. *Our American Borya),* a shy young man comes to Moscow from the U.S. to visit his relatives. His hosts begin searching for a bride at once. Almost immediately, young women are besieging 'the man of their dream' and he tries to get rid of them. In another version (e.g. *The Groom from Miami*), a self-confident young man comes to Moscow to visit relatives. He begins a search for a young woman himself, and ends up finding the woman of his dreams.

Name actors are what filmmakers bank their money on. And sometimes this works. In *The Groom from Miami*, Larissa Udovichenko, with her uniquely naughty, diva-like manner, plays a sly woman who attract men with her classy appearance, then robs them of everything. There is a lot of charm and irony in her performance. On the whole, however, such comedies resemble amateur drama-club productions in which the quickly-written then acted script seems like a collection of pointless, often vulgar episodes. Sometimes not only professional actors performs in these films, but also their wives, children, and other relatives. It's as if the filmmakers have decided that, since the relatives have traveled to America, why shouldn't they appear in the movie, too?

Having had a lot of fun on location, filmmakers of this 'America Series' often like to show off their patriotism. Their characters reject the American dream in the film's finale, and choose to stay in unlucky and troubled Russia. But by the mid-1990s, when this kind of plot became a cheap cliché, Russian directors started to change the minus sign to plus more frequently. The makers of *The Groom from Miami,* for example, frankly suggest to Russian audience that they leave for U.S. Forever. Not a bad suggestion, perhaps. But if they were to follow it, who would be left in Russia?

French Motives and Russian Melodies

Recently under the Paris's roofs are gathering more and more Russian cineastes, for whom it's getting harder and harder to work in the Motherland in the conditions of the permanent economic crisis. It seems to me that almost all Russian best masters, even if they make films in China (*Urga* by Nikita Mikhalkov) or in Moscow (*Taxi-Blues* and *Luna-Park* by Pavel Lungin, *Prediction* by Eldar Riazanov, *Moscow Parade* by Ivan Dykhovichny) nevertheless do it with the help of French money, on the French film, with the France sound-system.

Very willingly, do the French producers make their stakes on the talented directors from Russia, who brings them the prizes of the prestige festivals (*Mado* by Alexander Adabashyan, *La Vie independant* by Vitali Kanevski, *Sauve et maintene* by Alexander Sokurov, *Le passport* by George Danelia). The actress Elena Safonova married the French actor and works in France too. St.-Petersburg's studio of the director Igor Maslenikov made the whole series of films based on the Russian literary classics to the order of the French television. The famous petersburger's director Alexei German (*The Control on the Roads, 20 Days without War, My Friend Ivan Lapshin)* made his film *Khustalev, the Car!* with co-production of Paris also.

It is rather logically: Russian cineastes hope that Paris will become the gates to the European screen for them, while in Russia Russian films are forcing out by the American production everywhere. Only very entertainment Russian films manage to endure the competition in a such conditions, but they, as usually, copy the same American comedy-fantastic series and don't represent the special art interest...

Undoubtedly, the work in the West (Andrei Konchalovsky in America, Alexander Adabashian, Igor Minaev in France) requires the certain attention to the producers' wishes and orientation to the middling European and American viewer's apprehension.

OK. Let me to give you some French motives in the Russian cinema, and Russian "melodes" in the French movies…

Tell her that I love her… Having broken the odd traditions of the previous decades, Russian actors work in the West more and more often. Elena Safonova also played the main part in the film of the famous French director Claude Miller - *Accompaniatrice* based on the novel of Nina Berberova.

… 1943. France, occupied by the Nazis. The famous opera-singer (Elena Safonova) hirer the young pianist-accompanist, and the girl from the poor family, who had never been in the houses of the "high society" finds in the salons of the Paris's elite. The husband of the singer (Richard Bohringer) is the prominent businessman, finally he decides to go to England, but there the mistrustful treatment of the authorities it waiting for the heroes, they are suspected in collaboration wish Nazis.

I had some doubts at the beginning of the film, if Elena Safonova could enter the French story, in which it's quite felt the stylistic influence of the legendary *Last Metro* in the work of Claude Miller, the faithful apprentice of Francois Truffaut. However, the actress harmoniously enters the cineaste's ensemble since the first shots. Her French pronunciations with the slight Slavonic accent (grounded by the Russian origin of the singer) make glad the hearing, and the aristocratic manners, elegance and charm of the actress excite the admiration. Elena Safonova leads her role psychological subtly, her sparkling eyes reflect the change of the moods - from the naughtiness and the slight irony to the dramatic passion and loving tenderness. The ambiguous situation, in which the singer finds herself, giving the concerts in the halls, which are filled by the men in Nazi's uniforms almost, is peculiar for her husband also. The commercial ventures in the occupied France are perceived by the majority of the Frenchmen wish the contempt.

The daughter of Richard Bohringer, Romane, of 19 years old, having performed the young accompanist in the film of Claude Miller, entered the actor's trio as the professional. Her heroine is overwhelmed by the contradictory senses of joy (it's possible to eat to the heart's content!), senses of pride (she plays in the concerts of the great singer!), jealousy (why does the whole fame fall to her hostess's lot?), love (she makes the refusal to the lad of the same age and follows the love dates of the heroine of

Elena Safonova of sinking heart). Brilliantly does Romane Bohringer play the growing-up of the modest and naive girl, possessing the musical and spiritual talent.

The expressive large plans, filmed by the director of photography, give us the opportunity almost to read the thoughts of the actress by the facial expressions, by the expressions of her eyes, by her involuntary gesture...

Richard Bohringer plays in *Accompaniatrice* not a one-sided character also. Much in this life can be endured, if you have the love: the ware, the contempt of the antifascists, the blame of the conformists, the hardships of the crossing the Spanish border, the wound, mistrustfulness of the England security service. But when the unfaithfulness stands on the way of love, the hero of Bohringer loses the sense of the existence on the sinful earth...

In a word, Claude Miller together with his bright, actor's crew replenished the European cinematograph by another worthy work.

Fantasy in "Big Style". The previous films of Ivan Dyhovichny (*Tester, The Black Monk*) clearly showed his possibilities of the outstanding stylist, sparing to the plastic, light and color design of the picture the important place. In the *Moscow Parade* (filmed with help of French money) Ivan Dyhovichny creates the original symphony of "big style", which is also called as "Stalin's". Moscow of the end of 1930s is presented on the screen as the indescribable sunny and brightly copy of the main fountain of the capital: with its gilded state, massive luxury, monumental grandeur. The director deliberately doesn't mention the time of the creation of some architectural buildings, shown in his films. The famous multi-storeyed buildings, underground palaces of the subway, marble halls of KGB... All these put together make the image of the epoch, the image of the capital of totalitarian state, about whom dreamed not only thousands of builders-professionals, but also millions of common people in the Country of Soviets, embraced by the aspiration to the light future.

Ivan Dyhovichny brilliantly shows haw in the elite, approximated to the open-handed manager of the regime, ever combined the fear and confidence, that, they wouldn't be arrested because only they were truly faithful to the leader and ideals of revolution. How the desire of luxury life and ecstasy of power made them sometimes to do the giddy ventures. Taken away somewhere on the third plan the comical story of preparation for the Moscow holiday's parade, will which the obstinate horse of the marshal was changed by the quiet mare, Ivan Dyhovichny completely devoted himself to the element of the fatal love of soviet Marlene Dietrich (her role is brilliantly performed by German actress, singer and dancer Ute Lamper) and the railway worker...

Conditional, hyper-realistic style of *Moscow Parade* allows the director to perform many scenes in the choreographic manner. Using the musical and plastic talents of Ute Lamper, Ivan Dyhovichny together with excellent director of photos Vadim Usov (who filmed half of Andrey Tarkovsky and George Danelia' films) achieved the magic attraction of the many episodes of "the feast during the plague". He makes hints about German cinema of 1930-s, reveals the likeness and obvious parallels of Soviet-Nazi regime. Calling up to suppress and at the same time to excite the admiration, to impress the worship and proudness of the Motherland.. .

So, it is the unusual look on the epoch. Without boring political exposures, commonplaces, aspiration to the documentary description of condition of life.

Russian Vamps? It's not Terribly! The director Eugeni Tatarski decided to adopt the novel of A.Tolstoy *Vamp* (the film got a name *Those, Who Drink the Blood)* very-very seriously. There can be no doubt, the horror clearly -without any mixes, which racks on the different levels of perception, without cinematic hints and others postmodern thing's as Roman Polanski's - has the whole rule on the screen status. However absolutely awful horrors like *The Evil Dead,* at Tatarski, on my point of view, nothing came of it. In some episodes, the irony can be found.

The idea, itself it looks funny enough: to turn unforgettable *Sorceress* of Marina Vlady into Russian princess-vamp! The French accent, bring into the film the special charm with which speaks on the screen Marina Vlady's heroine, perfidiously luring in her country estate angel-looking grand-daughter.

It's a pity, that another vamp played by Lithuanian D.Banionis is deprived of his natural voice. Imagine to you, how it would be wonderful, if besides French also Lithuanian accent would be heard! Vamps-strangers in Russian aristocratic metropolitan XIX century!

Finally, the authors didn't suffice the knowledge specific of the genre. Besides, in the many scenes help the whimsical music - there are a mysterious and dark voluptuous and devil's state of anexiety dreams. All in all, needn't find fault - on the background of viscous swap "black film" & "expose-film" *Those, Who Drink the Blood*, in spite of very horror name can, probably, become for Russian spectators the spisy opportunity to keep safe from the social problems...

The Provincial Romance. The director's début of Alexander Adabashian (he earlier was famous as a screen writer and designer in Mikhaikov's films) took place in France, where his film *Mado* won the prize at Cannes's festival. However, in the story of fat and plain country girl-postman, who fell in love with to their village called on the way director- failure there are so much of subtly Russian sadness and depression, that it hardly can't be noticed. The film is made with surely professionalism. Quotations from films of Russian and French masters are dissolved there in the details of life conditions of modern French province. The character of Oleg Yankovsky only conditionally can be taken for Western intellectual: his evidently Slavonic roots, gestures, monologues are not hidden by the authors at all.

Oleg Yankovsky, offering to the spectators the export variation of his character's them in *The Flights in the Dream and in Reality* (l982), plays wonderful. However, young Mariane Grove, playing the role of postman Mado, undoubtedly, is the casting's leader in this poetic movie. The actress finds for her character many psychological colors, shades, nuances of conduct, facial expressions, and gestures. The naivety, delight combines in her with practical cleverness, the unprotected frank soul with eccentric... The changes of the emotional conditions, of the colors are well perceptible in the impressionistic work of famous director of photographs Levan Paatashvili (he worked with Andrei Konchalovsky and Mikhail Kalik). In a word, *Mado* - is undoubtable, the success of the talented group of people, who are a good judge of cinema.

Not Too Fanny Comedy. After the premiere of Andrei Konchalovsky's movie *The Hen Rjaba* (with French producer) a lot of accusations appeared in press and TV. The authors were accused of blackmailing on Russian nation, not knowing the Russia's modern life, in darkening the colors, etc. Declining such sorts of claims, Andrei Konchalovsky asked to be judged by the laws of his genre - fairy tale comedy, allowing some straightforwardness of characters and some sort of preaching.

Actually, the story of how the heroine of the old Konchalovsky's movie *The Story of Asya Klachina* (1966) almost 30 years later became a communist, admirer of Brezhnev, drunkard, and found the gold hen's egg, has its folklore roots. The sights of the modern Russian country rural life (bad roads, drinking, hatred toward the rich farmer-neighbor), are shown in the movie, though in the over painted, but pretty truthful. The other thing is worse: the press writes about problems of Russian villages more profound and true to life, and the director, claiming far the comedy genre, can't find, really funny gags and dialogues to turn the "paper" information into the bright comedy show. Made in a documentary style, "*Story of Asya…*" organically mixed the real dramatism of the country woman's fate with the lyric and the exact sense of time. "*The Hen...*" tries to make you laugh by the episodes of the falling of one character to the toilet, by the village demonstration meeting where people are earring Brezhnev's & Khrusehev's portra-it, by dumb criminals who came for the gold egg.

I don't know about you, the reader, but after seeing "*The Hen...*" I definitely came to decision that Andrei Konchalovsky doesn't have the comedy talent.

The Unblowing Lights of Paris. The eternal lights of Paris attract Russian cinematographers. In the comedy of Otar Dugladze *The Bride from Paris*, the young woman comes to Saint-Petersburg in order to find the material for her research paper, but falls in love with the young cute lawyer. The movie is simple, easy, not claiming for the deep thought irony. Petersburg's streets of the 1990's are shown as the place for endless meetings, actions of protest. The lawyer's neighbor looks like the cartoon strip hero, who has robbed and cheated his whole life, and now dreams to get away to France. The poor lawyer in his thirties,

with tired eyes he watches the optimistic enthusiasm of his Paris guest, for whom all the Russian problems seem like some fun roller coaster: everything is new to her, everything is interesting - dumb faces of militia men, taking her to the police station, because she was so careless to walk without her identification card, the absence of cold and hot water, etc.

It's a pity, that the authors didn't (or couldn't because of finance) invite the French actress for the main part. Alexandra Zakharova performs the French sometimes funny, however, only the a little number of audience would believe she came from Paris. Known by the *Little Vera* (1988) actor Andrei Sokolov plays the Russian lawyer-melancholic without special effort, maybe, having logically decided that he ne-edn't work out on 100% for the comedy of such level. The standard patriotic final of the movie (having the chance live in France, the heroes, got married, decided to stay in Russia) doesn't make the rating of *The Bride from Paris* higher.

To See Paris and Die… Having made the successful TV-career, Alexander Proshkin makes movies for the big screen also. His western *The Cold Summer of 1953,* telling the story of fighting against a gang of criminals was a success with Russian audience. Another interesting film of this director - psychological drama *To See Paris and Die*.

… The 1960's Moscow. Single mother (performed by Tatiana Vassilieva) gives all her love and energy to her son – piano player. She tries hard that it was he who will go to the prestigious musical competition in Paris. Being afraid of the anti-Semitism, all these years she concealed from her son that his father is Jewish. But a new neighbor appears in their building, which learns her secret.

With all this, the plot sounds like the Mexican soap opera however, the director managed to fill it with many psychological details; lifestyle trifles, not making the special accent on retro style. However the main success of the movie is the highest of Tatiana Vassilieva. The complicated bunch of feelings can be seen in her character. From the proudness for her outstanding son, to the fear, from love to hatred, from boldness to collapsing, from mocking irony to the defendless tenderness.

A "small man" trying to go against his fate. Love, ruined by the regime, suppressing the freedom of an individual. These themes not new to the Russian art but their version in the movie of Alexander Proshkin doesn't leave one indifferent. For a long time it was common for Russian critics to accuse cinema of absence of the professional, three-four star movies: like there's masterpieces of Tarkovsky or not professionalism. Movies like *To See Paris and Die* prove that the spectrum of the "gold middle" in Russia has widened a lot.

To / From Paris. As I told, French motifs are very popular in Russia. *"To see Paris and die"* – the title of a Alexander Proshkin film – become the theme of a lot of Russian films. And the characters from Yry Mamin's comedy fantasy *The Window into Paris* can be instantaneously transported between St-Petersburg communal houses and the center of modern Paris. Yry Mamin plays up the essential difference between Slav and Western mentalities rather successfully.

One unlucky Frenchwoman, who finds herself almost naked in a dirty Petersburg yard, is absolutely unable to get used to situations that surround all Russians from childhood, while Russian citizens – having discovered a magical route to France – in several days begin to trade in the French stock market and steal whatever isn't fastened down. Against such a background, the figure of a failed musician, an aged romantic who just wants to get pleasure from the sudden gift of fate, seems funny and odd.

Maybe the best joke of the film, in which Mamin sounds the highest note of pitiless sarcasm, is the sequence about a restaurant musician who moved to France about ten years ago. Lazily offering cognac to a former friend, he abuses Frenchmen and their customs, sentimentally recalls Russia and almost cries while saying that he would give everything for an opportunity to return to St-Petersburg just for one minute. As a gag, his friend fulfils this wish (via the magical "open window"). But instead of the expected ecstasy, the emigrant – seeing an armored car in front of the St-Petersburg railway station – falls into despair.

The fact is that modern Russia is good only in sentimental dreams and in conversations before the cozy foreign fireplaces of restaurants with a view of the Sein, the Thames or the Hudson.

I can't say that Mamin's film is as funny as the early comedies of Leonid Gaidai. There are brilliant comedy scenes and pointedly devised details (in the principals office of a private college for young businessmen, hanging portraits of political leaders have been replaced by gigantic dollar symbols), but they are side by side with useless dialogue and events.

The finale of the film – driven by the slogan "We don't need French shores" – isn't, frankly speaking, new. There are, however, more successes in *The Window into Paris* than stereotypes.

To Believe the Prophecy for a Moment… The film of Eldar Riazanov get sadder form year to year. *The Prophecy* is perhaps his most sorrowful. It even has a gloomy outset: a famous writer (O.Basilashvili) learns from a Gypsy fortune-teller that only a day is left for him to live and he is to meet with an unexpected man.

In that mystical tone a young man (A.Sokolov) with the same name and same temple scar appears in the writer's flat. Who is this mysterious double – phantom or guardian angel? The answer remains open throughout the film.

So the time of summing-up comes for the tired writer, shaken by life. He is well-to-do in Russian terms: he has an apartment in the center of Moscow, a car and video camera, and his books are published in Paris. But, characteristically for a man living in a country of endless admonitions, distress his look reveals the effect of freedom's absence. And it's not because of the peculiarities of his biography (his father perished during the repressions, his mother is Jewish – which he couldn't mention for a long time – and his wife died in a car accident). The brand of unfreedom is stamped on practically everybody in Russia, except those under 20.

In that regard, the choice of actress for the leading female role was perfect: French star Irene Jacob. Though her character is just a modest cashier in a bank, she can be at once distinguished from the surrounding Russian fuss by her uncommon expression. She becomes a fairy princess and, probably, the writer's last love… for this princess is colored by the shade of nostalgia for unrealized dreams.

In contrast with Riazanov's previous works (*Dear Elena Sergeevna,* etc.), there is little topical populism – although the conclusion is connected with one of the most widespread script devices in Russia today (escaping from Mafia pursuit, the hero tries to leave for Israel). Sensitive to his audiences' mood, Riazanov couldn't but feel that a mass interest in cinematic political investigations and revelations has almost disappeared, while the need for melodramatic love stories is great.

Actually, *The Prophecy* can't be called melodrama. There are comedy episodes (a visiting fanatic suggests that the writer burn himself in Red Square as protest against something – it's not important against something – it's not important against what, the main thing is to perform the action), and there are elements of a parable. I don't find such a genre alloy organic and convincing. This seems to be the director's attempt to get a second wind.

Fistful of Russian Movies

Retro-styles

The System's Typical Product. 1934 was one of the most fateful years for our suffering Russia. The shooting of Communist leader Kirov was the cause of a new wave of mass murders. Ex-cameraman and now director D.Dolinin, in his eighth movie *The Myth of Leonid,* tries to catch the sense of that time, to investigate the phenomenon of "the small man" Leonid Nikolaev – one of the screws in the Party's machine constructed by the Bolsheviks. Like I.Dyshovichny in *Moscow Parade,* Dolinin doesn't want to make everything happening on screen into documentary. Remaining within the framework of realistic narration, the director tries to investigate the character of a hero, interpreting him as the typical product of a totalitarian system. The ambitious, pitiful, odd, self-loving Nikolaev doesn't evoke compassion, though there is nothing to hate him for… there were plenty of such people in those days. He was just the one to whom that lot was cast, and with his help Stalin's intelligence corps played its bloody game, using his extreme, odious suspiciousness.

Had *The Myth of Leonid* come out about 20-30 year ago, its appearance would probably have raised viewers' interest and tempest in the Russian press. But, unfortunately, the movie is late. Readers and moviegoers in Russia have already been exposed to a storm of information about different aspects of the Soviet totalitarian regime. Their fed-up feelings can be overcome only by a masterpiece. The *Myth of Leonid* doesn't claim this title.

