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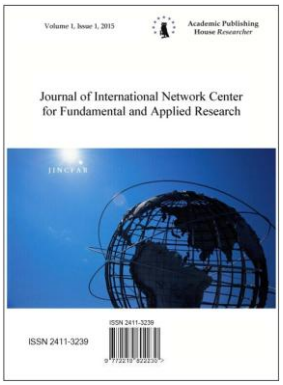

UDC 37

Structural Analysis of the Functioning of Media in Society and Media Texts on Media Education Classes

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Abstract

The author analyzes the features of the structural analysis of the functioning of the media and media texts in society on media education classes in the university. The paper also provides examples of creative problems and issues associated with this type of structural analysis in the context of media education problems, ie based on six key concepts of media literacy education: agency, category, language, technology, audience, representation. The author argues that the structural analysis of the functioning of the media and media texts in society on media education classes can significantly develop media competence of students, including critical thinking and perception.

Keywords: structural analysis, media, media texts, media education, media literacy, media competence, students.

Introduction

Structural analysis: analysis of systems, relationships, forms of media culture, the structure of media texts. Many studies on the structural analysis of media texts are based on the work of V. Propp [Propp, 1976; 1998], R. Barthes [Barthes, 1964, 1965], U. Eco [Eco, 1976], W.J. Potter [Potter, 2014], A. Silverblatt [Silverblatt, 2001; 2014] and others.

Despite the Internet, a television has the biggest influence on the mass audience. And the creators of media texts of popular culture use the emotional aspect of perception, because monotony of plot situations often leads the audience to suspension from contact with the media text. That is why there is a change of episodes from a "shock" to "calm" reaction and back, but certainly with a happy end, giving a positive "discharge." In other words, among the popular media texts we can easily and painlessly broke many of those into cubes, blocks (often interchangeable). Most importantly, these blocks were linked clearly thought-out mechanism "emotional changes" - the alternation of positive and negative emotions caused by the public.

Many bestsellers and blockbusters built their action according to this "success formula", including folklore, fairy tale, mythological basis, a happy ending, the use of entertainment (ie, the most popular genres and themes) with rapid change short (so as not to bore the audience) episodes. In the center of the plot (throw in a sensational and informative mosaic of events

unfolding in various exotic locations) - the world of the evil that opposes the protagonist – almost magical, fairy tale character. He is handsome, strong, charming (a good reason for the identification and compensation). In addition, many episodes actively affect human emotions and instincts (anxiety, for example). Mass media texts can be calculated also with additional components for success: fight, shooting, chase, beauty, disturbing music, overflowing emotions characters minimum dialogues maximum physical actions and other dynamic attributes [Corliss, 1990].

Indeed, the modern media text (film / TV / video / clip, interactive, computer-gaming) puts greater demands on the vision, because we have eyes to watch every inch frame in anticipation of lightning stunts and special effects. It is worth noting that in many cases, the creators of mass media texts consciously simplify, trivialize affected by, life stuff, obviously hoping to attract that part of the youth audience, which, for example, keen on computer games, built on those or other actions of virtual violence. And this, no doubt, has its own logic, because even Nikolai Berdyaev quite rightly wrote that "the masses, not the communion of the benefits and values of the culture, culture is difficult in the noble sense of the word, and relatively easy technique" [Berdyaev, 1990, p.229].

A. Silverblatt has developed an effective method of critical structural analysis of media texts, based on the sequential cycle of questions [Silverblatt, 2001, pp.107-108]. Based on this method, students can create a table of the structural analysis of specific media texts: type of media text, genre of media text, block action strings, plot structure (chain of major events), block decoupling action.

In addition, the audience can offer to make a table of the basic structure of plot stereotypes in media texts (characters, a significant change in the lives of the characters, problems encountered, solutions to the problem, the solution / return to stability) of different types and genres.

Materials and methods

Structural analysis of the systems, relationships, forms of media culture, media texts includes a number of creative tasks (part of these tasks are available at: BFI, 1990; Semali, 2000, pp.229-231; Fedorov, 2004, p. 43-51; Fedorov, 2006, p. 175-228, but I substantially updated and revised the tasks). Each of these tasks include analysis of the key concepts of media literacy education (*media agencies, media categories, media language, media technologies, media representations, media audiences,* etc.).

Cycle of creative tasks to identify systems, relationships, forms of media culture, structure of media texts in the classroom at the student audience:

Media agencies:

Studying of the largest media companies sites and preparation of exemplary block diagrams of their operation, analysis of the relationship between the media company personnel within the system of a particular agency.

Media / media text categories:

- distribution of media texts (from the proposed teacher list) on the structural principle.

Media technologies:

- studying of modern technologies for creating media texts in media companies and preparation of exemplary block diagrams of the basic technological stages of creating a specific type of media text and genre.

Media languages:

- analysis of the structural features of audiovisual solutions media texts of different types and genres;

Media representations:

- separation the media texts on structural narrative blocks, trying to interchange these blocks, and thus change the course of events;

- acquaintance with the first (or final) episode of a media text, followed by an attempt to predict the future (past) events.

Media audiences:

- justification of the mechanism of "emotional pendulum" (under "emotional pendulum" I mean changing episodes: from positive to negative emotions), that is, relying on psycho-physiological side perception);

It is important that students understand that the so-called "strong impression", sometimes they receive, for example, from the media text of mass / popular culture, depends not on the high artistic quality, but also on the skillful impact on the scope of sensual aspects.