Lost in the Kremlin… The *Inner Circle* directed by A.Konchalovsky developed a certain reputation in Russian cinema press: one after another, critics said that its aim was to cater to Western viewers' preferences by means of American marketing techniques.

There are reasons for such a conclusion: The main roles in the film are played by the American Tom Hulce and the British Bob Hoskins; the story of Ivan Sanshin, Stalin's private projectionist, is developed on the screen in a style close to the traditions of melodrama. Konchalovsky, an expert in psychological drama (*Uncle Vanya, Duet for One),* turns up the volume in *The Inner Circle* while deliberately declining to apply a European depth – a penetration of thought – to his characters; that, of course, makes them understandable to an audience not versed in the twists of Russian history through the Thirties and Forties.

Many Russian directors, probably inspired by A.German's *My Friend Ivan Lapshin,* would try to focus on the tragedy of the bitter understanding of truth by a man who, a cog in Stalin's totalitarian machine, became the obedient executor of another's orders. But this Russian directors of an American film accentuates the love story of Ivan and his wife who passed through the dirty, lusting hands of the killer Beria. In another move, Konchalovsky demotes her memories in favor of the usual plot constructions of standard transpacific cinema. And, frankly speaking, I don't see anything bad about this. The internationalism (not of class, but common human values) of the cinematic language in *The Inner Circle* is a necessary bridge between different mentalities and cultures.

Moreover, Konchalovsky managed to gather a wonderful acting team. Tom Hulce (the legendary *Amadeus* in M.Forman's film) plays Ivan in such a way that there is nothing for us but to wonder how this star of Western screens captured Slav naivetй', enthusiasm and childlike defenselessness.

B.Hoskins, in the role of Beria, scores no less of an exact hit with the buttery look of this funny fat man from whose eyes sometimes blows a cold, ominous wind. Maybe the role is played slightly grotesquely, yet it is brightly convincing. Against this background, A.Zbruev loses in the role of Stalin; he hasn't got much kick or an actor's original vision.

A whole constellation of Russian actors play minor characters in *The Inner Circle,* and in spite of their short appearances on screen stay in memory even more than in their previous roles. Brilliantly does I.Kuptchenko lead her episode as a teacher in orphanage for children of the "people's enemies", revealing contradictory feelings of fatigue, fear, compassion, pain and devastation.

A sense of the real nature of a Russian woman who doesn't understand how it is possible for a man to love Comrade Stalin more than a wife and a poor child exists in the performance of the performance of the American actress L.Davidovich also.

In *The Inner Circle* Konchalovsky aspires to show that despite all hardships the people felt themselves happy in the faraway Thirties, though their happiness was possible only while they trusted leaders infinitely and dispensed with questions and doubts. As soon as they began to ask questions, the whole of their prosperity was ruined, drawing them into the currents of morally and physically crippled Fates.

Those Years… Summer 1957. Moscow. International festival of youth & students. The rhythms of banned jazz. Smiling young faces…

V.Moskalenko rather carefully recreates the romantic atmosphere of those years, when Russia was creeping slowly out of Stalinism's ice age. The love story of a Moscow student and his new girlfriend – French with Russian origin – seems natural against this background. The authors of the film *The Way to Paradise,* however, don't seem to want to please us with retro-melodrama: the lovers are between two fires. On one hand, the KGB wants the Russian boy, nephew of an academician-chemist, to be its informer. On the other, the girl has been sent by the French side to learn the chemical secrets of her boyfriend's uncle.

Obviously, it's an unexpected change after a lyrical beginning. I would have liked the film just to tell the love story… sentimental, a little bit sad, with its 1950s teenage hits. But I'm sure this spy's version of the plot will find its admirers, especially since in this conflict the authors are obviously on the side of love, not the interests of this or that intelligence or secret service.

The Way to Paradise is made with a sense of style, the actors' play is rather convincing. Like S.Ursulyak's *Russian Ragtime,* Moskalenko's film doesn't claim psychological depth and analysis. It's a moody sketch, invoked by nostalgia for the end of the 1950s.

Melodramaland' 1966. The late Russian poet and screenwriter G.Shpalikov had a wise line: "Never come back to the old places". I won't say that's a strict rule, but director B.Frumin's melodrama *Viva, Castro!* Convinces from its first episodes that nostalgia for his youthful experiences in the 1960s didn't help him create some special piece of art. The attraction of "the time of good hopes", brightly reflected in M.Hutsiev's 1962 *I'm 20* and G.Danelia *I Am Walking in the Streets of Moscow* (both movies, by the way, made from G.Shpalikov scripts) in lost in *Viva, Castro!* The young actors are dull and stiff, the love story is unemotional and weary against the background of a 1966 visit by Cuban leader Castro to Moscow. The spirit of those days is evoked only by the soundtrack's songs from archival tapes.

Some years ago B.Frumin could make much better melodramas. But having captured the attention of audiences with *The Diary of the Principal* (1976) and *Family Melodrama* (1977), he became a victim of censorship. His 1978 film *Mistakes of Youth* was banned; he emigrated to the USA where he couldn't manage to find success. After making *Black and White* in 1991 he has attempted, with this film, to return to his Russian roots, not listening to Shpalikov's advice. Unfortunately.

Detective Tricks' 1983. Y.Moroz's film *The Black Square* is based on the detective novel by F.Neznansky, *The Fair in Sokolniki,* whose action takes place in 1983. For Russia that year was extraordinary, as ex-KGB leader Andropov tried to fight the Mafia in the highest State spheres. The novel's main character, a young investigator, gradually understands that the trail of an apparently ordinary murder leads to the Kremlin, where plans of world control involve seizing the planet's main oil resources.

This could have been filmed as a serious traditional detective story. Moroz chose what I find a more successful approach – half parody, with an accent on the detective's humor, and half tricks. The cast, understanding the director's aim very well, enjoyed acting, making fun of commonplace details in past Russian life (like so-called "grocery requests" with were the privilege of the authorities only, because of the lack of food in stores).

Not placing any special stylistic emphasis on 1983, Moroz nevertheless recreates the atmosphere of that time pretty convincingly… a time when Russia fought not only with the Mafia, but with its own ordinary people, too, if they happened to be outdoors during working hours.

Watching these characters form a 1990s point of view, the film's authors certainly understand how naпve and unrealistic dreams about victory over corruption were. That's where the bitter feeling radiating through the comedic action comes from. Famous Russian abstractionist Kazemir Malevich's canvas *The Black Square* becomes a symbol of unbeaten Evil, whom the Good is doomed to forever fight.

Crime on the Russian Screen

Agatha Christie's Arithmetic. Dmitry Svetosarov, who likes showy cinema, is not a very consistent director. Now he flashes with European professionalism `a la Claude Lelouch in *The Speed* (1983), now he sags into dull naturalism with *The Dogs* (1990). In *The Arithmetic of Murder* Svetosarov decided to stay with the traditional detective format. The crime in the film is investigated with all rules of the genre: detailed questioning of witnesses and suspects, the appearance of some convincing alibis and so on.

A Petersburg public flat, at firs sight very common, turns from episode to episode into a mysterious tangle of criminal threads in Agatha Christie's favorite method: any character could have committed the crime. The film doesn't limit itself, however, to the arithmetic of a detective thriller. S.Bekhtirev plays the main role of armchair-bound invalid. Never destroying suspense and other attributes of the genre, he creates a contradictory image of the man, aspiring to the… But I shall not reveal mystery. There are many surprises, and the film, although far from a Hitchcockian masterpiece, is psychologically convincing, never dull. And cinematographer S.Astahov demonstrates great skill working in feebly lighted rooms.

Feeling Cheated. The Day Before, form the viewpoint of this writer who is very tired of unprofessional movies about the Mafia, starts riskily. A group of actors, sitting in armchairs, speaks in wooden, false voices about some machinations. In a minute, however, you understand that it's a sharp parody of Russian F-class action movies.

After this prefatory trick the film's debuting directors, former actors O.Boretsky and A.Negreba, take an abrupt turn into stylization. The story becomes one of nice, handsome young men and women trying to preserve the ambience of 1970 "kitchen talks" in the 1990s: sociable jokes, romantic attractions, intelligent discussions. In a word, praise to friendship. In this main part of the movie the attentive viewer will find a lot of cinema quotations from films of the 1970s by O.Ioseliani, K.Muratova, etc. It's a playful stylization in many ways. Not for a minute does it become the fruit of cold calculation, or lose its free, elegant spirit of improvisation.

Then the alarming signals of other words intrude on the movie's intellectual lyricism: a sex maniac attacks one of the heroines; the other charming woman, aiming to prevent a rape, plucks out the eye of a street beggar. After such encroachments the final events of the film, with all their unexpectedness, have a certain logic. Feeling cheated, as were we all in that time, the intellectuals do not become nice heroes. Donning masks and taking up guns, they engage in murder and robbery "to get to the West". In this way the film reflects the old story of some of Tbilisi's youthful elite who tried to fly an airplane away from the hated USSR.

After this mutual directorial debut, Boretsky and Negreba decided to go their own ways, though their duet, to my mind, turned out to be organic and united.

Thirst for a Thriller. Former actor A.Haritonov proves, in his directorial debut, that he wants and is able to make thrillers. In *Thirst for Passion* Haritonov didn't hide quotations from other films (for example, Kubrick's *The Shining*), he built them precisely into the action. The story, about a phantom-twin chasing a young aristocratic lady, is taken from Valery Brusov's prose and is told according to the rules of classic thrillers in the spirit of Hitchcock: ominous pauses, presentiments of terrible events, and a coldly erotic elegance… all giving the film a necessary style.

Surely, Haritonov is not Kubrick. He isn't even Brian De Palma. He does have a command of his profession, though, and his actors are good. A.Vertinska is very effective in both role, real and illusory,

while I.Kostolevsky, as the police commissar, can compete with the inspector in any American crime-detection TV series.

A Toy-Brick Game. Director and actor I.Okhlobystin likes to astonish the Russian public. I can't remember the last time some cinema personality as famous as he declared an attachment to drugs. But Okhlobystin has made it several times (now he is very religious man). In his detective *story The Arbiter* he also spites tradition, splintering stereotypes and playing with them at the same time, as a child does with toy bricks. His characters – a freshman detective with his gray-haired colleague – chase a serial killer. The standard plot becomes the basis for cinematic hints by the director/leading man. Single shots and full episodes periodically quote or resemble the films of Alan Paker (cameraman M.Mukasey doesn't miss a chance to play with light rays penetrating the blades of a gigantic ventilator), Hitchcock, Friedkin, Lynch and Scorsese.

These ironical quotations and hints help the director turn the film into some kind of retrospective, proving that the style of French post-modernists Luc Besson (*Subway*) and Leos Carax (*Mauvais Sang, Boy Meets Girl*) are close to the interests of modern young Russian cineastes. Not accidentally, maybe, many members of *The Arbiter'*s team resemble (in their creative style) famous parents in some way: actor Kirill Kosakov, composer Artem Artemiev, etc.

The Arbiter counts on aficionados. It's hard to surprise somebody in the West with this kind of movie. American, French and British cinema, to my mind, has polished such style till it shines. In Russian, I.Okhlobystin's work is doomed to the TV heading "Not for Everybody".

Devilish Speculation. Nikolai Stambula's film *Operation Lucifer* is made with clear intention: to add to gossip about the mysterious murder of Russian pop star Igor Talkov. Stambula offers his own version of the death of the singer, composer and poet: that neither jealous competitors, the Mafia nor racketeers are guilty, but Develish power, the same evil creatures who – in Stambula's plot – want to kill an actor playing the role of Talkov in some movie by a gloomy director. There is a subplot about a woman who buried her husband in a suit, one of whose pockets held a lucky lottery ticket for a prestigious car (this story was printed in all Russian newspapers some time ago). The action is interrupted by erotic scenes in a pool and out of it. In a word, it's pure speculation.

However, who knows? – if Stambula had the talent of Alan Parker, director of the 1987 mystical thriller *Angel Heart,* this might have been something artistic. But as it stands there is nothing going on.

Boring Story. Elena Yakovleva has been given a lot of parts in criminal movies recently. In *Russian Roulette* she plays the girl friend of the Russian Clyde (hey, Arthur Penn!), in *The Wild Woman* mafia kidnapped her chide. In the Inessa Selezniova's film *Upbringing of Cruelty of Women and Dogs* Elena Yakovleva is robbed of her cute dog, which disturbed her mafia-lover while he was in bad.

Finally, the owner begins the real investigation, finds her dog, revenges cruelly to the new owner, who states that bought it in the market.

In a word, the script events development is going on the order to underline once more the title phrase of the film - that atmosphere of cruelty and uncontrol in society has reached the point when it' s able to evoke the answering, maybe no less cruel reaction of, at first sight, rather harmless and peaceful people and animals.

Well, the screenwriter Valentin Chernykh, who attracted the target of the viewer's sympathy by melodrama *Moscow Doesn't Believe* to Tears (1980), can evoke sympathy for his characters. However, this time, it seems to me that his professional calculation has failed to him: for the last years, viewers have been rather tired of the criminal and everyday life gloomy movies and because of it even it "soft" versions with the melodrama love story of the main heroine and the cute X-ray doctor, who is drawing up the emigration documents, to my point of view, will hardly evoke the enthusiasm of public.

Besides the directorship of Inessa Selezneva lacks the psychological delicacy of her best works (*The Day Train).* For melodrama, *Upbringing...*- is not very emotional, even cold sometimes, for the detective story, it's not very interesting, for predictable beforehand.

Elena Yakovleva, of course, with the usual for her screen truthfulness, performs the loneliness, life unsteadiness and destituteness of her character. However her heroine is the only living thing in the film (not considering the dog) because all other actors try to escape the frames of the comics' hero characters in vain.

In *Moscow Doesn't Believe to Tears.* I remember the expressive dialogues; every single character had his/her individual personality. In *Upbringing of Cruelty of Women and Dogs*, alas, everything is deprived of individuality...

Love for American Action Movies. In the movie *Day of Love* Alexander Polynnikov clearly exhibit his love for American action. For example, in one of the first movie episodes a girl is watching how Sylvester Stallone's hero fights his enemy, pushing him to the bowl of boiling metal, and in the final scene her step-father does the same with the criminal… The situation itself, when the armed mob, frightening a city, is raping the most pretty young women, is borrowed from American movies about "wild angels", "hell's creatures" and so on.

But the problem is the imitation of American thrillers and suspense movies come out to be pretty diligent, but not very professional: the effects lack spectacular, the physical form of actors is far from Van Damme's, action scenes are filmed slowly, without imagination. Well, to love American action movies and to make them is not the same.

Alain Delon doesn't Drink Eau de Cologne. And this drink isn't favored by his screen heroes either, among which are hired killers (*Le Samourai* by J.-P.Mellvile, *Traitment de choc* by R.Davis, etc.). Actor and director V.Shilovsky decided to try on one of the established Delon's roles. In *Deadline* Shilovsky plays a liquidation professional making Mafia people uncomfortable. His next victim becomes respectable, and sets out to destroy the superbosses. Shilovsky's hero kills a "client", then wants to be out of the game, but…

All in all, the standard plot of *Deadline* doesn't shine with specially dramatic passages. It's not actually bad, though, until Shilovsky tries to give the actions of his character a psychological basis. As a child, he saw during the war how some died of hunger and others enjoyed a glut of apples and peahens. That's when he began to hate the masters of life. Therefore, he is not an everyday hired gun, but a man with firm ideological principles – the killer-avenger. This is another Russian attempt to complicate things, to make a murderer not a murderer but some sort of victim of the social environment.

Pity, but there is none of Delon's charm in Shilovsky's hero. And he drinks, alas, eau de Cologne instead of bourbon and Napoleon brandy…

Instead of the thriller... The raped woman, deciding to revenge of the offenders, turns to service of the hire-killers. The script of the film *The Hangman,* perhaps, could be the basic for the normal thriller. Could. But, on my point of view, it didn't... The picture of Victor Sergeev's *The Hangman* found itself, it seems to me, somewhere on the middle amid the two genres. For the thriller it didn't suffice the elastic dynamics and the cutting of some episodes (that is not strange for the nearly 3 hours lasted picture). *The Hangman* doesn't attain to the psychological drama because of it's monosyllabically worked out characters-masks, banality of many scenes, far away from the convincing actor's play.

With all that, it feels like the authors went in the contrary of the modern Russian film motion in something. For example, they refused from, oh, how tempting in the defiant treatment the scene of the group raping of the main heroine, leaving it "behind the scenes". It's clear, that without that shocking the three violenters evoke more sympathies as the sacrifices of the cruel mafia...

The theme of the hangman and sacrifice, which often can change places, or paradoxly live together in the same person - one of everlasting in art. Especially brightly it appears in the world cinema of 1970s years: in the films of Stanley Kubrick, Louis Malle, Liliana Cavani... *The Hangman* presents, probably, comics-version of the theme. Though for me, that'll be better if authors instead of such adaptation directed the firm film without pretension of the philosophy...

Primitive Scripting. The plot of B.Grigoriev's *The Confession of the Mistress* is simple: the Mafia kidnaps a businessman, one of the so-called New Russians, and demands money from his mistress and companion. A police detective tries to free the hostage with the woman's help.

Most of the movie takes place in the heroine's gorgeous apartment, where she and detective are sitting beside the phone on which criminals call her from time to time. Under these conditions only excellent directorial effort and well-developed acting could have saved the movie. But neither M.Zudina nor M.Zhigalov manages to bring life to the primitive script scheme. Their characters are monotonous and unattractive, their dialogue is boring. The action develops very slowly, and by the middle of the movie only determined perseverance keeps one from walking out for a breath of fresh air.

Belief in a Right to Kill. Kidnapping themes are as common in Russian cinema as American. The suspense movie *The Nonhuman* tells of the kidnapping of a 13-year-old boy whose mother had a high office in City Hall. Contrary to some other versions of such events, director Y.Ivanchuk puts the main accent not on details of investigation, chases and fights, but on the family's moral situation. The kidnapping is presented as a harsh revenge for the mother's sins (bribery, corruption, lying). Here the talented actress L.Gurchenko had material for creation of an interestingly complicated character. She played it, however, for half its potential, without the psychological truth she brought to *The Five Nights* (1979) by N.Mikhalkov and *Sibiriada* (1980) by A.Konchalovsky. S.Bragarnik, who performed a similar rile in V.Aristov's drama *Devil*, managed to create a more convincing and interesting character.

The criminal in *Devil* was scarier, too. Actually, he was kind of a Raskolnikov from Dostoevsky's *Crime and Punishment,* fixated on the belief that he was superhuman, having a right to kill for some higher aims. In *Devil* the criminal didn't get punished and the evil was his celebration of a devilish victory. In *The Nonhuman* the criminal is killed by an assassin's bullet. Happy ending? Or evil just passing on its bloody baton?

Elena and a Russian Clyde. Russian Roulette, a film by V.Chikov, is made for spectators who love the American cinema of the 1960s-1970s. A couple of gangsters-outlaws rob racketeers, thieves and at last just suspicious-looking rich men until the dramatic ending. Chikov doesn't conceal the origin of his movie in Arthur Penn's 1967 *Bonnie and Clyde.* But his action takes place in Russia of the 1990s, and instead of Faye Dunaway and Warren Beatty there are Elena Yakovleva and Denis Karasev. They are not bad actors but they play in too "soviet" a way. The vivid music of A.Kozlov, with its rich saxophone tunes, from to time evokes a moody, stylish variation on the theme of gangsters' Eros, grown dim in a romantic fog.

It would be ridiculous to demand that a common criminal movie rise to the level of Dostoevsky, so let's enjoy at least *Russian Roulette'*s good music.

Class of 199? If I am not mistaking, in the 1980's it was pretty popular in American cinema to make movies about high schools as the models of violence and dictatorship - sometimes frankly in style of the science fiction anti-utopia of George Orwell. The most vivid example of such sort of movies for Russian audience was Mark Lester's *Class of 1984.*

With the 10 years tardy something similar to that, has appeared in Russian cinema of the 1990's. The gloomy movie by Pavel Fatkhundinov *The Chocolate Upresting* tells a fiction like story of some provincial high school, where the principal together with his helpers runs a mafia business and turns the school into the strict-disciplined barracks, with the eavesdropping, denunciations and other nasty things. The final is the big fire of the school and uprising of students.

The visual side of the movie is made of the combination of balance, brown and red colors, because the main events happen in the dark rooms, in the ninth alleys and the building caught on fire. Perhaps, the impressing show could have come out of it, if *The Chocolate Uprising* had some interesting characters, and special effects had been on the sufficient level.

Alas, but the author's idea didn't get the interesting life: the movie action develops slowly and monotonously, the actors act unexpressive and the director is too obsessed with the gloomy ominous color and light effects.

Abuse, Song, Fighting, Sex and Guns. It seems like only yesterday that Russian authorities didn't want one of outstanding director K.Muratova's films exhibited because its main female character uttered a couple of "bad language" words in one scene. In Nikina Dzhgurda's film *Superman Against His Will,* or *The Erotic Mutant* the characters are swearing in nearly every scene, and it's O.K. – the movie is circulating without restriction.

Were there indisputable artistic values in Dzhigurda's auteur effort – he is the screenwriter, co-director (with S.Gaiduk), singer, poet and actor playing the role of an engineer-inventor in a constant fight with the Mafia – to be compared even a little with Muratova's films, no one would be paying attention to its vocabulary. You can hear more of it in real life. Unfortunately, besides the trumped-up "bad language" Superman… can attract attention only through numerous soft-porn scenes wherein N.Dzhigurda apparently acted without a "body double", while shyer Alena Hkmelnitska used the services of a young photomodel from Moscow men's magazine Andrei. The film's sexual-acrobatic episodes are, however, rather monotonous, and no more creative are its action scenes' skirmishes.

Dzhgurda with his hoarse voice reminiscent of Vysotsky, flashes on Russian TV screen in assorted music videos, concerts and commercials. Superman…, obviously, was planned by him as a 1 1/2 –hour self-promotion, counting on million-ruble box-office profits. And here it is – an old, greasy, obscene story with an unbridled pop-music soundtrack.

Comedies `a la Russe

Identifying with Images. Until only recently it was hard to even imagine a comedy about the life and activities of Lenin appearing on Russian screens. His persona remained sacred through all the years of 1920s –1980s. But two talented directors - V.Studennikov & M.Grigiriev – have ventured to destroy a stereotype and defy the censors' ban with *A Comedy of Strict Regime.* Those between age 50 and 100 certainly remember the unforgettable spring days of 1970, when the whole great country of Soviets prepared to celebrate the 100th anniversary of this legendary workers' leader. Press, TV and radio sent and endless stream of information blockbusters at the public. From Moscow to the very east a great wave of holiday celebration was rising.

The central characters of this movie swam in it, unfortunately for them. They, the officers of a rigidly organized prison colony, decide to surprise the authorities with an amateur-theater production, *The Light of October,* casting convicts in the roles of the first world state's workers and peasants. In might seem that nothing could be stupider than this! But the more the ex-thieves and murderers identify themselves with their images, the clearer a resemblance becomes. Sitting in the theater, you understand that in spite of obvious differences (in education, for example) the actors and the prototypes are people with similar moral values. For them the life of an individual is worth nothing ("no man, no problem"), the aim justifies all means.

The seriousness of its material notwithstanding, the film is a real comedy, with excellent satirical skits on the colony's life (a huge poster says, "Lenin is more alive than everybody living even now – V.I.Lenin") and a perfect understanding of funny elements. It is not accidental that the role of this leader is given to the plainest, most insignificant convict, who day after day begins to identify with it, arming himself with quotations from the books and films of M.Romm – *Lenin in October* (1937) & *Lenin in 1918* (1939) – and becoming himself a real leader, able to make the mob follow him wherever… even to escape from the colony, distracted by the celebration.

There is no Lenin-movie clichй that is not ironically remade in *A Comedy of Strict Regime.* In a fountain of quick-witted gags and dialogue the action develops dynamically; without extended or repeated tricks. This is humor behind which lies a bloody and terrible history of "dictatorship of the proletariat" and civil war, mass terror and violence. But there is a saying in the holy book of Marxism: "Mankind parts with the past laughing".

The Same, with a Difference. Remake is not a very word in Russian cinema yet. It applies to America, where they like to shoot the same script several times. Often, it's done without a wish to parody the original; yet attempts to use cinema classics as background for ironic rewondering happen too.

Such appears to be the goal of Igor & Gleb, the Aleinikov brothers-film, ex-editors of handwritten paper, Cine-Phantom, and authors of the 1980's *Underground Cinema*. They took the script of a famous I.Pyriev comedy, *Tractor-drivers* (1939), and made a parody in the spirit of amateur action films about Russian Mafia. At first it's funny. Why not? The female tractor-driver Mariana lives in a luxurious villa, drivers an American car, shoots every kind of weapon expertly. Rivals from a competing farm resemble a gang of terrorists and assassins. The ex-solder Klim has to make an uneasy choice between these two armed, warring groups.

Unfortunately, the authors' imagination and fantasy are sufficient for a 30-minute movie only. In 15 to 20 minutes the film's action stops going anywhere, the tricks and gags are being repeated, and it doesn't look funny at all. In a word, 85 minutes of *The Tractor-drivers 2* are too much. And what was forgivable in enthusiastic amateurs, on the big screen looks like unprofessionalism.

A Russian Shveik. Recently a lot of movies have shown, with realistic thoroughness, the horrors of Russian army life: violence, cruelty, crimes, murders. Y.Volkogon's *Saluting!* , for what may be one of the first Russian film, tells about the same problems in the comedic tradition of novelist Gashek's unforgettable hero, *The Good Soldier Shveik.*

The comedy evolves with some bitterness, but it is funny at the same time. A.Androsov brightly plays Ivan, the recruit who manages to make fools of stupid authorities and even Ministry commissioners with his untamed optimism and idiotically thorough completion of orders. Half Shveik, half hero of folk tales, Ivan comes safe and sound through dead-end situation to win the love of his commander's daughter.

Viewers who know Russian army life will probably get genuine pleasure from how the movie turns into gags so many barracks customs, from the cleaning of latrines to the thousand repetitions of the same drills. Reality, however, can be glimpsed in each absurd episode. Wouldn't it be great if everything shown in *Saluting!* Were just a fantasy!

Country Clumsiness. The star of V.Chikov's comedy *About Businessman Foma*, M.Evdokimov, used to be famous in Russia as a music-hall comic, reading humorous and satirical monologues in the character of a rural athlete who from time to time comes out of a bathhouse with "a red face and vodka inside the shirt". Director Chikov decided to adapt this character for the big screen by making Evdokimov into Foma, a tractor-driver who, having sunk his tractor while drunk, decides to open a pay-restroom in his native village. The film obviously expects laughter to be evoked by this odd situation itself. Really, though, what is a public toilet for in this tiny village where everybody has his own house? The gag is simply not enough for a full-length comedy. Aware of that, the script adds racketeering and a mad Communist who decides to protest this form of private property by burning himself in the new toilet.

Sometimes it gets laughs, but on the whole it's too monotonous and clumsy. Evdokimov's original monologues, told from the scene, were much funnier.

With Maternity in Mind. A young, single, pretty woman wants to have a baby without marrying its father. It's not so easy, however, to find a suitable man. In *A Baby for November* director Alexander Pavlovsky develops this idea in the comedy genre (though the events can be easily imagined in a dramatic version). A line of male characters, all unsound for our heroine's purpose, passes episodically before our eyes. Finally, a married friend lets her borrow her stupid husband (one of the most popular actors of today's Russian cinema, S. Makovetsky, is very good as this infantile fellow).

There are plenty of spicy situations which, I suppose, would be likable if directed by French masters for erotic comedies. But Pavlovsky is neither Michel Deville nor Roger Vadim. Erotic here lack charm, and there is no improvisational delicacy in the performances of the majority of actors. A sex comedy doesn't have to be so serious.

An Author Acts. Nearly every famous actor in Russia today has decided to try directing. So have screenwriters and even film critics. More often, though, music-hall comics and pop singers become movie actors – and the screenwriters are taking a turn. They used to write scripts. Now they perform in film. In leading roles. You want an example? Here you are: a film by Sergei Nikonenko (also an actor, by the

way), *I want Your Husband,* in which the man of the title is played by writer-humorist M.Zadornov, who decided to transfer his own monologues to the screen.

One day a wife opens an apartment door and there stands some lady declaring that she wants to buy her precious spouse. This start is rather intriguing. But as soon as the husband appears the movie turns into a kind of radio show or TV performance of Zadornov reading his stories. This famous writer lacks the acting skills to keep viewers' attention for an hour and a half. And the director hasn't helped him at all; action, taking place primarily in one room, is filmed uncreatively, on the level of a common new report.

The great Chaplin, as we know, was a screenwriter, director, actor and composer all at the same time. But he was Chaplin…

Not Quite a "The Sting". In its script and style, V.Mishatkin's crime comedy *We Will Meet in Tahiti* resembles George Roy Hill's famous *The Sting* and its Polish variation *Va-Banque* by U.Mahulski. This director's level is undeniably lower, and the movie came out not brilliant, but there are many funny episodes and the gags are no worse than any of Mel Brooks'. Young actors play – with visible pleasure – the roles of the smart rogues; L.Kuravlev is excellent as their elder colleague, a lover in the guise of a thief-pensioner…

Service Compris? It is common to give tips to waiters in a restaurant. That's a rule all over the world. The protagonist of R.Zurzumia's comedy *The Waiter with the Gold Tray* decides to break the rule and step out of the game. This is dangerous: his colleagues, not wanting "the good guy" around, call him a traitor. The restaurant's customers, surprised by this waiter's unusual behavior, almost kill him.

The situation of the "white crow" is not a new one for art. Yet it's one thing when authors of a film depict, for example, someone standing up against a totalitarian regime, it's another when they just tell about a man who doesn't want to take extra money from clients.

Zurzumia pays no attention to this difference, making the waiter (played by the popular Russian actor A.Abdulov) almost a hero, one worthy of the Honored Legion awards. This could be forgiven if the movie had shone with artistic fantasy, gags, quick-witted dialogue. Unfortunately, the script of *The Waiter with the Gold Tray i*s another one failing to justify a full-length film.

Almost a Fairy Tale. Kira Muratova's film *The Asthenic Syndrome* (1989) was strict uncompromising, even ruthless in its aesthetics and vocabulary. Her *The Sensitive Militiaman'*s style is completely opposite: imitative conventions harmonize with a fairy-tale plot.

Anatoly, a nice young soldier, finds a baby in a cabbage patch one night and wants to adopt him. This idea might have been taken from the half-forgotten Russian cinema of the late 1950s and early 1960s, when there were very popular lyric films about sweet lovers and handsome babies. And, in fact, at first sight *The Sensitive Militiaman* seems to be a naive, bright movie about love and compassion awakening in its hero.

But K.Muratova remains faithful to herself. Her film is a subtly stylized, unusual toying with mythology, ironic quotations and eccentric characters… all making it impossible not to notice a connection with her previous works – *The Long Seeing Out* (1971), *Learning the World* (1978), *The Change of Faith* (1988) and others.

The slightness and transparency of this picture may be a surprise for those who expected a new *Asthenic Syndrome.* Muratova's talent, however, was always unpredictable, original, mobile. For some, her cinema is affected; for others, this writer included, it is attractive and masterly.

Crazy Comedy. In Russia,, as well as all over the world, planes, buses, cars, and bikes are stolen pretty frequently. But you don't hear very often that terrorists demand to fly to Moscow. In the adventure comedy of the debutant Alexei Kapilevich *The Plane Goes to Russia* there is a funny trio: the drama college student, Siberian guy, and the manager of the of the big state plant happen to be in the plane, driving away to some Arabian country by ugly criminals. That's where adventures of the funny trio starts: they are dying of thirstiness, fight with drug mafia and finally make the plane fly to Russia.

There are enough fights, chases, shooting in the movie, some gags are really funny. Sure, the idea of this crazy comedy is not the original, obviously, besides old silent movies Alexei Kapilevich had in

mind the Russian exampled of the genre of 1960s – 1970s (*The Caucasus Captive* by Leonid Gaidai, *Gentlemen of Luck* by Alexander Sery, etc.). But the movie is not so bad for the debut…

The Mad Story of the Socialist Realism Operetta. On the face of it the film of director Dmitry Tomashpolski *Of Folly Love, a Sniper, and an Astronaut* represents the absurd conglomeration of the quotations from the cinema operetta's like *Mister X* and cosmic-and-aviation dramas like *Choice of the Aim, The Poem of Wings* and *Taming of the Fire,* which were the glory of the Russian cinematograph of 1950s - 1970-s. After the everyday TV seeing the romantic and fairy love of the princess of circus and opera baritone could easily mix in the head of the impressionable viewer with the heroic purposefulness and selflessness of the pilots-testers and cosmonauts with the modestly shining stars of the heroes pinned to their uniform...

As if wanting to give the pleasure to the lovers of the socialist realistic cinema entertaining, Dmitry Tomashpolski made the parody-fantasy, where the jealous opera star makes the dirty tricks to the naive lovers, who dream to create their own theatre, where they could sing the arias of Verdi, where kind wizard helps this dream to come true, where the stranger in the mask, which look like the guise of Freddy from *Nightmare on Elm Street,* wanders near the theatre, and the commander of the spaceship with the blue eyes suffers from the indivisible love and the general constructor consoles him.

Evidently, the characters of the film for Dmitry Tomashpolski are the marionettes of the some kind of the cinema puppet — show, whom he manipulates, proceeding from his parody's plan, sometimes, lighting them up with the decorative colored beam, sometimes hiding them into the semi-darkness, lighting up with the disk of the mysterious moon.

I can't say, that the sight came out the inimitably original and really funny on the whole, but some episodes can cause the viewer's smile by the exactness of the parodies.

The Sting-3? Screening the story of his brother, Maxud Ibragimbekov, the scriptwriter and director Murat Ibragimbekov, obviously, having put away all ambitions, decided to make the entertaining movie honestly. The criminal comedy *The Waltz of the Gold 0xes* is made in a good tempo and based on the fascinating story about two friends, who decided to forward the gold ingots, being found in the North gold-fields, to Moscow in . . . the toilet of the plane.

The main advantage of the movie - bright actors' performance, Alexei Zharkov, as the genre's framework's permitting, creates rather truthful image of the avia-sanitary technician, whose life passes during the business trips to the provincial airports, and has no privacy, and his doubts about the suggested sting by his old friend are on the whole - only the poorly hidden attempt to hide the inner feeling that that's it - the only and unique chance! Several flight hours - and he turns the millionaire, master of fortune out of the modest worker of "Aeroflot"…

Vladimir Steklov in his part as an experienced gold-seeker makes the emphasis on the external picture of the role, accenting the strength of his character, who is tired to work on the "boss", having the gold under the feet. And Larissa Udovichenko decently completes this men duet buy the coquettish manner of her heroine, unsuccessful small actress, who has to keep another work as a lecturer of another's cinema successes. The part of Leonid Yarmolnik, though small, but rather expressive, too. He is playing in the some manner as that of his TV shows and skits...

The Waltz... , sure, is not *The Sting,* but Murad Ibragimbekov seems to be able to tell even the old joke story very amusing.

Small or Big? There are films in Russian cinema, based on the in on the talented stories. Nikolai Dostal made the screen version of well-known writer Iskander, having got the support of the main actor - Gennady Hazanov.

What has come out of it? To my mind, the rather *Small Giant of the Big Sex,* sometimes even funny, ventures of the beach camera man, who accidentally has an affair with the mistress of Stalin's friend Beria, and becomes an impotent because of it, then opens the "underground" erotic photo-studio and turns to get to the luxe-house with 5 lesbians, are made on the screen not Boring, professionally.

However, as in the previous case of screening the Iskander's stories, the sub-sense of the book is missing; a lot of purely literature advantages lost their charm having got the screen image.

Frankly speaking, after Dostal's *A Cloud-Paradise* I expected something more…

The Mystery of the Two Captains. The viewers who kindlinessly prepared themselves for the seeing the remake of the famous screen adaptation of Kaverin's novel *Two Captains* will be severely deceived by the screen writer and director Sergei Debizhev. His *Two Captains-2* may seems as the remake only to the man who drunk very much. I would define the genre of Debizhev's work as the parody cinema-falsification. Defining more clearly the cliché's of the so-called "historical revolutionary", "war and patriotic", "documentary-propaganda" of the Russian cinema of the past decades, the authors of the *Two Captains-2* got the necessary parody effect.

The whimsical cutting from the old news-reel and filmed episodes is accompanied by the ironical commentaries in which the numerous historical catastrophes are explained by the mystery of the disappearance of the ship "Saint Helen" in 1913. All this on the whole reminds of the TV-joke made by one of the leading performers and composer of the film Sergei Kurekhin, who while making a speech during the Petersburg's TV program *The Fifth Wheel* several years ago stated with the most serious scientific look that the leader of the world proletariat was the disguised... mushroom and just because of this he organized the revolution of 1917 in Russia. In the far away 1950-s one of the cinema champions in Russia was adventure film *The Mystery of Two Oceans* - the mixture of the spy action film submarine fantastic and operetta *Mister X.* The film, of course, was made very seriously, but now its episodes evoke the spectator's reaction consonant with the parody by Sergei Debizhev, which is the stream of the artist's consciousness in the forms of the conceptual creative work. As for me, I see in this film the straight hitting the target by its authors. Saying good-bye to the cinema myths of the past we must laugh.

And, finally, *Lokh - the Conqueror of Water* by Arkady Tigai - is the brilliant example of the parody style using the themes of mob thrillers. Sergei Kurekhin in the main role of a quiet inventor is amazingly ironic and supple. The clichés of the action movies with Stallone, Van Damme, and Schwarzenegger turns into the funny tricks. The movie is made like playing a game, gracefully and not boring at all.

Fantasies and Parables…

A Fearsome Story. The authors of *Gongofer* speak frankly and ironically about the old and new clichés of fearful cinema tales. I wouldn't, however, call this film, directed by B.Kilibaev, a clear parody. It is a fantasy on the theme, with hints of the stories of Nikolai Gogol, its style in the spirit of the genre's aesthetics.

Kolka, a young Cossack, comes to the capital with his uncle to buy a bull for breeding. Initially the film recalls *Pig-Woman and Shepherd* (1941) with its pompous fountains and frank, intellect-unburdened faces of the heroes that look as if they were created especially for the cinema, glorifying the best collective farmers in the world. But soon after, the unpretentious comedy about provincials in Moscow for the first time breaks off as the ill-fated Kolka meets the blond beauty Hanna – who turns out to be a witch and exchanges eyes with the guy during their love ecstasy.

Kilibaev deliberately makes this perfidious substitution shocking and natural. The camera keeps our attention on the spreading eye slime in the palm of treacherous Hanna, surrounded with a hellish glow. And then a chain of funny and rather frightening episodes begins, in which Kolka and his uncle try to get his stolen eyes back.

Gongofer can be reproached for its eclectic lack of style. But despite that Kilibaev managed to make it a dynamic show, whimsically combining myths of the epoch of Socialist Realism with special effects like Joe Dante's.

Shock Treatment? Andrei I (It's pseudonym), a director with the unusual Mannjurian family name, consisting of one letter, made the film *Engineering Red.* In one of the advertising annotations the genre of this film is determined as the "intellectual thriller", in which with the help of the psycho-reconstruction method, the "unpublished chapter" from Tomas Mann's *Magic Mountain* is created.

As a matter of fact, in the film of Andrei I the inner monologue of one dead Mann's heroes is heroes is heard. However the unusual even the shocking provocation of *Engineering Red* is defined not by this at all. Using his rich VGIK's (All-Russian Cinema Institute) practice in the masterly of the popular science film (Andrei I studied there in the late 1980-s), with the help of the rare shots from the former secret archives, director tells, the horror naturalistic story about the attempt of the Russian medicine of the 1940-s-1950-s to creation of the so-called bio-robots, which can be used during the war actions.

The experiments on the corpses in a morgue, Siam twins, monsters, consisting of different body parts of dead people... That is the pitiless knife of the engineering red, guided by ideas of the word's most advanced teaching!