The media text unable to keep the audience in a long state of shock, or in the long state of the emotional comfort. And in fact, in both cases there is the inevitable dulling the senses, emotions, fatigue, loss of interest in what is happening. The intensity of stimulation can not be increased indefinitely. Hence the desire of many authors of popular media texts to precise mathematical calculations situations, sequential episodes, causing the "positive" and "negative" emotions, but certainly with a happy ending, so that the audience did not consider the media product “heavy” (which undoubtedly alienate a large part of the audience).

Undoubtedly, this psychological law familiar to the authors create complex, ambiguous in its philosophical concept works, but it is mass media texts culture-based recreational, entertainment genres, often use this technique in the most simplified block form, which allows the audience without much effort to cope with the above assignment under section.

Activity is divided into the following stages:

- contact with the (mass) media texts;
- allocation of the episodes that caused the audience positive and negative emotions;
- separation this media text on the major structural units and identifying them with appropriate signs: episode causes negative emotions of fear, horror, etc.); episode evokes positive emotions and episode emotionally neutral; the task: to show a concrete example how to build a system of “emotional pendulum” in the media text; to ensure that the audience realized that its effects are often not based on deep penetration into the characters, in the heart of the problem, etc., but on the structural system of alternating episodes of blocks with polar emotional content.

As a result, the main goal of the activity achieved: students conclude that the product of the mass media culture is usually quite easy to break up into cubes structural blocks (which sometimes can be swapped – without compromising the story and meaning of the media text) fastened accurately develop mechanisms of emotional swings.

It is important to emphasize that such an emotional “success formula” (including compensation of certain gaps in the life of the senses, a happy ending, the use of entertainment genres, etc.) built many media texts. Throw in not only entertaining and recreational functions, but reliance on myth, folklore, the author's intuition, serial, word, focus on most levels of perception.

Graphic-cycle creative tasks for system analysis, relationships, forms of media culture, structure of media texts in the classroom at the student audience:

Media agencies:

- create a visual presentation of the structure of the media agency using Power Point.
- preparing series of the cards with drawings, each of which reflects certain elements of the structure of the media agency.
- preparing series of the cards with drawings, each of which reflects certain elements of the structure of relations media agencies, institutions of public administration and the audience.

Media / media text categories:

- preparing series of the cards with drawings that would reflect the specific elements of the structure of one of the media genres.

Media technologies:

- preparing series of the cards with drawings that would reflect some technological elements of the framework on specific skills.

Media languages:

- preparing series of the cards with drawings that would reflect the specific visual design elements create a certain type of media text and genre.

Media representations:

- preparing series of the cards with drawings, which could be used as a basis for the image of the building blocks of a particular plot of media texts.

Media audiences:

- preparing series of the cards with drawings, which could be used as a basis for the image of the building blocks of typology of media perception peculiar to different groups of audiences.

As a result, the whole complex activities of a creative nature is in addition to the knowledge and skills acquired in previous lessons audience: students develop cognitive interests, fantasy,

imagination, associative, creative, critical, individual thinking, media competence. The knowledge and skills connected with the concepts of the courses of literature (*theme, idea, plot,* etc.), arts (*color, light, composition, view,* etc.), music (*temp, rhythm,* etc.).

Questions for critical analysis systems, relationships, forms of media culture, the structure of media texts in the classroom at the student audience [Buckingham, 2003, pp.54-60, Silverblatt, 2001, pp.80-81, pp.107-108; Fedorov, 2004, p.43-51; Fedorov, 2006, p.175-228]:

Media agencies:

How can I structure the media industry by type of property? How can I structure the influence of the media texts on the government's decision? If so, what is it?

What is the internal structure of the media agency? How does this affect the internal structure of media content?

Media / media text categories:

Is there any other ways of classifying media texts, except genre? If so, what?

Can you identify the type of media text (genre, method and region distribution and so on.)?

Can you identify the building blocks in media texts?

What are the building blocks are characteristic of specific media genres?

Media languages:

Is it correct to use the term "structure image"? If so, why?

Media representations:

What is the volume of a media (newspapers, TV), highlighted in the image (photographs, drawings, etc.), or promotional materials?

What is the volume of verbal texts (articles, dialogs, etc.) in a particular product?

Predicts whether tie events and themes of media text? What is the impact of this on the media text strings?

Can you formulate stereotypes drawstrings for different genres?

What are the key episodes of the media text? Why do you think their key?

What do you think, is it possible to insert a media text additional episodes? If yes, which ones? In what part of their media text could be inserted?

Why does the author of a media text N. exactly built this or that episode?

Media audiences:

Can media agency changes the structure of a media influence for audience's reception? If so, give examples.

Conclusions

So, I did the review of the features of the structural analysis of the functioning of the media and media texts in society on media education classes in the university. I also provides examples of creative tasks and issues associated with this type of structural analysis in the context of media education problems, ie based on six key concepts of media literacy education: agency, category, language, technology, audience, representation. I think that the structural analysis of the functioning of the media and media texts in society on media education classes can significantly develop media competence of students, including critical thinking and perception.

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УДК 37

Структурный анализ функционирования медиа и медиатекстов в социуме на медиаобразовательных занятиях в вузе

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Аннотация. Автор статьи анализирует особенности структурного анализа функционирования медиа и медиатекстов в социуме на медиаобразовательных занятиях в вузе. В статье также приводятся примеры творческих задач и вопросов, связанных с данного типа структурным анализом в контексте медиаобразовательных задач, то есть с опорой на шесть ключевых понятий медиаобразования: агентство, категория, язык, технология, аудитория, репрезентация. Автор статьи утверждает, что структурный анализ функционирования медиа и медиатекстов в социуме на медиаобразовательных занятиях может существенно развивать медиакомпетентность студентов, включая критическое мышление и восприятие.

Ключевые слова. структурный анализ, медиа, медиатексты, медиаобразование, медиаграмотность, медиакомпетентность, студенты.