Made on the borderline of the documentary and feature cinema, shock by its material, film of Andrei I is quite different from the debut pictures of young directors. It is about the viewers' reactions. Some reproach *Engineering Red* with cruelty and absence of the Christian compassion; others (to tell the truth, I didn't to see them myself) faint during the show. In the press-conference after the premiere of the film in Moscow, Andrei I declared that *Engineering Red* - is only the first part of the planned trilogy. Well, we'll wait for the continuation and not hurry with the final conclusion.

Fantastic without Fantasy. The director Eugeny Kotov decided to make a screen version of the fantastic novel of one of the most popular Russian science-fiction writers Alexander Beliaev - *Ariel* - the legend of the flying man, whose talent was wanted to be used by some evil powers.

It's clear that it's impassible to make such sort of a movie without special effects, and maybe, if Evgeny Kotov had Hollywood technical means, the flights of the main hero would look naturally. However the set was in Russia and India, and because of it all FX are made with the bad technology, far behind the best world's ones for 25-30 years at least.

However the technical weakness of the movie is a half of problem, all the rest (actors work, directorship, filming, etc.) is no better. The plot developing itself is so boring that you can only wonder how people deprived of fantasy decided to make a science-fiction movie.

Comparing to that *Lumi* takes an advantage for its obvious parody style. Remaking the famous fairy-tall of Charles Perrot about *Red Redding Hood* and *Grey Wolf,* the script writer and director Vladimir Bragin creates the strange world, where in the modern times the ordinary forest village looses its everyday features with every shot, and the viewers are turning out to be in the atmosphere of semi-tale - semi-parody on the horror movies about vampires.

What Boredom! Elena Nikolaeva's film *Sextale* is derived form Vladimir Nabokov's airy, refined story *The Tale*, as is clear to any admirer of the works of famous Russian-American writer. But I'll avoid comparing screen and prose because during all the action of *Sextale* the original plot's development is absent. The filmmakers, probably, isn't want to write more dialogue than Nabokov did and decided to fill in the pauses (the story is short and film is long) with displays of whimsical decorations, costumes, smoke and fog. The set decorators and artists really worked hard on this. It needed something else, however… such as actors with skill.

On one hand L.Gurchenko is supple and musical in the role of The Devil, tempting a pretty young man with displays of erotic desire. (It is the tempter's whim that the fellow can choose – until midnight – any number of the most beautiful women, providing this number is odd.) On the other hand, there are inexpressive performances, in unemotional erotic scenes, by all the other actors. Add to this an unjustified reserve of action, slack cutting, and badly recorded sound. In short, it is very boring – despite the participation of the bright Gurchenko with her playful expression, biting irony, and natural sense of style.

Rather than seeing the movie, it's better to read Nabokov.

Video Dreams. One can dream of whatever of having seen too much video. The heroine of the film *Poison of Scorpion*, for instance, fell asleep by the lullaby dialogue from Russian TV-spies-serial *The Seventeen Moments of Spring,* and turned out to be in some semi-mystical place of suicides, where, before committing a suicide, young men are having sex. There are shots from *Caligula* and *Story of 0* on the screen, winded with ivy and reptiles, and right beside the scenes from *9 ½ Weeks* of Adrian Lane, *The Tin*

Drum of Volker Shlendorf and *Night Porter* of Liliana *Ca*vani are played, *The Snake's Eggs* of Bergman is mentioned, the music from *Fantomas* of Andre' Hunebelle is played.

Obviously, the directors of *Poison of Scorpion* - Vladimir Pangev and Oleg Baraev are a great, video fan, sparing the film for the creation of collection of quotations from famous movies. But these quotations don't match in the parody line, they are used in the film too straightforward, and besides them there is nothing also in *Poison of Scorpion.* I mean it really: the drama story is almost zero, the actors play on the level of bad student amateur performance, the erotic scenes are shown in the usual post-soviet manner; evoking disgust for the happening on the screen, the cutting seems to be understood by the authors as the most primitive operation of gluing the film. In a word, the show is boring and professionally very poor. Comparing to it, *Story of 0* by Just Jacken would seem to be the outstanding instead of ordinary, at least there is the beautiful actress in it.

It would be better if director left his video dreams with himself.

Too Obvious an Allegory. A rain of festival awards and unanimously enthusiastic opinions greeted the film *Drumaniada* by S.Ovcharov practically from the first days of its release. "A unique contribution to the development of Russian cinema", "faithful to the theme of love for life" – those were some phrases praising the picture. My voice, I'm afraid, will be omitted from the chorus. *Drumaniada* seems to me the weak work of a talented director.

Previous fantasies by Ovcharov – *Clumsy* (1979), *Flight of Fancy* (1983), *Left-hander* (1986) and his version of Saltykov-Schedrin's *The Story of the One Town* under the title *The It* (1989) – were created in an atmosphere of strict censorship that began to weaken and die only at the end of the 1980s. Using the traditions of Russian folklore and comedy tricks from the great silent films, Ovcharov created a world built on eccentric allegory. I can't say that director openly presented puzzles and symbols to his viewers, but the satirical sharpness of his films (*The It* especially) probably was read by every attentive admirer of the tenth muse.

In contrast, unnecessarily straightforward, newspaper-style satire can be felt in *Drumaniada* in spite of its allegorical plot. The premise itself is interesting: to make a one and a half-hour parable – about the misadventures of a funeral orchestra's drummer who inherits an enchanted drum labeled "Stradivarius" with which he travel around Russia – without the characters speaking a single word.

But… again there's a captious "but"… the story of this poor wretch is good enough for a short film only. Forty minutes into the picture one feels the exhaustion of the method, as one monotonous episode follows another. Even a scene in which the wonderful drum turns into a TV set for several minutes is just boring. And the climactic sequence of the visit of foreign homeless people to Russia, taking place in a town's rubbish heap, is rather crudely made, and the actors' performances are inexpressive.

An image of this country as a rubbish heap populated by homeless beggars has become the Russian media's most widespread cliché. The film's other symbols are equally straightforward and shallow. The signing of treaties for collaboration between Russian and foreign beggars won't impress anybody as a satirically courageous fantasy. And there are a great number of such scenes. The behavior of the main character – the sad clown, a pale reflection of Baster Keaton – and the development of early episodes become too predictable. The only good thing about *Drumaniada* is the music on the soundtrack: Beethoven, Mozart, Mahler – this is forever!

Ivanov after Godard. For his directorial debut in feature cinema, E.Ivanov chose an ambitious project requiring a subtle stylistic gift: anew version of Jean-Luc Godard's brilliant 1959 *`A Bout de soufflé (Breathless)* . Ivanov's film is called *Nicotine*, and its action takes place not in Paris at the end of 1950s, but in Petersburg of 1990s. On the whole, the plot's lines – and even several details of the characters' dress – are retained. But something like the fantasies of Leos Carax and Jean-Jacques Beinex breaks the style of the "new wave" at times. In general, this film is close to the classical understanding of the word "remake" without parody, admixtures or eccentric pranks.

It's a pity that Ivanov insistently demands we pay attention to his source, the legendary Godard's debut with Belmondo and Seberg in the leading roles. He does this by making the characters attend a

lecture by cinema critic and director O.Kovalov, who introduces the film *`A Bout de souffle* to Petersburg's movie fans; and he also restages one of Godard's press conferences with the help of a double.

This persistence is worthy of a better application for two reasons. First, viewers who know the creative work of Godard very well, or who at least saw *`A Bout de souffle*? Guess the family tree several minutes into *Nicotine* without any oral prompts. Secondly, viewers who don't know who Godard is will be helped neither by lecture episodes nor by stills of his old masterpiece to perceive *Nicotine* as a remake: the visual associations, cutting and plot parallels remain "unreadable".

Yet Ivanov's biggest mistake, it seems to me, is in the unfortunate choice of actors who very much let him down. It's hard to suppose, certainly, that a young director might his the target and find Russian performers whose scale of personality and charm would live up to Belmondo's and Seberg's But having cast actors deprived of not only inward charm also attractive appearance, Ivanov had to use them as visual effects, simply opportunities to underline – in strange, long passages of light and shade – the black and white style of the film.

The emotional influence *`A Bout de souffle*? In which the reckless Michel, having accidentally killed a cop, tried to fight his fate till the tragic realization of the exhaustion of his life, is left below the surface by the director of *Nicotine.*

That is why, to my mind, this is not a warm declaration of love to the French "new wave" but the fruit of cold, professional calculation.

Post-Tarkovsky? Filmed by the screen play of Yry Arabov (the screenwriter of Alexander Sokurov's film), the parable *The Presence* resembles the digest of Andrei Tarkovsky's films by director's manner. Alexander Dobrovolsky in a slow-liquid tempo develops on the screen the story of some lonely diver (Alexei Petrenko), in the not cozy dwelling of whom the himself that he tried to forget long ago.

There is a theme of imprisonment, environmental catastrophe, and moral responsibility of a man for his conscience also.

The outstanding actor Alexei Petrenko, sure, is the point of the film – it's he who attracts the viewers' attention to the plot by his nature talent and charm. But he is not all-powerful. Unimaginative imitation of the director ship, not original idea doesn't give chance for the creation of the artistically important image. *The Presence* is a typical non-screening film, trying to give 'elite', meaning to the, as a matter of fact, simple work.

And I'm Again Walking about Moscow… Thirty years ago, whistling happily, the hero of young Nikita Mikhalkov walked through Moscow streets wet with rain. It was a time of hope, joy was felt there. The Metro stations shone, shady lanes in the park attracted. The heroes of another G.Danelia's firm film *Nastya* are also young, also fall in love, make dates in the Metro and jump on the day's last bus or streetcar, but the intonation has become sad, and even the funniest moments are tinted with this sadness like maple leaves in autumn.

Telling the fairy tale of a Moscow girl who one fine day turns into the beauty from an advertising poster, Danelia deliberately puts aside the gloomy old song with which modern Russian "expose'" films are so rich. And in this film there are no fights in doorways, no scenes of undressing and no "bold" language of modern Russian cinema.

Danelia has cast charming A.Abdulov as the representative of new "democratic power". Yet the film doesn't fall into the expected wrathful pathos. Abdulov's hero is petty in his nouveau riche manners, fussy, boastful, infinitely proud of his position as prefect and his participation in big-time politics, but he hasn't lost his wonderful outbursts of soul.

The main success of the film is a duet of actresses playing the role of the 18-year-old stationery clerk. Before the magic change Nastya was a nice girl, unhampered by men's attention, who tried to break out of the solitude, poverty and grayness of surrounding life with its mother-yardkeeper, small flat and a brightly made up shopgirl colleague who, month after month, suggested dubious entertainments with "cool guys".

Nastya after the miracle is a beauty. With surprise she discovers how much appearances influence the life of a man… not, often, in the best way. Happening upon an art show in the subway where "men of culture" get very drunk and petty thieves pretend to be businessmen or weighty sponsors., Nastya feels herself a stranger in this festivity of pseudo-life.

Playing the Movie Fool. When you watch the film of Vladimir Shterianov *Shooting Angels* you can easily imagine, with what pleasure did the authors of the horror film stereotype using fantasy play the cinema-foals. Stephan Mikhalkov and Fedor Bondarchuk together with the more famous actors of the older generation, probably, from the bottom of their heart relaxed and had a great fun on the set, improvising on the themes of the mystical stories about vampires, magic crystal, beauty witches and other attributes of the entertaining genre.

At this background the acting of Rupert Everett stands out by the serious attitude to the trade of the horror-film. Maybe the famous English actor, who played in screen adaptation of *Quiet Don*, thought that he had taken part in the film similar to *Omen* by Richard Donner.

The style of *Shooting Angels* is close to the advertisement clips of not the best level. The visual world of the film looks slovenly, the gags are used very seldom, the parodies hints are too straight-forward. For the West viewers this film will be absolutely boring, because they are acquainted with the more ingenious parodies of Mel Brooks and brothers Zuckers. The organizers of the festivals and common cinema fans wait not the repetition of the backs of beyond of the American hits but the original cinema world, or at least the ethnographic exotica from the Russian cinema. And the Russian spectators now became fastidious: they saw the films of Steven Spielberg and Robert Zemeckis and different *Nightmare on Elm Street* and side-streets...

One More About Love...

Now Russia goes through the not best times. But in spite of all difficulties Russian directors make not only the gloomy films which expose social evils, but the films on the eternal theme of love...

Passion: Russian Story. Valery Todorovsky, certainly, belongs to the number of the most noticeable Russian directors of the latest years. His *Hearse* impressed by, rear for young director, skill of making "genre" movie, by sharpened style, the immaculate artistic taste, the skill to discover new talents in the, as it seems, well known actor. And there is his *Love* - the film is simple in form, figurative language, with the dialogues, look like a improvisation, in the facing...

The story of two friends-students, one of whom is very luckily in the questions of sex, and another, is very unfortunate... This failure is played by Eugeny Mironov. He plays sincerely, fascinate. His charm and temperament evoked be able to keep spectator's attention, in fact, without any plot's help. However, Valery Todorovsky prepared for his hero and for us on-lookers plot surprise: the girl, who answered, at last, by reciprocity on his feelings, turns out to be a victim of anti-Semitism's baiting. Her family is going to depart. Forever...

So in the no problem's , almost comedies' atmosphere of film bursts into a serious theme, which Russian cinema for a long time by those or another causes aspires to avoid. The duet of Mironov and Tatiana Skorohodova, in this part of film, consists of the contrast, coming to the emotional outburst scenes, which are sometimes on the borderline of the permitted in Russian native cinema vocabulary. The young actors well feel the author's plan. The film, really comes out about love - with it's unpredictability, frenzy, tenderness, erotic attract. However, there are no end of epithets...

What kind of film about love will be in the Russian cinema? Will the time for Russian cinema-erotic in the pure variant 'a la *Emmanuelle* came? Or Russian directors will borrow the American stereotype of erotic thrillers?

And God Created Kiss. Director A.Karpikov, the pupil of Sergei Soloviev, is talented, flashy, and skillfully stylized. His *The Fish in Love* (1989) was an elegant fantasy on themes of the French 'new wave', transformed in the atmosphere of Kazakh's nighttime capital. *Air Kiss* continues a search in the same direction. The film can seem an affected melodrama about how a beautiful nurse prefers a lame gardener and a bandaged moto-racer to her respectable fiancé, the chief doctor of her hospital. Yet it is

bright and ironical, with a hint of the aesthetics of Roger Vadim and the unforgettable image of Brigitte Bardot. In short, it's postmodernism with a parodic layer that is not very intensified and does not disturb the emotional atmosphere at all. And to their credit, the young actors play sincerely, animatedly.

A doubtful spectator, after seeing Karpikov's film, may ask: What about something Kazakhian? All the characters are played by European actors – where is national vividness? But who says Russians must make movies just about Russians, and Kazakhs about Kazakhs?

Only Love. This film about love only. The author of *Awake in Shanghai* — Nikolai Sednev went more farther, having refused of all usual plots without love.

... Imagine the town near the sea. 15 years-old girl falls in love with the contemporary boy. "Is that all?", - may say reader disappointed. The fact is: the love is as old as the world. And the thousands of the films, been shouted about the first love, about, haw someone becomes the man or the woman. But Nikolai Sednev wasn't confused by the trite situation. He found the organic unprofessionals, who managed to be sincere and natural on the screen. Really, the film turned out to be about the love: in it's in prophecy, histories, frenzy, erotic attraction, with the light of hope for the better humane feelings that makes the way through the dirty mode of life. Unity of tempo and rhythm and the music adds the particular fascination to that film.

A Day Without Arguments. In *You're My Only One* director D.Astrakhan succeeds in expressing the sensations of average Russian who for one wonderful day experience a "holiday of life" in which there is no place for nostalgic sentiments and hot arguments on spirituality, in which businessmen accompanied by suave friends drive about in Fords and Mercedes, lazily count wads of dollar notes, buy foreign delicacies and telephone New York right from their cars.

The life of 40-year-old Eugeny (A.Zbruev) resembles thousands of others. He has a modest occupation as engineer in some institution, a flat in a standard tall block, a wife (M.Neyolova) dreaming of escape from the closed circle of humiliating poverty, and a 16-year-old daughter for whom her ill-provisioned parents are a vivid demonstration of how one mustn't live – the embodiment of her dread of destiny.

The film's opening episodes create a familiar sketch of "common family of intellectual workers": reproaches of Eugeny by wife and daughter, unmistakable hints that he is a typical failure, that all others managed to do better long ago, that he ought to join a number of fellow employees in a Russian-American joint venture, etc. And then, dreams… about trips over the ocean, Hawaiian beaches, Dior perfume and Cardin dresses…

Zbruev and Neyolova play this without pressing, without relishing the muddle of their characters' lives. Even scenarist O.Danilov's move into fantasy doesn't make their performances less truthful. It turns out that the firm organizing the joint venture is headed by one of Eugeny's former schoolmates whose younger sister Anna comes to Russia from USA. Anna has loved her "only one", her "unique Uncle Eugeny" since childhood. Now she is ready to become his fairy godmother – or princess: buy him a smart suit, make him the representative of the American firm in Russia, drive him in a Mercedes along the Petersburg streets.

But pride prevents Eugeny from becoming dependent on his old friend, although pride is not the main problem in his affair with Anna: "I don't love you, you see! Don't love!" he cries to his benefactress in a riveting sequence. A lot of things are mixed in Zbruev's expression. It would be good if he spoke so because he was deeply in love with his wife, but not at all… love has smoothly changed into habit. And if it's possible to live without rapturous love with one woman, then why is it impossible with another? There is quite another thing, too – fatigue: hopeless awareness of the fact that his life is over, that he has no strength to restart everything from zero.

The bitterness of this feeling doesn't disappear after either Eugeny's return to his wife or a Felliniesque postscript with a birthday celebration in the snowy garden of his house. Having escaped the turn of fate, the heroes of *You're My Only One* will, several days after the touching departure of Anna for

America, again poison each other's lives with mutual criticism… and dream about a separate room for their daughter.

The film reminded me of the best works of E.Riazanov (*Beware of the Car, Irony of Fate*) and G.Danelia (*The Autumn Marathon*). D.Astrakhan can tell a story emotionally, vividly and with psychological truth, in spite of its fantastic turns.

Identification of Cliché. Antonioni, Taviani, Wenders… The *Identification of Wishes,* director T.Hamidov's movie, is obviously made for people who know cinema. Quotations from famous directors' classic films (slow plot development, psychological pauses, etc.) are spread among pseudo art-house movies.

The story – about three teenagers who, learning that a friend's mother works as a prostitute at night, decide to "visit her" – in presented, for the most part, naturalistically. The people, though not convincing, are sufficiently developed to show Hamidov's thoughts about the necessity of moral borderlines… which the characters don't have, and which lack marks them inhuman. Yet there's not much kick to the film, no discovery. Instead of postmodern stylization, it as dull collection of clichйs. Hamidov doesn't seem to have prospects.

Though He is Clever and Handsome. Petersburg's atmosphere seems to create in movie critics and cinema scientists the wish to show directors how real films must be made – not only in theoretical articles but on the set. Following O.Kovalov (*The Gardens of the Scorpion, Island of the Dead),* another Russian film critic in St-Peterburg – Y.Pavlov – has decided to try his hand at directing.

Pavlov's philosophical *The Creation of Adam* can be regarded as you please, but to my mind it has one great advantage. The film is beautifully made. In its world are yellow sandhills, the play of Baltic waves, the deserted streets of Petersburg's outskirts, the fashionable costumes of the main characters… shots that seem to belong in a picture gallery.

Unfortunately, for me, this is the only attractive aspect of the film, because the story – of a handsome, 30-year-old homosexual who finds clarity in life and love after meeting an effeminate guardian angel – left me indifferent. The fashionable Gay theme evoked only weak surprise because the characters didn't invite a sharing of emotions with them, while the slow development of action reminded me of Wim Wenders' late films and brought boredom.

I can watch the "slow" films of Michelangelo Antonioni for hours, charmed again and again by the silent pauses of *L'Avventura, La Notte* or *L'Eclisse*, so my dislike of *The Creation of Adam* is not due to its pace and cautionary plot, but to a serious discrepancy between its author's perception of film and the aesthetic preferences of this spectator.

It happens sometimes in life: you meet a man who is dressed with taste and seems to be clever, but it's boring to speak with him. Antipathy arises in a moment… sometimes at first sight. The same holds true for films; you watch some with pleasure, you can't wait for others to end.

It was bad luck for me to see *The Creation of Adam.* This is not my cinema, this is the cinema of Y.Pavlov, corresponding to his ideas of how stylish directors' films should look.

Red Riding Hood & Bluebeard. Despite its trendy modern-Mafia story, A.Chechulin film *A Wife for the Maitre d'Hotel* is in fact a free fantasy on the theme of two famous fairytales by Charles Perrot.

A young, really naпve beauty (A.Nemolyaeva), though foolishness and the effects of alcohol, finds herself in the room of a professional maitre d'hotel – a University graduate who knows eight languages. He spends the night with her and, untrue to stereotype, proposes to her. That's the point where the story of *Red Riding Hood* being eaten by the wolf turns into the story of *Bluebeard.* Showering his wife with presents, luxurious outfits and awesome travel tours, the intellectual maitre demands only one thing: that she not interfere with his criminal deeds. But, of course, the temptation is too powerful, and she has secret affairs with her husband's best friends – a gangster and cop – whom he cold-bloodedly kills when he learns the truth.

You say in the original tales Bluebeard killed non his wives's lovers, but the overly curious ladies themselves? But that's Chechulin's fantasy, modernizing Perrot. His finale follows suit: disappointed in her husband, our heroine returns to her mother's house and… becomes a prostitute.

So it's better to go into the streets than to live with a loveless husband! If only this idea had been presented to us as humorous parody. But Chechulin just retells Perrot's story using the language of Emile Zola.

The Time Has Passed. V.Bogachev's *Dark Alleys* is based on the novels of Ivan Bunin, classic of Russian literature. The best thing about the film is the duet of actors O.Bogacheva and D.Lubshin – she with the slightly mocking eyes, he with the shyness of a tutor-student, both in their days of transient happiness, all shown with appropriate respect for the Nobel Laureate's work and a will to re-create the atmosphere of Russia at the beginning of the 20th century.

Episodes framing the dramatic story, however, turn out badly. Roughly naturalistic, reformed with extreme theatricality, they resemble the tricks of a roving street circus. You don't believe these characters could be related to the Russian elite of Nikolai II's epoch.

It's hard for today's filmmakers to get rid of the post-Soviet outlook and create anything slightly resembling the images of Bunin's heroes. *Dark Alleys* is another unrealized attempt to relinquish the Russian "cinema of gloom" for the beautiful world of passionate love evoked by classic literature.

The Unbearable Lightness of Being. It's been more than 30 years since Valery Rubinchik is considered to be one of the most aesthetic directors in Russia. His movies (*The Wreath of Sonnets, The Wild Hunt of King Stakh,* etc.) always were distinguished by the high class of the picture. He was accused of imitating Fellini (he got the pin nickname - "Fellinchik"), but it had nothing to do with the plagiarism. Worshiping Fellini, Rubinchik organically brought together the symbolism of his pictures with the visual motives of the great director. His little orchestra from *The Wreath of Sonnets* looked not like the student's citation of the 8 ½ (1963) but like the declaration of love...

In the 1990s Valery Rubinchik is still devoted to his style for him the cinema is the picture in the first place. That's why his *Unlove* is so refined, in style. Black and white film, on which it's made by the excellent camera man Oleg Martynov, shows very clearly the light streams, coming through the oval windows in the dark apartments of the old mansions, the silver touches in the light, night shadows, whose gloomy thickness is sometimes torn apart by the weak lights of cars.

And suddenly the shots are filled with the bright color sports of old comedies with the sexy Marilyn Monroe; and then same movie scenes become colorful.

The setting of *Unlove* is Russia at 1990's. The main heroine is the young woman named Rita that feels some kind of soul relation with her favorite Marylin. She watches her pictures thoroughly, her movies. Almost in the majority of scenes Rita is naked, however her aukware teenage body doesn't have the sexuality, while Monroe didn't have to take her clothes off for the audience to feel her sex-appeal.

The movie of Valery Rubinchik is named *Unlove* for the reason. In the triangle with the grey-haired photographer and a cute boy without definite character, Rita feels herself lost.

Not experiencing the real love passion in life, Rita longs for the screen love stories of Monroe, where in the sweet Hollywood cover her heroines were in love with the most attractive men of the planet. But the fairytale world, where wind sways the shirt of the blond beauty, showing her perfect legs, as it's known, didn't coincide with the life of Monroe who experienced a lot of love dramas. Having cut Merylin of all the pictures he had, Rita commits suicide.

The script writer and actress Renata Litvinova wrote the good monologues for the heroine. In the strange and capricious manner of which her private, individual way of speech is seen. It's a pity that Litvinova (the star of *Fascination* by Kira Muratova) didn't act the part of Rita herself. But the young actress Kseniya Kachalina tries to imitate the manner of speech and behaviors of the screen writer pretty successful.

The film of Valery Rubinchik is made of uncertainty of the human life. This movie is a mood, its sketch style attracts by the unbearable lightness of being...

"Morality is the Truth". These words of Vassily Shukshin come to mind after the viewing of Panfilov's *The Theme.* The controversial figure of Kim Esenin, brilliantly embodied by Mikhail Ulianov, is very far from the canonical depictions of the esteemed soviet writers one is used to encountering in school literature. Kim Esenin, who for many years has been wasting his talent by pleasing the public opinion, is the embodiment of the process that is born out of perpetual compromises in life and art, out of desire to hide the shortcomings and paint the reality with bright pink colours.

Mikhail Ulianov plays a complex character, a strong personality. Kim Esenin is very different from his ordinary colleagues novelists, who'd put their pens on the product line, with the only intent of gaining money, untroubled by the guilty consciousness. The drama of Ulianov's character is constituted by the fact that he sooner or later realises that he cannot go on living like this, writing to fulfil someone's request, and not his personal creative yearnings. The actor brilliantly demonstrates that his protagonist is torn between the two: the bitter realisations and self-reproach, and the deeply rooted habit of being the 'laureate' of some state prize.

The habit of leading a double life – an intimate and a public– became the very essence of his existence.

Director Gleb Panfilov always writes and directs the female character exceptionally well. One of the key roles in *The Theme* is played by Inna Churikova. Her character Alexandra (Sasha) is an art historian, who works at a local provincial museum. Modest and focused, she wears a smart suite and speaks French fluently; Sasha is the embodiment of the best qualities of Russian intelligentsia. She is the only person in Kim Esenin's life, who tells him the truth about the genuine value of his works; as she is incapable of lying by nature.

The theme of love for one's country, for its endless snowy expanses, which are shot with tenderness and inspiration by Kalashnikov's camera, for the Great Russian antiquities, is presented in the film not as an abstract concept, but as an inseparable part of human lives, of human conflicts, of Good and Evil, of sincerity and hypocrisy, of truth and lies…

It is this kind of courageous creations, diametrically opposite to the grey faceless mass of worthless films that we need today. Though the unfortunate practice demonstrates that this type of films has to fight its way to the screens with maximum hardships.

The Outsiders

Two Films by Sergei Bodrov. S.Bodrov, well reputed as a commercial screenwriter in the 1970s, in the 1980s became the real revelation among new directors. His films – *I Hate You* (1984), *The Sweet Sap of the Grass* (1985), *Unprofessionals* (1985), *SIR: Freedom Is Paradise* (1989) – received prizes in many Russian and foreign festivals. They told viewers about the problems of a generation of teenagers with unusual – for those times – frankness and artistic power. Bodrov showed that he could work with unprofessional actors; the reality of his films was enhanced by improvisation on the set, and by the subtly elaborated psychology of the leading characters.

Unfortunately, Bodrov's *Cardsharper* (1990), a dashing story about professional card players, somewhat surprised his admirers with standard situations and diminished directorial effort. His *I wanted to See the Angels,* however, refutes the pessimists who hurried to relegate him to a level of minor importance.

I wanted to See the Angels can be linked to a fashionable stream of "unmasking" films with naturalistic themes. There are rockers on roaring bikes, Mafia gunmen, dirty basements, scenes of morgues and police, and the cold, comfortless nighttime Moscow's streets. Moscow itself is shown from its black side. You do not see here the bright lights of New Arbat and fashionable supermarkets, but rather the plain outskirts whose houses sullenly twinkle with the weak-sighted windows of communal flats… nearly the film's only scenery. There are also familiar main characters: the novice hired killer and street girl. In short, a number of dull clichés are present.

But it seems one can make a good film with such ordinary – for Russian cinema – characters and settings. Of course, it depends on the director's talent. Bodrov managed to imbue this story of the bitter

love of a Saratov boy (who comes to the capital to kill a Mafia debtor) and a rocker's girl (who dreams of writing a letter to Madonna) with the sincerity of real feelings.

The general sensation after the film is hopelessness. Young outsiders can't "find themselves" in a life that holds no prospects. Being romantics in their souls, they aren't satisfied to sit as clerks in commercial shops for many hours or sell bubble gum in the Metro stations. One woman is attracted to the image of an "easy rider" flying on a bike along the freeway; another dreams about warm American beaches and communications from the famous pop-star. But these dreams stay unrealizable, as castles in the air; each of the characters has a better chance of going to the heavens by way a lover of women's caresses – a hospital attendant – will out with the neatness of a professional, fill out the last medical report on the "client".

This had no chance of becoming a Russian screen bestseller. As well as its heroes, the film itself was condemned to be an outsider. There are too many dramas and sad stories in Russian modern life to hope that a film telling about such joyless things in earnest and without sentimentality could achieve mass success.

In the same year of the release of the *forlorn I wanted to See the Angels,* Sergei Bodrov produced *White King, Red Queen.* The main character was played by French actor Andre' Dussolier who became known for roles in the films of his more famous compatriot Alain Resnais.

White King... begins as a biting comedy of temperaments. A small Russian trade-union delegation comes to a Swiss town for a conference and stays in a little hotel. This gives the director cause to show the charms of poor Russians who once in a blue moon can fall greedily upon the West. There are dinners with tinned fish in the room, the sale of vodka "for a song", wild joy upon the receipt of 20 or 30 dollars, an occasion for free refreshment, and so on. The heroine is a mature woman with sings of former beauty who dully begins a flirtation with an ex-TV commentator while their colleagues drink spirits from morning till evening. The situation of Russians who find themselves shameful beggars in prosperous Switzerland may be a little exaggerated; taking into account the almost comedic plot, however, it doesn't seem a falsity.

Further on, the comedy turns smoothly into melodrama: an elegantly dressed man (Dussolier) appears in the hotel; 20 years ago he was a famous Russian chess player who moved to the West, and he has learned that his old love, by the whim of fate, is in Europe for several days… but, alas, one can't step in the same river twice, the previous love can't be renewed, and the Red Queen doesn't find enough strength to stay with the White King.

This sad story with a gay beginning, although not claiming the psychological depths of Bergman or Antonioni, is made with European mastery. Bodrov skillfully observes the laws of the melodramatic genre with its heightening of emotions and expectant pauses, while accenting the differences in mentality, habits and image of his characters so as to make the film understandable and accessible to a European audience. Because of this some things at once obvious to Russian viewers are explained more distinctly and straightforwardly than we might expect, but this perspective takes into account the film's distribution in the West.

The Sentimental Story. The director debut of ex-actress Elena Cyplakova *Reed's Paradise* was talked about as a "male film". As a matter of fact, the story about homelessness, which had been hired in the Middle East deserts and became there slaves or prisoners of the new feudal lords, was told strictly, with confidence, without sentimental sighs. In *I Hope to You* Elena Cyplacova, it seems to me, decided to prove (to her foes, to herself or somebody else) that she can make not only "male' but "female' cinema as well.

If to consider the female cinema as something tearful, pitiful, then the authors of the film succeeded greatly. The events of such sort are taking place from the beginning tell end.

...The drug addict, having abandoned her just, born child, was taken to the forced medical treatment, and then after a sincere talk with a clergyman, goes to work in the orphan kindergarten... A prostitute, again with the purpose of self re-education, some to the same children's home, marries the foreigner, adopts the boy-orphan and takes him to the husband's America... Having made friends with each

other, these young women began to fight with the other staff of the children's home. And these people are the severe, drinking; they don't like children, take bribes, take child's food home.

The viewers are sorry for drug addict & prostitute, they feel more pity for little children, abandoned by parents on the weak neck of state, and they pity a mad father, who, having drunk a few glasses of alcohol, at night walked about the children's home, hoping to see his daughter.

In order to turn these numerous events of the film into the artistic & psychologically convincing drama, to my mind, the professionalism of high quality is needed: with Bergman's actors' works, with sarcastic Bunuel's irony and self irony & so on & so forth.

Alas, as a matter of fact the film is the usual set of "hard life films". And even the good actresses Evgeny Dobrovolska (in the role of the former drug addict) and Irina Rosanova (in the role of wicked tutor with the unsuccessful private life), try to revive the plot, but they succeed in several episodes only.

The films *Incendiaries* and *State House* made not long ago, told about the same problems much more convincing, without Mexican touch of "soap opera". However, maybe Cyplakova by the film *I Hope to You* made an attempt before the creation of grandiose TV-play about the story of re-educated whore & drug addict who lead the lost country to the true way.

Petersburg: The Provincials and Bohemia. The film of Alexander Burtsev *The City* is fuelled of clichés of Russian cinema: a young pretty provincial girl, comes to St-Petersburg, but doesn't get profitable marriage and becomes a prostitute for foreign clients. The young artist, from the lost little town is amazed watching the life of the city "art men", spending the long winter nights in the drunk talking. A lot of representatives of the "men of art" played themselves in *The City* and because of that some episodes look like the parts of a concert. But on the whole, to my mind, the show came out pretty boring - the action atmosphere is not vivid, the characters are close to the newspaper comics' strip, and the attempts to make the landscape episodes poetic, colored with the nostalgia for the gone epoch, don't change the final impression.

The authors conception, made on the opposition of the city and country mentality, according to which one can't officially move to Moscow or St-Petersburg from the provincial towns and villages is trite by the idea and doesn't evoke the compassion because its cliché form.

An Experience of Film Protocol. The film title: *An Experience of Ravings of the Love Affection.* Directed by Valery Ogorodnikov.

The place of action: Russia of the 1990s, mental clinic. Old walls, painted with the dull formals colors, half-flooded basements, hospital beds, etc.

The costumes: white doctors' coats weird dresses of patients.

Dialogues are: pretty numerous, but not making any sense for viewers with the stable nervous system.

The actors: there are a lot of them, but the acting of only one of thorn is remembered afterwards - of Alexander Romanzov, who rather convincing played the chief doctor of the mental clinic - half Devil, half… getting great pleasure of power over the helpless people, who got the fatal label of nuts.

Summary: the rewards of Milos Forman, obviously, don't allow the screen writer and director of *An Experience...* to sleep calmly. In the *Burglar* Valery Ogorodnikov tried make his version of *Competition* (1963). Now he is making a fantasy on the *Flight over the Cuckoo's Nest* (1974).

Sure, the mental clinic as the model of totalitarian state, where any performance of different thinking and human individuality is suppressed, is a good material for gloomy parables, pathological visions, and naturalistic-shocking visual images. However there is a definite stamp of epigones on the movie of Valery Ogorodnikov.

It's a pity that unlike of *Paper Eyes of Prishvin,* Ogorodnikov didn't cast our talented film critics in the *An Experience...* (or he did somewhere in the back, so I didn't see?). There's nobody to write an article, born right on the set, it's known that, the inside process is much more interesting.

One of the *Paper Eyes...* team told me that the movie would be absolutely masterpiece, if the director had agreed to cut 40 minutes out of it. I don't know if it would work for *Paper Eyes...,* but *An Experience...* doesn't need the cutting out, to my mind. Cut of added meters of film wouldn't make any difference for the artistic value or success of the movie.

Movie that's not for Everybody, or Cheap Entertainment

I watched the movie *Swamp Street, or The Means Against Sex* because of the patience of a professional only. All because this movie can be called a comedy only conditionally. However, I can assume that jokes of the story about burnt house, inhabited by the famous actors, demand the special sense of humor, not given to me. I repeat, that maybe it's funny to watch Sadalsky chasing a little Tatiana Bojok in love fever. But is funny for everyone?

The authors of the comedies *Game for Millions, The Stingers, Charming Aliens* for sure, laughed a lot while watching the movie, because the principles of the laughter tricks are similar in their works, so are the level of production.

Well, love passions still attract filmmakers, wishing to make the public laugh. In the *The Deceived* of Arkady KrasiIchikov, the character of Vitaly Solomin suffers because of the adulteries of his wife, arid he is comforted by the sad madame... Most probably, the authors were thinking about the movie as a sort of another *Irony of Fartune* and *Office Affair* by Eldar Ryazanov, but, alas, it turned out to be boring, to heavy.

The idea of another comedy *Damming Us* by the director Alexander Pavlovsky was more original: the alive Stalin is visiting modern city Odessa and… But after this idea things turned down. Obviously, having done too much for the start of the movie (with the help of Dmitry Kharatian, who played one of the leading parts), the authors started making something very boring…

There is no Stalin in the movie of Vladislav Shamshurin *Made in USSR*, but the performance of Armen Dzhigarhanyan, playing the school principal who treats common high school like a dictator, is much more convincing. Laughter is actually, bitter, and the sight of a school, where "young patriots" punish their classmates — dissidents, leads to the somber thoughts.

The director Uri Kuzmenko made movie based an antique Greek myth of *Dafnice and Hloya,* trying to make it an erotic melodrama by the way. Probably it seemed to him that it takes only to bring over young cute actors to Crimea, take clothes off and mike them kiss, to make a sexy show on the screen. And what came out of it is something traditional for the Crimea and other seaside resorts, like the Neptune Holliday, when people dress up in multicolored dresses and according to their abilities play the cheap show with swimming, kisses and fake beards. But maybe, shooting a movie was only the cover up for the summer rest?

Another Ury Kuzmenko's movie *Joker* is pitiful and helpless imitation of *Indiana Jones* by Steven Spielberg; there are no even little grains of humor. Valery Storojhik is far behind the charm of Harrison Ford. But the main disadvantage of the movie is that it doesn't have really good guy. Spielberg's plot about searching for treasures, made up in the style of Sergio Leone's westerns, but with the absence of professionalism.

The name of this film - *The Deluxe Apartment for General with Girl* - it is OK for erotic melodrama, or an easy comedy. However the director Alexander Alexandrov (and he is the screen writer, also) having used the title for commercial purpose, actually deceives the audience who like the sexual adventures on the screen. Of course there are some comedy episodes and erotic one in the story of the 15-year-old girl, who ran away from home and has fun on the beach with the 60-year-old gambler, who pretends to be a general. But on the whole, the movie claims for something more, like the psychological drama with a philosophical moral. That's why the father's feeling awake in a gambler, and easy-going girl turns out to be almost a classical positive heroine, deceived and pushed off her path.

Some time ago Alexander Alexanrov was a script writer of lyrical, true to life films about teenagers - *100 Days After Childhood, The Blue Portrait.* God know, where are his sense of the sincere feelings, style gentleness now? *The Deluxe Apartment...* looks like the ordinary TV-play with its manner of

filming, straightforwardness, and predictable plot, annoying persuasion of morals, like well-known truths "don't steal", or "don't with a wife of your neighbor". Was that worthy of the deceiving of the audience expectations, wishing to see *an* easy comedy about pretty girls adventures? The director should have taken one sick, or another - either make a melodrama, or o cheesy comedy.

No better is the *Gone Mad Bus* by Georgy Natanson – the extremely boring version of the real incident, happened in Russia, where the terrorists group captured the bus with the kids as hostages. As it seemed, the material gave the opportunity to make the action thriller, but the action lacks tension, the movie is filmed not carefully, positive characters don't evoke the interest, and bad guys are like form the comic strip.

As it's known, there are no explicit and indisputable grandees with reference to art. But as for me, I didn't, like the picture of Anatoly Granatov, *My Neighbor.* To my mind, all that's happening on a screen is behind the verge of art. Starting with the unprofessional director work (primitive scenes, unableness to work with the actors, an absence of so-called audiovisual mentality, and so on) and finishing with the absolute genres; confusion.

The movie starts as a simple every day life comedy (the new apartment renter comes to the old building - a young pretty Lady, who so on is being terrorize by the indelicate anonymous letters), then tries to transfer into the fatal drama (the lady decides to make the investigation and to revenge the offender), and the final is really dramatic, (a teenager dies in an accident). The mixture of genres is, certainly, rather natural thing for cinema, however, when the authors, trying to make a cocktail don't know how to use its components, and helplessly copy the ideas of the other, the result is he same as in *My Neighbor.* Good actors are no help then. Without a good script, good directorship there is no good movie.

My advice to those who haven't seen the wonderful melodrama of François Truffaut *The Neighbor* (1982) is to spend this movie. That is the real genie cinema!

Used. That means the movie, which doesn't fresh... Such obvious conclusion springs to mind after seeing the criminally erotic melodrama by Mickail Melnichenko, though the picture has the proud name *High Class.*

Alas! To hi-fi of the spectacular cinema from this film far away, to my mind. All that was shown on the screen already had set the teeth on edge: the noble prostitute (Irina Alferova), dreaming to marry wishes the foreigner, her over-free daughter, having a lot's fun by seeing the cassette *Emmanuelle* end cigarettes *Marlboro*... The aged suteneure, businessmen and Mafiosi with swollen with money pockets...

And when the perfidious representative of KGB compellers the main heroine to busy with the industrial espionage with profit to Russia, in spite of the author's plan, there are no desire to sympathize with her, poor thing...

Unprofessional level of the creators of *High Class*, as it seems to me, plays a bad service to actress Irina Alferova. Even her doubtless beauty they photographed without special effect: whether the film wasn't good, or they economized on the make-up and lighting-up...

Besides, the whole picture directed economically - the number of clichés, in turn with demonstration the luxe life of prostitutes in the Crimea's hotel...

It's bored, ladies and gentlemen!

Nikita Mikhalkov before XXI Century

I think I won't be mistaken if I say that just like his elder brother, Nikita Mikhalkov was one of my favourite directors of the Russian cinema of the 1970's. His fine western *Our Man's Among the Strangers, a Stranger's Among Us* (1974), divine melodrama *The Slave of Love* (1975), the screen version of Anton Chekhov's *The Unfinished Piece for the Mechanic Piano* (1976), the retro-melodrama *Five Evenings* (1978), and *A Few Days of Oblomov's Life* (1980), based on the Ivan Goncharov's novel, raised a huge interest of the audience and critics. These films were argued about and written about, they, undoubtly, were in the center of the cinema life.

The main reason for that sure was the talent of the director. However, there was, as it's known, one more reason. During that time one film after another was banned. It happened with the movies of Andrey Tarkovsky, Alexei German, Elem Klimov, and Kira Muratova, Gleb Panfilov, Marlen Hutsiev and Grigory Chuhrai almost didn't make any movies. Sergei Paradzhanov couldn't work at all.

Nikita Mikhalkov, probably, was right when in the 1970's he didn't start playing with fortune with the uneasy "actual material" and tried to answer the questions, important to the society, through the harmless in the opinion of the authorities) reflections of the retro. And as soon as he attempted to go for the contemporary in the satirical comedy *Relatives* in the 1981, the artillery from the art bureaucrats fired.

Lots of the directors' debuts start from the modern theme. If not in the first movie, so in a second, third one, young people are eager to tell about today's world. The creative fate of Nikita Mikhalkov turned out in a different way. *The Unfinished Piece for the Mechanical Piano* takes place in the end of the XIX century. *Oblomov*'s action is taking place even earlier. *The Slave of Love* and *Our Man's Among Strangers...* - in the early 1920's. *The Quiet Day at the End of the War* - the middle of the 1940's. And, finally, *Five Evenings* - 1958. N.Mikhalkov moves towards the modern theme through the reflections of the past on the today's problems.

Five Evenings evoked the interest long before it came out. Right after the end of the work (filming time was extremely short - 26 days!) the enthusiastic articles of critics appeared in press. As usually, N.Mikhalkov together with his cameraman P.Lebeshev and artist A.Adabashjan is looking for a original artistic scenery of the movie. Yellowish-brown shots (the more impressive the color at the end of the movie looks) look like pictures from the old albums, or, more likely, like the old movies who lost their color because of the numerous shows. Little camera movements, limited space of the interior. Music is contributing to the picture-full of life, enthusiastic tunes of the 1950's plus TV and radio pieces in which the pulse of the time is reflected.

Only that is enough to attract the attention. The actor's ensemble is good, too. Yes, the ensemble, not the separate brilliant parts. Tamara and Ilijin, who have met after the long time, are performed by Ludmila Gurchenko and Stanislav Lubshin. Lately, the words about good acting of L.Gurchenko looks almost like the stamp, cliché. Her talent opens up more and more with every new role. She amazes with the contrasts of characters she plays (from the musical Goat in *Mother* to the dramatic part in *The Twenty Days Without War).* Nevertheless, Ludmila Gurchenko hasn't become the only leader of *Five Evenings* (though her performance of Tamara can be included into the acting schools textbooks). S.Lubshin, V.Telichkina, L.Kuznetsova, A.Adabashjian are the worthy partners.

Presenting their characters with the complicated, sometimes contradictory traits, mixing absolutely natural, very realistic performance with almost eccentric episodes, altogether actors make something indivisible, creating the spirit of the movie.

Tamara's boyfriend had left for the was in the early 1940's. For the 18 years she's been living "full life": her job, taking care of her nephew, and lonely very long evenings in the small apartment. Iljin has been very far from Tamara, all those years after the war, keeping love and hope somewhere in the bottom of the heart, he tried to prove to himself and other people that he is "the master of life".

At the end of the film Tamara and Iljin have found each other finally, got over the mutual offences and the burden of the years passed. But having seen the whole film, it's wrong to claim that their happiness is final - only five nights have passed after their reunion.

And then the comedy about serious things followed - *Relatives.* The elder couple - the farmer Konovalova and a man on a business trip Lyapin are walking in the park, arid decide to make a picture in a photo-machine. Something has elicited. Then it gave some strange sounds, but the pictures didn't, come out. A minute, another... The

couple got fed up with waiting and is leaving. And the camera stays. It's waiting patiently. And suddenly - with a low noise the wet pictures are coming out of the machine. And... Use director Nikita Mikhalkov, camera man Pavel Lebeshev and artist Alexander Adabashjan are in the pictures. They are smiling.

The above is the episode from the film of Mikhalkov. The title of this movie wasn't found at once. At first - *Come What May,* then *Back and Forth,* and finally, *Relatives.* The first comedy of Nikita Mikhalkov.

The plot of *Relatives* can be told in several sentences: mother is coming from a countryside to visit her daughter in the town. Mother - Maria Vasilievna Konovalova is played by Nonna Mordukova. Maria is enthusiastic, but not always nice person. Sometimes she is rude, vulgar, she interferes into the life of her daughter Nina. Nina's part is played by Svetlana Kruchkova. Nina doesn't care much about her family, her passion is stuff-expensive clothes, jewelry, etc. But behind this eagerness to seem to be "in style" is the spiritual emptiness.

Nina's husband – Stas - left her and went off with another woman. He couldn't stand the dictatorship of his wife. Who is he? Maybe some quiet, not. very smart loser? The actor Ury Bogatyrev doesn't leave us any doubts - Stas is just like Nina. The same careless attitude to daughter. The same passion for stuff.

The daughter of Nina and Stas, seven-year-old girl Irina, is performed by... Fyodor Stukov - a boy! It seems that this choice was made for a reason. The image of any child with the unhappy childhood is created on the screen. Rude, with no manners, obsessed with TV and *Boney M* tapes, Irina looks more like a nervous machine, something out of this world, not like a child.

The scene, in which one of the characters, the ex-husband of Maria, is passed on the road by bikers, packed in the glass of the helmets, is characteristic. People are fencing off from each other by the glass of helmets and sunglasses, noise of the machines and stereo. In this way some family ties are getting lost along with the human ties. *Relatives* - there is no irony or mockery in this title. The authors want us not to forget about, its real meaning. Blaming, mocking the unspirituality, vulgarity, meanness, the film of Nikita Mikhalkov from time to time is leaving the comedy genre, and getting out of the crowded apartment full out the dumbest stuff, changes the style, getting up to the poetic nights. Like the' sip of the fresh air, the image of the native nature appears in the movie. The thought about the necessity of a man to go for his goal, faithfulness to his duty is the appeal of the film.

The ringing, like a string, music by Edward Artemiev, and the camera of Pavel Lebeshev, has left the balcony of the house and approach the stadium. The seats are empty. But the circle after the circle, the runner is running to the record aim.

The film turned out to be funny, and serious, deep. Plus the excellent actors ensemble. Plus the high artistic job. Plus the fullness, development of every comic or eccentric episode, cascade of the director's ideas.

The problems of the morals, family concern Nikita MIkhalkov of the experimental film *No Witnesses (*1983). There are only two characters in this psychological drama. Her & Him, her ex-husband. The director has limited the movie space within the two-room apartment. He uses the background of the cinematographic means so skillfully that the audience, ready for the serious, uncompromise talk, are getting involved in the world of the movie characters.

The authors of the movie (the cameraman Pavel Lebeshev & the artist Alexander Adabashian are among them) use effectively every detail of the interior. As it's known, things can "talk", sometimes they help to learn about the heroes almost everything.

However the directors, camera man's, artists' talent doesn't make actor's work less important. The performance of Irina Kupchenko and Mikhail Ulianov is above the praise. Their duet point out vividly the spiritual gap between beautiful, pure woman, who had mistaken in her sincere feelings, and a man, who had betrayed, exchanged his old ideals and belief for the career and money.

In the meeting with the audience Nikita Mikhalkov said that he wanted to express his sincere love and gratitude to a Woman. Her and Him. The immortal art theme...

Mikhaikov is considered to be one of the best modern Russian directors. However, he doesn't break up with his first profession - of an actor. It's almost 30 years that Mikhaikov is acting. By the way, he takes the leading parts (*I Walking in Moscow* by Georgy Danelia, *The Roll-Gall* by Daniil Khrabrovitsky, *Sibiriada* by Andrei Konchalovsky, etc.), and the small parts as well (*The Nobility Nest, The Flight in Dreams and in Reality, The Slave of Love,* etc.). With all his busy work as the director, screen writer, he still finds time for acting.

As a sample, here are only two movies with Mikhaikov's playing - *The Railroad Station for Two* by Eldar Riazanov and *Road Inspector* by Eldor Urazbaev. Different movies of the different director. The sad comedy of Riazanov is about the love story of the elder people, started with the funny-dramatic accident in the railroad station in a small town. The ironic drama of Eldor Urazbaev is about the struggle of the very honest auto Inspector Zikin with the malicious driving rules breaker - Trunov.

In *The Railroade...* Mikhaikov doesn't have leading part, but it's very important for the idea of the movie. The film of Riazanov is not only the brilliantly played comedy – lyrical story. But wider - it's the serious, sometimes with the sharp satirical episodes, talk about life. Riazanov has been bringing up the satirical theme in his work for a long time. In *The Railrorade...* the satire aim is Andrei, the conductor in the train, whose part was gotten by Mikhaikov.

... Two pretty big suitcases in the muscular arms, jeans, uniform cap. Very self-confident smile, with bushy moustache, over-free addressing. Dirty-greasy look of his eyes. That's how he is presenting his character at the opening scenes. And then step after step, Mikhaikov reveals very limited in a spiritual way, would of his character. He instructs his girlfriend Vera - the waitress in the station restaurant, and then usually - insolently takes her to his compartment in a train ("We've got 20 minutes only!).

There is no doubt that Andrei has such Vera - mistress plus the sales agent - in every big station. In this world people like Andrei are interested in money only. Self-confidence and self-love of Andrei is unlimited. And Nikita Mikhalkov acts out his confusion, inability to understand, when Vera declares that she is in love with Riabinin, very well. How can she be serious to care about love more than business? Andrei is just not able to love sincerely, because for him people are divided as "useful" and "useless" - "authority" and "crowd".

The same division of society is true for another character performed by Nikita Mikhalkov. Trunov is the manager of the station of the technical service in the-film of Eldor Urazbaev *Road Inspector*.

Sure, Trunov is not like Andrei. He is sitting calmly in his office and is using his place actively. Gars of the "useful" people are repaired with excellent quality and fast, then Trunov gets everything he needs. It's not amazing that Trunov can afford to fly to the Crimea every weekend and speed on the roads daily.

And then the naive road inspector Zikin doesn't want to take "use-full" friends of Trunov into the consideration and give him tickets for speeding and then takes up his driver's license. And here Mikhalkov changes the pattern of his character's behavior. The lazy-instructive intonations, lazy plastics or movements, ironic look behind the sunglasses - all this is switched to the sincere surprise of a man who doesn't believe that it's possible to live by the honest rules, that there are people who won't give up their principles for their profit or advantages. Trunov seems to think about it for the first time. And something in his facial expression changes, some tuned and winded mechanism in his soul is breaking. It seems that Trunov is really goes through some morals change.

But the movie authors are far from the commonplace ways of dealing with problems: "was bad, was given the explanatory talk, became good". They don't make the problem sound easy, don't smooth the real difficulties...

It wouldn't seem strange for someone that American movie is made by German director, or French film made by Italian. Since 1960's lots of the leading East-European director began to make movies in France, Britain, United States.

If I am not mistaken, the first Russian director, who got invited to make a movie for a western company in a post-second world war period, was Sergei Bondarchuk. His epic "Waterloo" (1969) was produced by the Italian Dino De Laurentis. For that time this invitation was the sensation no less than the participation of Oleg Vidov in the Danish-Swedish *Red Grown* (1966).

During the Russian "epoch of stagnation" there was a peculiar idea about international cooperation. The so-called joint productions didn't get disapproval, but the individual "tours" were unwanted. And even in 1982 the work of Andrei Tarkovsky in the Italian production *Nostalgia* seemed strange, uncommon event for lots of Russian people.

Today it doesn't seem extraordinary that Andrei Konchalovsky made six films in the U.S.A. In his interview for a paper, Konchalovsky (brother of Mikhalkov) stood up for the right of the artist for the international collaboration and propaganda of his culture abroad. Of course, it's not the only reason of Russian directors to make contracts with the western firms. It's known that it also happens due to the better quality of technical devices, bigger money, and, finally, the desire to change the set. Creative people who got famous in their country, wait to try

themselves in different situation, dream of winning the world's screen. Maybe there are more reasons. For example, the inability for some reason to realize the dream project in the home country. This reason was true for the Russian cinema of 1970s - early 1980's: it's known that Tarkovsky's project - the screen version of *The Idiot* (F.Dostoevsky novel) - was forbidden.

Right in those years lots of talented directors left for the West - Mikhail Kalik (*The Man Goes After the Sun, Good-Bye, boys*), Henrish Gabay (*The Green Van)*, Mikhail Bogin (*The Two, Zosia)*, the poet and screen writer Alexander Galich, the cameramans Mikhail Suslov (*The Sixth of July)* and Uri Sokol (*The Roll-Call)*.

However, when the socio-cultural situation has changed sharply, the following question can be heard pretty often: why do the Russian famous directors leave for abroad now? Did they run out of the national themes and problems? To my mind, there's a reason in that question, though it doesn't fix the problems of the Russian cinema business and the desire of the artists to try themselves in a new situation. By the way, let's address to the film of Nikita Mikhalkov (*The Black Eyes,* 1987), produced by the Italy.

After the film-experiment *No Witness (*1983) there was a visible pause in the work of the Mikhalkov's direction. At the first sight, the cinema climate along with the social became more favourable for the talented people: take up any theme, any idea and plot. However, surprisingly it seemed that it was this freedom that prevented Nikita Mikhalkov from making the final choice. He had lots of projects: *Dmitry Donskoi, Life and Death of Alexander Griboevov, Tzar-Fish...* The interviews about plans were given, sometimes the actors were chosen. And then after Marchello Mastroianni's visit to Moscow, the script has been written, and soon the film *The Black Eyes (*1987) has came out.

In one of his interviews Nikita Mikhalkov said that in the film *No Witness* he wanted to go the way of the maximum self-limit, denying every director's "tricks", which he had used in his previous works… There're only two characters, they are in a reserved space of one small apartment.

I don't know if it was meant this way, or not, but *The Black Eyes* 10 make the quite different impression. Seems, that the director decided to use every trick, gag, any idea…

For a long time, the cinema men in Russia were complying of the unfair time limit. A film was limited into 1,5 hours. And then Mikhalkov went for the European standard: *The Black Eyes* last for around 2 hours. But, unfortunately, the useless of some episodes is crystal clear. There were lots of oral and written speeches of Russian directors about their right for the free interpretation of the classics. Well, here Mikhalkov, sure got the "carte blanche". And so what? As a result, *The Black Eyes* turned out to be movie a cheap style.

However in a few episodes filmed in Russia, the satirical, comedy talent of Mikhalkov is seen. The one scene where in the small town's station the leader of the local nobles is meeting the foreign guest (Marchello Mastroianni). But in the whole, unfortunately, *The Black Eyes* is one of the brightest examples of the "export version" of the filmmaking. The talent is losing its vividness in the tinsel of the showy, but empty fireworks.

I'll tell the truth - Mikhalkov – was one of my favorite directors, so it was more sad unexpected to see the lack of the sense of limit taste in *The Black Eyes*. I probably wouldn't write about this film: everybody makes mistakes sometimes - if its author didn't think about his work as the valuable contribution to the propaganda of the Russian culture abroad. The desire of the talented person to talk to all the audience of planet is understandable. And when the interesting problem, uncompromise life state is standing behind the project, nobody would say the phrase "the export version" with a reproach.

So, after a long interval, Nikita Mikhalkov decided to return to the free-breathing cinematograph. Nikita Mikhalkov's *Urga* reached Russia in the glow of a triumph at the Venice film festival. This picture about a possible harmony with nature, about the attempt of a common Russian driver to understand the world of Mongolian nomads, was received in Moscow with restraint, in spite of additional praise from Rome and Paris. There were a lot of things the film was reproached for: An attempt to run away abroad from the difficulties of Russia's troubled time, for a tourist's point of view on Asia and its people, for lacking the intuition of Bertolucci, and so on.

Urga it rather vulnerable to such reproaches, though they don't seem to me well grounded. On the other hand, charges against the director's and script's prosaicness (as in a talky restaurant episode about

the essence of the Russian nation) are fair. But all this is put aside when you see the wonderful landscapes of the imposing steppes, shot by V.Kaluta's camera, and when you hear the thousands of sounds.

The simplicity and ease of the Mongolian and Chinese actors frees a comical story (how a Mongolian herdsman's wife sent him into town for contraceptives, lest they be punished for violating a law controlling the birth rate) from any bad tone. The professional European actor usually has serious problems when working among Asiatic performers, but V.Gostukhin's hero is well realized and convincing.

Having got the second breath by the Gold Lion of St.Marco *Urga (1991),* Mikhalkov demonstrated once again that he got over the crisis of the late 1980s.

Got moved aside to the second place by the parody movie *Fulp Fiction* by Ouentin Tarantino on the Cannes festival, the film of Nikita Mikhalkov *Burnt by the Sun (1994)*, to my mind, got its Oscar rather fairly for the best foreign movie of the year. *Burnt by the Sun* makes you remember his best works. The atmosphere of improvisation, set and light design, full of the colors and light, well developed soundtrack - all that as Mikhalkov's logo makes the movie delicious for the cinema fans.

Russian press commented this work of Mikhalkov in different ways. Together with the positive articles there were some critics' opinion that *Burnt By the Sun* is too political movie (the theme of Stalin's dictatorship) and has an old-fashioned film language. As for me, the movie doesn't seem to be old-fashioned, but stuck to its genre - like the synthesis of the psychological drama and comedy. As for the political situation, Mikhalkov is making a difference from lots of his colleagues, who have hurried to make movies about Stalin in early period of Gorbachev's Perestroika.

Mikhalkov reopened the analysis of Stalin's epoch at the time when this theme was out of style in Russia. With all that Mikhalkov doesn't tend to the primitive prosecution position like: the Reds - implore crimes and evil, and the Whites - goodness and courage. The Red commander Kotov (performed by Mikhalkov himself) is a man not only burnt by the blinding rays of the revolutional sun, but a man who believed truly in the idea of the great and good communist future. Mikhalkov's character is a strong, self continent man but at the same time he is naive, couldn't believe that the bloody loop of terror will touch him.

However in spite of the - real charm of Mikhalkov's performance (especially in the scenes with his little daughter Nadia), leading actor of *Burnt By the Sun* is Oleg Menshikov (*Pokrovski Gates* by Mikhail Ko-zakov, *Duba-Duba* by Alexander Khvan). His character is the ex-officer of the White Guard. He agrees to cooperate with the red department against espionage, hoping to save his life this way and come back to Russia. In the summer house of Kotov he is playing the old Dmitry - quick-witted, funny, the perfect guy for any company. But from time to time Menshikov's character takes off his mask and reveals his real face of tired, condemned , self hating for the weak will man. Dmitry still loves Kotov's wife, he used to be a friend of the family before their marriage. He can't understand how, in the middle of 1930s, in Stalin's Russia, this almost Chekhov's summer house world has survived. He doesn't believe that's it's possible to live this way, being happy from little family joys, to grow a kid, to read his fairy tales, hoping that everything will be fine.

Oleg Menshikov played the contradictory and charming character brilliantly, with the cascade of the reincarnations, original plastics, gestures and facial expressions. With all unusual eccentric manner of that character with double nature the Russian history knew some real "Dmitrys" (one of them, unfortunately, was the husband of the famous poet Marina Tsvetaeva, Sergei Efron).

So, the ex-white becomes the red secret service soldier, and the ex-red - "public enemy". The unpityful machine of Stalinism breaks the people's lives, and those Russians who couldn't find the common road were doomed to the mutual confrontation and hatred. And both sided are guilty in what has happened.

Maybe in some scenes the Mikhalkov's thoughts about the tragedy of nation, who has chosen the class intolerance instead of searching for peace, are given too "heavy". For example, the huge portrait of Stalin, appearing in the sky with the dreadful grin of Dmitry on the background, looks a little bit straightforward. But on the whole, *Burnt By the Sun* seems to me as the profound and original work of art. And though the history can't be changed or turned backwards, I can understand the bitterness of Nikita Mikhalkov arid his nostalgia for the times when there was no Reds or Whites in Russia.

Karen Shakhnazarov: a Fortune's Favorite?

In the 1970's a filmmaker's occupation became one of the most prestigious in Russia, therefore it was pretty tough to start off as a director in one's 1920's. The graduates of the Cinematography Institute in Moscow had been waiting for years to get their chance. Karen Shakhnazarov was lucky: his father was an academician and one of the most important counselors for Kremlin, so the career of the "fortune's favourite" got its start pretty successfully. In his first movie - the satirical comedy *The Kind People* (1978) about an untalented and swindler, who using the kindness of the University scientists, gets his doctor's degree, Shakhnazarov has proved himself to be a professional. Unlike some other "kids of the VIP's", Karen showed that he is talented.

His musical *We Are From Jazz (*1983) was a great success with Russian audience, it made a star of the leading actor Igor Sklar. In every episode of the movie one could see the improvisation, freedom of the performance of the young and experienced actors. The authors of the movie were really fond of the legendary sense of the 1920's. The picture came out to be a good show joyous and enthusiastic. Shakhnazarov cited some episodes of the old musicals, though sometimes the sense of harmony and taste was missing, and actors' job was not sincere enough.

Karen Shakhnazarov tried to continue working in genre of a musical in *The Winter Evening in Gagres* (1985). This film's story is about an old king of eter, who is teaching the charming impudent fellow from the country. In his movie there were some pretty good musical scenes, brilliant actor's performances, a smile was followed by the sorrow, but on the whole, the show was just what the Russian audience needed at that time. Unfortunately, Shakhnazarov is not Bob Fosse and *We Are from Jazz*" is not *All This Jazz*. However, with the dull production in the background Karen's works were noticed, the Russian press wrote about him, he was popular with the audience.

In perception of the art often the stereotype of waiting for the usual works out. Karen Shakhnazarov got his fame for the musicals, so audience's expectations are clear. Having learnt that the next director's work *Courier* (1987) is about the youth, they tune to the melodies of late 1980's.

But the movie is different. It's not more comedy than drama, like in real life. And has the music just as much as the everyday life has. The plot of *Courier* is pretty simple. It can be told in a few words. Once upon a time there lived a seventeen-year-old Moscow guy Ivan. He graduated from high school. He applied to the Teacher's Training College accidentally. Didn't get in. Plus his parents divorced. And he got a job as a courier for one of the scientific journals. Met a girl – a freshman of the University, professor's daughter. Fell in love. But her father was not happy about it.

As you see in this reproduction the movie seems to be the trivial repetition. However it's different from lots of films about teenagers. In *Courier* the sharp problem of young people who don't accept the dark sides of the society, sounds loud for the first time.

Meanwhile, in this genre, far from the musical, Shakhnazarov makes some sort of a musical background, the conflicts and characters are opening up through it.

Here is the break-dance, popular in the 1980-s as a protest against the conservative adults. Here is the openly primitive song about a goat, comparing it with the well known *Dog's Waltz* the latter seems to be the masterpiece of the musical culture. This tune is played by Ivan in the respectable house of the professor. Ivan teaches his cute daughter this bold poem. And she's getting the rule of this game at once. She's been brought up by the caring and well-to-do parents, wants to break the rules of her "programmed" life of a girl from a "good family".

The kind of protest for Ivan was the performance of *The Nightingale* by Alyabiev during the party at professor Kuznetsov house. Contrary to the expectations of the hosts and guests, the *Courier*'s hero is singing out of tune on purpose, imitating the excitement of a kindergarten kid who's trying to make adults like him. Hero is the heart of the matter of Ivan's character. Instead of rushing to fight the narrow mind &

hypocrisy, like the heroes of the movies in the 1960's did, he prefers the ironic smile under the mask of the simple and naive fellow.

Sometimes through in Ivan's soul the mysterious tune is playing, where the rhythms of "tam-tams" are heard. The camera finds the island in the African desert, dark people with spears are walking slowly.

But perhaps the main musical scene of the movie is the surprising duet of the son and mother. Ivan starts singing the song of the pop band, playing the guitar, and somewhere in the middle of a song mother joins in. She's singing pitifully and slows down, so the song loses its original rhythm and becomes like the sad melodies about unhappy love and life, like Russian folklore. This unity of mother and son, fragile and short, to my mind is the psychological tuning fork of the musical score of the film.

So the main personage's character is being opened widely in the conflict situation: in the family where father left mother for some young and pretty Natasha, in the newspaper office, where the clerks are busy with tea and talks more than with the real business. Unfortunately, the lyrical scenes, with no eccentric attitude and sarcasm, don't, come out easy for the young actor. While Anastasia Nemolyaeva acting the complicated love story of Katya and Ivan seems to be comfortable and natural.

Courier's hero is far from the traditional image of a "good teenager". His protest against the hypocrisy of some adults and society lacks the definite life program. But this is absolutely typical, though the character itself isn't like some people imagine them. For example, like the old woman who claims that she knows all about teenagers because she is watching TV every day. This episode always evokes a burst of laughter in the people are laughing mostly.

It is them who see the wide gap between the real interests, deeds and life of teenagers , and how they are being imagined by the mass media and adults.

Thus, step by step this gap between the generations has appeared, leading to the bunch of so-called informal organizations: fans, rockers, bikers. Karen Shakhnazarov keenly noticed one trait of the teenagers of the 1980's - the active protest against one of the biggest vices of people - the divergence between the word and deed, double morals. Maybe that why Ivan is gazing at the face of the 20-year-old guy, military dressed, who came back not from the romantic African deserts, but from the mountains of Afghanistan, where ex-teenagers have to pass the; exam of courage in the dirty war. . .

It is easy to be young? - there is a documentary under this title. And the movie of Shakhnazarov answers this question. Life of the teenagers doesn't have to be hard, and it's the adults' business to keep them from dying young at wars...

I've heard a lot of opinion that next Karen Shakhnazarov's film *Town Zero* (1989) is not original and uses the plot turns, that are common for the world culture since the ancient times till our days. And the hero who from the "normal world" gets into the world where there's no things he's used to, is the cliché by itself.

I'll try to prove the opposite. I'll start with the personage. Leonid Filatov seems to me an ideal actor for the part of the modest engineer Alexei Varakin, who came to the town Zero on a business trip. Here Shakhnazarov managed to break down stereotypes of Filatov's images. That's to say a lot of characters of this outstanding actor are active and enthusiastic working men, but feel themselves pretty uncomfortable and shy in love scenes. The director turns these circumstances into the merits of the film. Depriving Filatov's character of any strength and will, he is like making the minutest melancholy and not-caring of the super active heroes of *The Forgotten Flute Tune* by Eldar Riazanov and *A Step* by Alexander Mitta as the leading trait of the behavior of Varakin.

In a result there's the perfect, character for a movie, made by the principle of the merry-go-round, where everything comes to the start point.

The myth roots of this circle are mostly seen in the episode in the underground history museum. The grey-haired guide in a monotonous tone tells the accidental visitor Varakin about the dramatic events of the local history - since the ancient Tsar Darlan and one of the armies of the Roman emperor Neron, up to the visit of Stalin in 1904 (with his famous saying: "The Dawn is coming, the san is rising, this Bun will shine for us!") and the brave dance of the local pioneers of rock-end-roll. In this openly exaggerated

museum of the wan figures the director created a perfect collection of political, ideological and cultural clichés ..

But myths, alas, are not just embodied by the museum fake people, but in real life of this weird and so recognizable town Zero.

The manager of the plant, who has no idea about, what's happening outside his office. The prosecutor who's dreaming of a crime. The elderly writer, who in spite of his recent conjuncture becomes childishly happy because finally the dance of his youth is officially approved. The obstinate police inspector assuring Varakin that in the name of the country he just has to declare that he is Makhmud - the son of the late cook Nikolaev, who had been a policeman and a pioneer of rock-and roll. What's that the crazy idea of a script writer? It better be.

Almost every, from the first sight fantastic, unreal event in this movie has its real twin. And when some boy tells Varakin that he will never leave town Zero, will die in 2015 and that the writing on his tomb will say: "From daughters Yulia, Natasha, Tamara and Zinaida with love", one understands that it's not a joke. The Filatov's character is doomed to stay in Zero as all of Russians had to live in a society with a lot of ghosts...

The authors of *Town Zero* have used the wandering plot framework, but they managed to fill it up with the modern, clever and sharp contents . The show turned out to be vivid and thril ling.

There are several movies based on a story of the horrible crime of the Bolshevism - the murder of the Tsar's family. But none of them were Russian. The film of Karen Shakhnazarov *Tsar's Murderer* (1991) is the first attempt to speak about this tragedy from "inside". Well, not exactly from inside, as the part of a murderer was performed by Malcolm McDowell, and the movie was filmed using some Western investments.

Because of the strength of McDowell's talent almost in a few minutes after his appearance one believes that Yurovsky could have been just like it - unlimitedly ambitions, fanatic, with the sick shining of his eyes, which hide the sharp pain.

So there is a riot of a small man, the photographer, who once found out the bloody, but an easy way for him to enter the Russian history. The two-lever story helps to develop the image of Yurovsky as the victim and the butcher at the same time. Beside the scenes of Ekaterinburg exile and murder of Nikolai II, his wife Alexandra, their children and servants, in the movie there is a story of the psychiatrist who is living in the 1990's and trying to analyze the strange illness of his patient, who thinks he's Yurovsky. And in these scenes McDowell is the soloist, indeed, he pushes all his partners to the background, including Oleg Yankovsky (who performed parts of the Tsar and psychiatrist).

The film's conception fully corresponds to its title: other characters are dotted, not vivid. The episodes without Yurovsky (or the madman who fancies he's the one) are not very expressive. And on the whole, if there were no amazing performance of McDowell, the movie, to my mind, would be loud, not emotional show, like *Nikolas and Alexandra* (1971) by Franklin Sheffner…

... he end of the XIX century - Russia. The beautiful countess Prosorova has the same dream every night: that she is not the countess, but a dish washer girl in the restaurant in Moscow in the 1990's.

This fantastic plot allows the directors of the movie *Dreams*(1993) by Karen Shakhnazarov and Alexander Borodiansky to show the foolish and funny sides of the post-Perestroika life in Russia. Here the authors, using the style of the "revealing wave" in mass media, make fun of the folishness of the Russian government who's main aim is to get the Western creditors; the fake show-business, and so on. In short, everything that seems to be a weird dream for the people in the XIX century becomes a reality for Russians in the end of the XXth.

In the dreams of the countess her husband is constantly changing his jobs. He is the director of the movie about the coup d'etat of 1991, and the porno-seller, and prostitutes' peddler, and rock-singer, and the showman one smile (for example, the conference of the Ministers, where among the other problems of the "state importance" the football match is discussed), but as the movie went on, I had this feeling that I've seen it before. The filmmaking process as it's known is pretty long, and while the script was being written,

and the movie shooting went on, the satirical injections of the *Dreams* lost its novelty: the everyday press made them a cliché.

Besides,, *Dreams*, to my mind, lacks the script unity of the best Shakhnasarov's films (*Courier, Town Zero)*. The composition disharmony, unnecessary scenes turn *Dreams* into some TV information newsreel. There're no bright actors' performances. But the music written `a la Ennio Morricone, is touchy and lovely. If there was a tradition in Russia to make soundtracks of the films, I'd buy this music of dreams.

In spite of the financial difficulties of the modern Russian cinema, Karen Shakhnazarov got money for his next project - *American Daugther* (1995). It tells the story of a Russian guy who is searching for his daughter in America.

And many another films were after: *Poisons, Room N 6*, etc. What will be next? We'll see…

Pyotr Todorovsky: Dramatic Romance

When Nazis in June 1941 attacked Russia the future director Pyotr Todorovsky was only 16, but he got into the army. His war experience has its reflection in his films in this or that way.

Having returned after the war Pyotr Todorovsky graduated from the Moscow Institute of Cinematography and became the cameraman. In the middle of the 1950's he worked in Odessa, where he filmed Marlern Khutsiev's films *Spring in Zarechna Street* and *Two Fedors*. The desire to express his creative personality fully made Todorovsky take up career of a director. His debut was *Never* in 1962. In a year his war-drama *Faithfulness* got a prize in Venice. After the sad comedy *The Conjurer* (1967) Todorovsky turned to the genre of melodrama *The Town Romance* (1970). The film was a great success with Russian audience.

In the 1970s films of Pyotr Todorovsky didn't have much of a popularity - neither with public, nor with critics. However, having overcome the long 10-year crisis, Todorovsky got the sympathy of people back by the comedy melodrama *The Beloved Woman of Mechanic Gavrilov* (1981), with brilliant actors casting. The main part is performed by Ludmila Gurchenko. The movie is made of the short stories. There is lot of humor, some things from the everyday life art shown close to reality. Very good panoramas of Odessa's ancient streets. The climax of the story is the mute final scene with the mechanic Gavrilov (Sergei Shakurov). In spite of his presence in the title of the film he appears in the screen just in very end. The film is made professionally. It's easy to watch it. Still, to my mind, the lightness can be explained not just by smart script and actors' performances sharpened to the perfection, but also by the beaten track to this theme and problem. It goes without saying that the director of *The Town Romance* can create the true-to-Iife atmosphere of the action, he is very attentive to the details of the set and details of the people's relationship. But on the whole, it seems that *The Beloved Woman of Mechanic Gavrilov* is just another, though a good one, version of the beaten theme.

There are some films that are like shrunk into themselves. Sometimes they made very professionally. However for some reason they don't rouse the emotional response. They are percepted just on a brain level, rationally.

On the other hand, there are films that have neither an outstanding plot nor form. But after the film is over, it bothers the soul with the warmth of the emotional wave.

Every one of us has such a special movie. For me *The Martial Romance* (1984) by Pyotr Todorovsky unexpectedly became the one.

Way unexpectedly? The thing is that the author (he was the script writer and the director as well) managed, to my mind, to make his best movie yet, and to create the very special movie ad far as its music concerns. It's difficult, moreover, it's impossible to express with words the way the film is connected with music. This connection is performed not just by the actual music. This playing or the waltz-refrain of Todorovsky himself. It's deeper.

One can feel the element of music in the story and the set, the directorship and the actors' performance. Here the "element of music" attends for the simple "amateur" song of the town folklore. These songs tell the story of the unhappy love, lovers that are apart, another meeting, feelings get back, but there's no return to the past.

It all is in *The Martial Romance* - very emotional, lofty melodrama. But there's more the precise reproduction of the 1940s -1950s, the accurate, vivid work of the camera, the inspiredly made portraits of the main characters.

The movie has not just good, but an excellent actors' ensemble. All actors are performed brightly and emotional.

Nikolai Burlyaev (Alexander), Natalia Andreichenko (Lyuba) and Inna Churikova (Vera) made a great trio. In their performances the dramatic and melodramatic notes subtly transform into the

comedy and eccentric: ones. The actors behave naturally but at the same time everything is subordinated to the director's united idea.

Yes, the movie is about love? Still the important place is taken by the theme of the contact, mutual influence of the two different spiritual worlds, and the possibility of their understanding each other. The same theme could be found in one of the earliest Todorovsky's film - *The Town Romance*, but here is sounds much mare sharp and delicate.

In the war prologue of the film Andreichenko's character is the beauty. The woman is absolutely happy. She loves, and she is loved. Though her love story was not long - the brave officer is killed in the war. Still, she did love! Those war years were the happiest and unhappiest in Lyuba's life.

Natalia Andreichenko plays like two parts. Back in the 1943 she is be a beautiful woman with the slipshodly but gracefully thrown on the shoulders, major's jacket, proud bearing, smooth movements, the depth of happy eyes. Here, in the early 1950's - the dim look, a little bit rude and vulgar manners of the sharp street, vender dressed in the torn half-length fur coat.

At the same time the feeling of the hidden hope, longing for the saving miracle doesn't leave her even for a moment.

For Lyuba this miracle happened when she met Alexander who used to love her hopelessly at the front.

Nikolai Burlyaev, on the contrary, performs the absolute constancy of nature of his intelligent, shy character, who had graduated from the Historical Department of the University, who loves music and who works in the old cinema-theatre. Alexander is married with the somewhat funny, because of her over politeness of a school teacher, Vera (the brilliant job of Inna Churikova makes one remember her early work in *The Start* and *'There's no Ford in Fire* by Gleb Panfilov). What about meeting with Lyuba? Another love triangle? The answer is "yes" and "no". Behind trio common life situation Todorovsky sees something else - the opportunity to make his characters maximally nearer to the audience. So as to break the border between the screen and people. The open emotions, active shaming of feelings and caring for the fate of Alexander, Lyuba, and Vera. The contact with the time, compassion and love…

Pyotr Todorovsky is one of the most "musical" directors in Russia. He is not just writing the music for his movies. His films bear the traces of the musical genre's influence. The nature of lyrical and emotional songs with their light sadness and nostalgia is not just present in the plot, but is also seen in the structure of the cinema narration.

That's why is seems to me natural that the hero of Todorovsky's film *Walking Down the Main Street with the Band* (1986) is a musician. Probably in this movie producers managed to find the slight border line between drama and comedy. These lines allowed them speak easily and lightly about serious things.

It's in way that the friendship story of two person close by spirit and blood, but who had no idea about it for years. The part of Father, a professor of the technical University Vasily Pavlovich, is performed by Oleg Borisov. His grown-up daughter Ksenia is performed by the young actress Marina Zudina. This duet is two different temperaments, different emotional temperatures.

Todorovsky's film confirms the belief in a personality, in the opportunity of understanding his spiritual longings. When after long estrangement Vasily Pavlovich and Ksenia got to know each other, they found strength not just sympathize, with somebody's misfortune but also to help them gain happiness.

At first Oleg Borisov's character is a nervous, tired and irritable man. He is sick of his job, where he has to do the same routine day after day teach the same formulas. His business-like wife, - surgeon constantly reproaches him for not being able to make a career. Vasily finds the escape during the minutes of creative inspiration … in the bathroom with the dear guitar in his hands.

Finally the harmlessly seems to be found: Vasily's tunes are recorded in the studio, they are played on the radio, but… they have been stolen by Konstantin,, an ex-friend of Vasily, who put his name as the author's.

By the way, all heroes of the movie are the people who didn't find the right place or job for themselves. Vasily's wife is efficient at her job, but the main aim for her is this financial side of business, the new boss of Vasily obviously cares not of science, but for sports and love affairs, even the young policeman dreams of playing the guitar. So when Vasily meets the nice smart guy (Oleg Menshikov), who, just like him many year ago, got back from the army and dreaming of the conservatoire, entered the technical University (because he didn't have any professional music education), Vasily wants to change his fortune at any cost. They are united by the music of soul.

This soul music is also felt by Ksenia, beautifully played by Marina Zudina. Almost simultaneously she appeared on the screen in several films at once. However just Todorovsky made her talent shine wide and brightly. Marina Zudina plays not "Miss Perfect", but a real character, which combines reckless love and sensible calculation, tender sincerity and defiant eccentricity. The character of this girl amazingly harmonizes with the musical refrain, with has the light sadness and anxiety, loss of illusions and hope.

There are also some different melodies in the film. Songs are accompanied by the pretentiously filmed dreams of the main hero. However, unfortunately, they add nothing to the artistic reality of the film. On the opposite, they seem to be out of theme, alien in the complicated hand of human characters and fates.

When the "composer" Konstantin played by Valentin Gaft with wise irony, develops the solo tune of his friend in to the huge orchestra composition, it looks much bigger and important, but the intimacy of intonation is lost. Something like this happened with the movie on the whole; some overloading is seen. Music of soul is always playing quietly. Often it's hardly heard and only once, maybe just once in one's life, as it's shown in the movie, it's played with orchestra in the street…

In *Inter-girl* (1988) by Pyotr Todorovsky one can't but notice the authors' compassion, even love for their characters, who work hard making their money… Though those who liked *The Town Romance* and *The Martial Romance* may find the script pretty poor, and some episodes of this Russian-Swedish movie way too long, it's clear that Todorovsky filmed *Inter-girl* not so as to tickle viewer's nerves by the spicy details of lives of prostitutes working for foreign clients.

He ponders on the subject of how could it happen that by the end of 1980's this profession became the prestigious one? Why is a woman so humiliated and worn out in Russian society? Why does the life over any European country except for Albany and Romania seem so fantastic?

In a word, these problems, touched upon in the movie, are extremely pressing, they limited by the framework are not of the life of a single representative of the "oldest world profession". Plus the authors had calculated the audience's preferences, having chosen the genre of the traditional melodrama. *Inter-girl* was the "perestroika" film hit, because it's made by the strong rules of perception: the logical change of the emotional states, the usage of Cinderella story, the character extremely opened for identification with the common woman's fate. The fact that *Inter-girl* doesn't have a happy end, traditional for melodramas, looks not sufficiently convincing, but still wasn't taken into consideration by the people who watched the movie.

Frankly speaking, Pyotr Todorovsky's, film *Inter-girl* very much disappointed me. A subtle psychologist, director of the wonderful *The Martial Romance* and imperfect but ingenious *Walking Down the Main Street with the Band,* Todorovsky suddenly was carried away by V.Kunin's shallow story that showed – in an accessible, mass-language style – how prostitutes could love. Of course, thanks to the director's professionalism, the straightforward script began to look rather profound and sometimes even psychologically convincing, but on the whole it was not suited to Todorovsky's personality.

Thank to God, in his *Encore, More Encore* (1992) Todorovsky has returned to his own style. He himself wrote the script about the life of Russian military town in 1946, he wrote the touching music, and he chose the same title as that of canvas by the famous Russian artist Fedotov.

I spent my childhood in one such town for Army personnel. And during the screening I remembered the past with a sad nostalgia. The closed community: a reserved world where everybody

knows each other, where even a needle in a haystack could never hidden from the curious eyes of the officers' wives, but where nevertheless all kinds of extraordinary events take place. Now the handsome major brings a whole bunch of frivolous beauties from the city in his smart car; now several drunks fight; now the senior lieutenant, pistol in hand, chases his unfaithful wife…

Gathering these stories together, and inviting Mel Brooks to direct, a very funny comedy could be made. But Todorovsky, as is well known, isn't Brooks. So in his film the funny episodes (for example: a husband comes home after work to find his wife sleeping with his chief) are mixed with a dramatic plot. The ominous signs of those times are in evidence – when the authorities could send a boy, who was counting days till the end of his military service, to prison simply for carelessness in writing several superfluous words to a civilian friend; when the colonel, a wartime hero, had to submit to a miserable KGB captain; and so on.

One Russian critic declared in TV program that *Encore*... evokes brutal laughter among audiences, that there is no love in the film, and primitive instincts triumph. From my point of view, only a man who didn't watch attentively could have such an opinion. True, there is no refined, intellectual love here; the love scenes are loaded with humorous detail. You believe, however, in the sincerity of the characters' feelings. You believe that while the colonel, who was in the whole war, loves his wife whom he met at the front, he can't forget his pre-war wife too. You believe that the colonel's young wife had fascinated the charming lieutenant and then he lost courage. You believe in the love of the unfaithful wife, who receives her husband's supervisors in her bed for the sake of his service career.

This film appeals because it does something the Russian cinema of late years has pretty much forgotten is possible: Todorovsky tells about life through love… even if it sometimes looks funny and is not what you'd call spiritual.

After *Encore, More Encore* Todorovsky directed film *What a Wonderful Game* (1995).

... Snowy winter of 1951. Students of the Moscow University decided to play a practical joke and their roommates at the dorm. They attached a microphone to the radio set and on behalf of the Kremlin government declared the announcement about abolition of the censorship, reduction of prices, and lots of other happy news. The punishment came fast: "the rioters" were arrested and killed in the KGB basement.

This is the story of Pyotr Todorovsky's film *What a Wonderful Game*. Just like in the previous works of the director it's another comedy drama in retro style. It's a pity, however, that this time the script lacks the volume of characters and the original plot turns. During the whole movie the college friends party drink vodka, make love, make fun of each other, and so on. However after the show is over-one is hardly able to remember in what way the characters differ from each other. It occurs that actually one young man was a shy guy in glasses, the other was a funny stout guy. There are no characters, as the previous Todorovsky's films had, thought good actors arts doing their best to give their characters at least some personality.

Moreover, the situation of a political joke seams to be taken out of the Kruschev's "thaw" time. During the severe Stalin years (when the story takes place) people were afraid even to tell some pretty innocent jokes. Fear of 1951 was much different, from the fear of 1957 or 1959, the time of so-called "good hopes".

.. .While the majority of Russian directors of the old generation make movies very seldom, Pyotr Todorovsky is working constantly. Lately he became a "rival" of his son, Valery, who is also a director. The family tradition goes on...

Oleg Kovalov, Former Film Critic

The Gardens, were we gew up…

As far as I know Oleg Konovalov was the first Soviet film critic who dared to follow the way of the brilliant line of French critics - Jean-Luc Godard, Francois Truffaut and Eric Romer. Oleg Kovalov became well known thanks to his fundamental article on cinematography which was published in the 1980s in the magazine *Art of Cinema*. He also wrote a book about the work of film director Viktor Tregubovich which I consider to be very interesting. At first Oleg Kovalov was an actor in V. Ogorodnikov's experimental film *Paper Eyes of Prishvin*. Later he became the script writer and the director of a montage film *Gardens of Scorpion* (1991).

In my opinion the debut was very successful. Oleg Kovalov not only managed to use his considerable cinematographic experience (for example, it can be seen in his explicit and implicit references to the motives of the Italian and French cinema), but he also showed the purely director's qualities: subtle understanding of the structure of audiovisual sequence, original montage thinking where philosophical generalizations and polysemantic metaphors seamlessly harmonize with the emotionality of the sincere nostalgia for the 1950s.

This film could have easily been turned into a parody of the old detective and adventure films of the times of the "thaw". Rudiments of this king of version can be seen in the prologue of *Gardens of the Scorpion*. However in the end Oleg Kovalov came to a different result. Having taken the long forgotten Alexander Razumny's "military patriotic" film *The Case of Corporal Kochetkov* (1955) he included it into the context of the "era of unfulfilled hopes", rethought it and...

I'll try to state everything step by step, though. Alexander Razumny's film was straightforwardly didactic and consisted of the usual literary/theatrical/cinematographic plot clichés of that time: a perfect soldier, "excellent in combat and political training" fell in love with a cute shop assistant who turned out to be an insidious spy. Of course Kochetkov honestly fulfilled his civic duty and reported to the relevant authorities...

But I repeat that all this was in the film of 1955. Oleg Kovalov turned this hackneyed story into a half-mystical parable about a man in a psychiatric hospital who is trying to remember what had happened to him (here he used the footage from a medical propagandistic video with the same actor V. Grachev). And there's no exposure of espionage, there is pure love of a modest and kind guy. Like Orpheus from the famous Jean Cocteau's film he once looked in the mirror and crossed the threshold of the ordinary world where everything was simple and clear, and ended up in Wonderland where he was swept over by the look of an ox-eyed beauty, inevitable as fate... But the vigilant "services" intervened with their love and convinced the poor corporal that he got into the vile enemy nest…

And all around the Moscow Festival of Youth and Students (1957) was shining with festive lights. The eyes of Yves Montand and Simone Signoret were filled with tears of tender emotion when the soloist of the exemplary chorus of vocational schools was industriously singing the popular song "When the distant friend is singing" in French. Charming and mischievous Shirley McLaine was shaking hands with Khrushchev who was the first Russian leader who risked traveling overseas...

But then vast deserts and fierce dinosaurs appear to the accompaniment of disturbing music. Hungary, 1956. Charred corpses hanging upside down on the streets of Budapest... Bursts of fire...

And once again the festive Moscow. Leonid Utesov's concert and another parade... and the final of *Le Notti di Cabiria* with the magic music of Nino Rota...

Probably this material would have made a film accusing the totalitarian system once again. However in spite of its stinging and poisonous title, I think that *Gardens of the Scorpion* is rather the director's lyrical attempt to recall his childhood with its myths, mass mysteries and illusions...

Oleg Kovalov was able to do something seemingly impossible — he breathed life into Alexander Razumny "poster" characters. Suddenly you even begin to sympathize with the main character and his

beloved (in Kovalov's version she somewhat resembles the "femme fatale" from L.Visconti's "*Obsessione*"). And this is no accident. In fact many of us, Russians, had something of the naïve corporal. It was us, Russians, who happily marched on May Day demonstrations and sang the ballad about the "commissars in dust helmets" together with the characters of Marlen Khustiev "*I Am Twenty*". It was us, Russians, who listened to the radio reports of the unprecedented space flights with bated breath. Like the industrious Kochetkov who had full confidence in the authorities, many of us, Russians, didn't know and understand dissident ideas when we were young. On the contrary, we were convinced that we grow up in the most free and democratic country in the world and not in the "scorpions' garden". We were convinced that the famous Anton Chekhov's phrase that drop by drop he "squeezed the slave out of himself" belongs to the bygone days... To some extent the debut work of Oleg Kovalov is not just a talented remix of an old tape of the times of "ideological confrontation", but also a talented lyrical confession of the generation which childhood was in 1950s.

The Cinematheque Feast

Having discovered in his debut - *The Gardens of Scorpion* (1991) the talent of the cinematheque experimenter, for whom the forgotten film of the 1950-s had become the base of the nostalgic movie about the forever passed time of the unrealized dreams, Oleg Kovalov again presented the cutting film - *The Island of Deads* (1992), the whimsical collage an the material of the documentary and feature films of the 1910s-1920s. The Great Silent star Vera Kholodnaya,, the song of Alexander Vertinsky, with set to the dance of some couple from the sentimental melodrama. The film can be analyzed for along time, we can guess the quotations, we can surprised at bold cutting transitions, the episodes of the silent pictures with the sound track of the 1990s. One and a half hour without the text of broad-caster, without any titles. The desperate step of the recent film critic can't evoke no respect. Maybe, unlike *The Gardens of Scorpions* his *The Island of Deads* will make the impression of the slightly cold, with the shortage of the emotional attraction (this, probably, can he explained by the fact that the time of' *Gardens of Scorpions* was not only gone with the history, but also the personal time, felt keenly through the experience of life). But, as the famous proverb says, one can't step in one and the same river twice. . .

In his film Oleg Kovalov through the synthesis of the part of the silent pictures, succeeded in creation of the impressive image of the epoch of the tragic world war and the October coup d'etat in Russia. The director revealed in the, as it had seemed, familiar stills the hidden senses, unexpected symbols, the gloomy prophecies and forebodings. And only this fact cost a lot.

How to Shoot the "True" Film About Russia

(Ironical instruction for Western cineastes)

As a member of the Union of Russian Cineastes, I've worked up a set of brief instructions for Western producers, writers and directors who want to make "true film about Russian life":

Say you're basing your movie on a Russian story. Give the leading male positive role to an actor with a "manly" appearance. To show his endless attraction to Russian nature, church and children. Have him mouth deep psychological thoughts about "the essence of being".

Make the principal Bad Guy look nasty with uncommon eyebrows and a curly black wig. His residence must have foreign posters on its flat-painted walls and Cosmopolitan magazine on the table. He should show an eager desire to run off over the border, visit underground clubs, make fun of Russian boldness and - the main thing - have an affair with another's Slavic wife.

It's necessary for the heroine not only to show a bright Russian manner but wardrobe to match... such as big "sarafan" (a female costume in old Russia). She can have her weaknesses, certainly, as does everyone. Even commit adultery. None of it is her fault, however; she is simply a victim of the Mafia.

Between the Bad and Good Guys of a True Film about Russia you can't omit the "intermediate link": one hesitating character - an alcoholic doctor, for example - who is torn between Good and Evil.

For the creation of action tension it's okay to use: explosion of secret laboratory; a car accident; stripteases in rock club, and location footage in Paris.

Photographically, a Fine Arts representation must be made through poetic contrast: milky fog drifting over green fields and a pensive cow will definitely underline the alienation evoked in the Russian soul by your images of the cold shine of Western skyscrapers, luxurious shops and bottles of White horse (more suggestive of deceitful, negative characters than Stolichnaya vodka).

If, seeing the end result, critics and some spectators are indignant over the primitive drama, dialogue and performances, and the director's pretentious amateurism, they should be rebutted by special advertisements in the mass newspapers and TV-channels.

If that doesn't work, than the last advice is simple as everything that's brilliant: declare publicly (preferably on TV) that your film can be understood and appreciated only by True Lovers of True Russian Culture.

Locarno Film Fest: The View of a Film Educator

Being a film critic as well as a university professor of film and media studies, I was watching films at Locarno International Film Festival 2006 with several items on my agenda: evaluating and comparing them as a FIPRESCI jury member and also imagining working with them in my prospective classes.

From this perspective, I don't think that Michael Mann´s film Miami *Vice* will suit for educational purposes because university students habitually watch American action films. And in my opinion, M.Mann's film does not rise above a typical police drama level.

But another action film from Locarno program – *Nomad* (Kazakhstan, directed by Sergei Bodrov and Ivan Passer) - seems to me more useful for film education. It stimulates the discussion of folklore and myths, influence of American 'peplum' movies on the storytelling and visual aesthetics.

I think *Half Nelson* (US) of Ryan Fleck may be of special interest for the students majoring in education because the main character of this modern drama is a high school teacher.

The fact is, Russian cinematography has changed drastically after the collapse of the communist regime, and consequently, the strict censorship, and turned to depicting "dark sides" of life. During the 1990s many Russian films were nicknamed 'chernukha' (from Russian slang: dark and gloomy), thus characterizing the film atmosphere). Some Russian films touched upon the difficult situation in Russian schools. But none of these films showed teachers who use cocaine or talk with female students in the school restroom, etc. It will be challenging to study the thought-provoking American independent film *Half Nelson* which deals with psychological and drug problems of a teacher. But I suppose that *Half Nelson* will be a very good material for discussion in the students' audience because this film gives the non-mainstream American view about modern life of an ordinary school and not quite ordinary, not "politically correct" teacher. Russian students can then compare the dramatic situation in *Half Nelson* with some contemporary Russian films about schools.

Another interesting subject for media education – Russian theme at Locarno Festival Program. For example, how Hollywood traditions of law dramas have their reanimation in the Swiss film *La Traductrice* by Elena Hazanov. In my opinion the film's plot is rather conventional, but Russian actors Alexander Baluev and Sergei Garmash are psychologically and artistically compelling in their roles of new Russian men in power.

I also think that documentary film of Masha Novikova *Three Comrades* (Holland) will give my students opportunity to think critically about the crash of ordinary people's life in the inhumane 'local' war situation… The topic of war in Chechnya is not new for documentary cinematograph. But Masha Novikova found the inner angle for her picture: it is not a political story; it is the story about souls, love and illusions of hope…

And then there's *Ellipsis* by Andrei Eshpai, in fact the unique Russian film in the major international competition in Locarno. The way Andrei Eshpai uses the artistic tradition of drama films of the 1960s makes this movie stylistically remarkable.

And I don't forgot of course the films of well known Russian director Alexander Sokurov, who received the Honor Locarno Festival Prize, especially his experimental film *Russian Ark* , filmed in St-Petersburg museum Ermitage…

It is a pity, of course, that it is impossible to transfer into the classroom the fascinating atmosphere of Locarno screenings at the Piazza Grande – with about 7000 people watching films from all over the world on the giant screen … But in spite of the smaller size of the screen at the universities it is worth showing even some clips from the Locarno Festival films to give media students the idea of the large scale of the Festival's program.

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Information Literacy and Media Education

http://www.mediagram.ru

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http://www.iite.ru/iite/index

ICT Technologies in Education
http://ict.edu.ru/

Media Education Laboratory of Russian Academy of Education (Moscow).
http://www.mediaeducation.ru

Media Library of School Sector
http://school-sector.relarn.ru/efim/mainframe.html

Art & Education (Moscow)
http://www.art.ioso.ru
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Federation for Internet Education (Russia)
http://www.fio.ru
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Research Group "School Media Library" (Moscow)
http://www.ioso.ru/scmedia

YNPRESS Agency (Agency of Young People, Children & Press, Moscow)
http://www.ynpress.ru

Russian Media Education Journals

Media Education Journal (print and web)
http://www.ifap.ru/projects/mediamag.htm

Media Library Journal (print)
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Journalism and Media Market Journal (print and web)
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About the Author

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He was the speaker in the many international media and media education/literacy conferences: World United Nation Forum 'Alliance of civilizations" (Media Literacy Section, Madrid, 2008), Council of Europe Conference "Media Literacy" (Graz, Dec. 2007), International Media Literacy Conference (Prague, Apr. 2007), UNESCO Media Education Conference (Paris, June, 2007), Information Technologies International Conference (Moscow, May, 2007), International Conference E-Citizen. (Moscow, Feb. 2006), UNESCO Conference on the Information Society (St.Petersburg, May, 2005), Conference of Association for Media and Technology in Education, Concordia University (Montreal, Canada, May, 2003), National Media Education Conference: 'Literacy & Liberty' (AMLA: Alliance for Media Literate America) (Baltimore, U.S., June, 2003), World Congress 'Toys, Games and Media', University of London, Institute of Education (London, UK, Aug. 2002), The Council of Europe: Hearing on Internet Literacy (Strasbourg, France, March 2002), 3rd World Summit on Media for Children (Thessaloniki, Greece, March 2001), International Council for Educational Media ICEM-CIME - Conference 'Pedagogy and Media' (Geneva, Switzerland, Nov. 2000), World Summit 2000: Children, Youth and the Media - Beyond the Millennium (Toronto, Canada, May 2000), AGORA European Children's' Television Center Summit (Thessaloniki, Greece, June, 1999), Educating for the Media and the Digital Age: UNESCO International Conference (Vienna, Austria, UNESCO, Apr. 1999), World Media Education/Literacy Summit (Sao-Paulo, Brazil, May 1998), Media & Science Forum (Montreal, Canada, Oct. 1997), Youth and the Media, Tomorrow: UNESCO International Conference (Paris, France. UNESCO, Apr. 1997) and many others.

He is the author of 500 articles and 25 books about media culture, media education and literacy. e-mail: 1954alex@mail.ru

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